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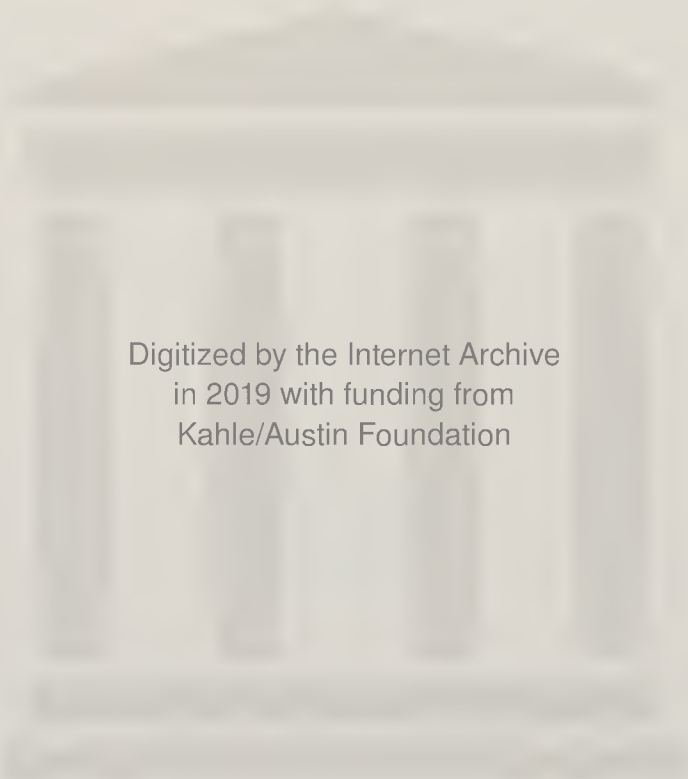
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Preface

The *YWES* is a selective, comprehensive, and evaluative narrative bibliography of scholarly writing in the fields of English language and literature in English in Britain, America, Africa, Australia, Canada, the Caribbean, and India.

It may help the user of this work to remember that books are sometimes published a year later in the U.S.A. than they are in the U.K. and vice versa, that the year of publication is not always that which appears on the title-page of the book, and that the inevitable inadvertent omissions of one year are made good in the next; thus, the search for a notice of a book or article may have to extend to the volume after the expected one and sometimes to that which precedes it. Reports of important omissions are welcomed.

Offprints of articles are always useful, and editors of journals that are not easily available in the U.K. are urged to join the many who already send us complete sets. These should be addressed to The Editor, *YWES*, The English Association, The Vicarage, Priory Gardens, London W4 1TT. We are grateful to the authors and publishers who have made our task easier by supplying books and articles for Volume 66, and to the editors of *ASE* and *MLA International Bibliography* for proof of their annual bibliographies. In drawing the reader's attention at the beginning of chapters to the main bibliographical aids, we presuppose in each case a reference to the *MLA International Bibliography*, and the *Annual Bibliography of English Language and Literature* published by the MHRA.

We introduce this year a list of the best of the material reviewed in this volume selected by our specialist reviewers.

We record with sadness the untimely death in July 1987 of Charles Steele, our expert on Canadian literature and a valued contributor over the last three years to the development of our new chapter on 'Other Literatures'.

Laurel Brake
University College of Wales
Aberystwyth

for the Editorial Board

Susan Brock (The Shakespeare Institute)
David Burnley (University of Sheffield)
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Maureen Moran (West London Institute of HE)

The English Association

This bibliography is an English Association publication. It is available through membership of the Association; non-members can purchase it through any good bookshop.

The object of the English Association is to promote the knowledge and appreciation of English language and literature.

The Association pursues these aims by creating opportunities of co-operation among all those interested in English; by furthering the recognition of English as essential in education; by discussing methods of English teaching; by holding lectures, conferences, and other meetings; by publishing a journal, books, and leaflets; and by forming local branches overseas and at home.

Publications

The Year's Work in English Studies. An annual bibliography. Published by John Murray (U.S.A.: Humanities Press).

Essays and Studies. An annual volume of essays by various scholars assembled by the collector covering usually a wide range of subjects and authors from the medieval to the modern. Published by John Murray (U.S.A.: Humanities Press).

English. The journal of the Association, *English* is published three times a year by the Oxford University Press.

News-Letter. A *News-Letter* is issued three times a year giving information about forthcoming publications, conferences, and other matters of interest.

Benefits of Membership

Full members receive copies of *The Year's Work in English Studies*, *Essays and Studies*, *English* (3 issues), three *News-Letters* and the Presidential Address.

Ordinary Membership covers *English* (3 issues), three *News-Letters* and the Presidential Address.

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Occasional Publications

The Association has published many occasional publications including *A Guide to Degree Courses in English* (Sixth Edition 1982), *The English Association Handbook of Societies and Collections*, *English Short Stories of Today*, *Poems of Today*, Presidential Address, and many pamphlets.

For further details write to The Secretary, The English Association, The Vicarage, Priory Gardens, London W4 1TT.

Contents

Abbreviations: Journals, Series, and Reference Works xi
Publishers xxx

I Reference, Literary History, and Bibliography 1
H. R. Woudhuysen, M.A., D.Phil., Lecturer in English, University College London

II Literary Theory 19
Tony Pinkney, B.A., M.A., M.Litt., Oxford English Ltd, Wadham College, Oxford; N. W. O. Royle, M.A., D.Phil.; Makiko Minow, B.A., M.A., Ph.D.; Rachel Bowlby, M.A., Ph.D., Lecturer in English, University of Sussex

III English Language 57
Richard Coates, M.A., Ph.D., Reader in Linguistics, University of Sussex; David Denison, M.A., D.Phil., Lecturer in English Language, University of Manchester; Vivian Salmon, M.A., Lecturer in English, Keble College, Oxford; Kathleen Wales, B.A., Lecturer in English, Royal Holloway and Bedford New College, University of London

IV Old English Literature 112
Joyce Hill, B.A., D.Phil., Lecturer in English, University of Leeds

V Middle English: Excluding Chaucer 136
T. P. Dolan, M.A., B.Litt., Ph.D., and A. J. Fletcher, M.A., B.Litt., Lecturers in English, University College, Dublin; S. Powell, B.A., Ph.D., Lecturer in English, University of Salford

VI Middle English: Chaucer 161
David Mills, M.A., Ph.D., Professor of English, University of Liverpool; David Burnley, M.A., Ph.D., Senior Lecturer in English Language, University of Sheffield

VII The Sixteenth Century: Excluding Drama after 1550 186
R. E. Pritchard, M.A., Lecturer in English, University of Keele; René Weis, B.A., Ph.D., Lecturer in English, University College London

VIII Shakespeare 202
R. V. Holdsworth, B.A., B.Litt., Ph.D., Lecturer in English, University of Manchester; Russell Jackson, M.A., Ph.D., Fellow of the Shakespeare Institute, University of Birmingham; Jonathan Bate, M.A., Ph.D., Fellow in English, Trinity Hall, Cambridge; Paul Dean, M.A., Ph.D., Head of English, Portsmouth Grammar School

IX Renaissance Drama: Excluding Shakespeare 241
Michael Smith, M.A., Lecturer in English, University College of Wales, Aberystwyth

X The Earlier Seventeenth Century: Excluding Drama 269
Helen Wilcox, B.A., D.Phil., Lecturer in English, University of Liverpool

XI Milton 285
Archie Burnett, M.A., D.Phil., Senior Lecturer in English, Oxford Polytechnic

XII The Later Seventeenth Century 300
James Ogden, M.A., B.Litt., Senior Lecturer in English, University College of Wales, Aberystwyth; Stuart Sillars, B.A., M.A.

XIII The Eighteenth Century 318
Stephen Copley, M.A., Lecturer in English, University College, Cardiff; Alan W. Bower, B.A., D.Phil., Senior Lecturer in English, University of Hull

XIV The Nineteenth Century: Romantic Period 343
J. Drummond Bone, M.A., Lecturer in English, University of Glasgow; Bryan Burns, M.A., Ph.D., Lecturer in English, University of Sheffield; Owen Knowles, B.A., M.Phil., Lecturer in English, University of Hull

XV The Nineteenth Century: Victorian Period 366
Stephen Regan, B.A., M.A., Ph.D., Tutor in English, Ruskin College, Oxford; Lyn Pykett, B.A., Ph.D., Lecturer in English, University College of Wales, Aberystwyth; Peter Kitson, B.A., Ph.D., Lecturer in English, University of Exeter; Laurel Brake, B.A., M.Phil., Ph.D., Lecturer in English, University College of

Wales, Aberystwyth; James Fowler, B.A., M.A., Ph.D., Assistant Keeper, Theatre Museum, Victoria and Albert Museum

XVI The Twentieth Century 446
Judie Newman, M.A., M.A., Ph.D., Lecturer in English, University of Newcastle upon Tyne; John Saunders, M.A., B.Phil., Lecturer in English, University of Newcastle upon Tyne; John Chalker, M.A., Professor of English, Westfield College, University of London; Trevor R. Griffiths, B.A., M.A., Ph.D., Senior Lecturer in English, Polytechnic of North London

XVII American Literature to 1900 535
Allan Lloyd-Smith, B.A., Ph.D., Lecturer in American Literature, University of East Anglia

XVIII American Literature: The Twentieth Century 549
David Seed, M.A., Ph.D., Lecturer in English, University of Liverpool; Ian F. A. Bell, B.A., Ph.D., Senior Lecturer in American Studies, University of Keele

XIX African, Caribbean, Australian, Canadian, and Indian Literatures in English 646
Phyllis Pollard, B.A., M.A., M.A., Adv.Dip.Ed., Senior Lecturer in English, Humberside College of Higher Education; Susheila Nasta, B.A., M.A., Lecturer in Literary Studies, Portsmouth Polytechnic; John Thieme, B.A., Ph.D., Lecturer in English, Polytechnic of North London; Charles R. Steele, B.A., Ph.D., Associate Professor of English, University of Calgary; Prabhu S. Guptara

Material in German: Mike Hammersley, B.A. Reviews are marked M.H.

Books Received 727

Best Books and Articles 771

Indexes, by Drusilla Calvert
I. Critics 775
II. Authors and Subjects Treated 809

Abbreviations

1. Journals, Series, and Reference Works

A&E	*Anglistik und Englischunterricht*
ABäG	*Amsterdamer Beiträge zur Älteren Germanistik*
ABC	*American Book Collector*
ABELL	*Annual Bibliography of English Language and Literature*
ABMR	*Antiquarian Book Monthly Review*
ABR	*American Benedictine Review*
ABSS	*Annual of Bernard Shaw Studies*
AC	*Archeologia Classica*
ACLALSB	*ACLALS Bulletin*
ACOLIT	*Association for Commonwealth Literature Studies*
ADS	*Australasian Drama Studies*
AEB	*Analytical and Enumerative Bibliography*
AF	Anglistische Forschungen
AH	*Art History*
AHR	*American Historical Review*
AI	*American Imago*
AJES	*Aligarh Journal of English Studies*
AJS	*American Journal of Semiotics*
AKML	*Abhandlungen zur Kunst-, Musik- und Literaturwissenschaft*
AL	*American Literature*
ALA	African Literature Association Annuals
ALASH	*Acta Linguistica Academiae Scientiarum Hungaricae*
AlexS	Alexander Shakespeare
ALLCB	*Bulletin of the Association for Literary and Linguistic Computing*
ALR	*American Literary Realism, 1870–1910*
ALS	*Australian Literary Studies*
ALT	*African Literature Today*
AmerP	*American Poetry*
AmerS	*American Studies*
AmLS	*American Literary Scholarship: An Annual*
AMon	*Atlantic Monthly*
AN	*Acta Neophilologica*
AN&Q	*American Notes and Queries*
AnBol	*Analecta Bollandiana*
ANF	*Arkiv för Nordisk Filologi*

AnH	Analecta Husserliana
AnL	*Anthropological Linguistics*
AnM	*Annuale Mediaevale*
AntColl	*Antique Collector*
AntigR	*Antigonish Review*
AQ	*American Quarterly*
AR	*Antioch Review*
ArAA	*Arbeiten aus Anglistik und Amerikanistik*
Archiv	*Archiv für das Studium der Neueren Sprachen und Literaturen*
ARCS	*American Review of Canadian Studies*
ArdenS	Arden Shakespeare
ArielE	*Ariel: A Review of International English Literature*
ArL	*Archivum Linguisticum*
ArlQ	*Arlington Quarterly*
ArP	*Aryan Path*
ArQ	*Arizona Quarterly*
ARS	Augustan Reprint Society
ArtB	*Art Bulletin*
ArthL	*Arthurian Literature*
AS	*American Speech*
ASch	*American Scholar*
ASE	*Anglo-Saxon England*
ASInt	*American Studies International*
ASoc	*Arts in Society*
ASPR	*Anglo-Saxon Poetic Records*
ATQ	*American Transcendental Quarterly: A Journal of New England Writers*
AuBR	*Australian Book Review*
AuJL	*Australian Journal of Linguistics*
AUMLA	*Journal of the Australasian Universities Language and Literature Assoc.*
AWR	*The Anglo-Welsh Review*
BAASB	*British Association for American Studies Bulletin*
BaratR	*Barat Review*
BASAM	*BASA Magazine*
BB	*Bulletin of Bibliography*
BBCS	*Bulletin of the Board of Celtic Studies*
BBCSh	BBC Shakespeare
BBN	*British Book News*
BBSIA	*Bulletin Bibliographique de la Société Internationale Arthurienne*
BC	*Book Collector*
BCS	*B. C. Studies*
BDEC	*Bulletin of the Department of English* (Calcutta)
BDP	*Beiträge zur Deutschen Philologie*
BFLS	*Bulletin de la Faculté des Lettres de Strasbourg*
BGDSL	*Beiträge zur Geschichte der Deutschen Sprache und Literatur*
BHI	*British Humanities Index*
BHL	*Bibliotheca hagiographica latina antiquae et mediae aetatis*
BHR	*Bibliothèque d'Humanisme et Renaissance*

BI	*Books at Iowa*
Biography	*Biography: An Interdisciplinary Quarterly*
BIQ	*Blake: An Illustrated Quarterly*
BIS	*Browning Institute Studies: An Annual of Victorian Literary and Cultural History*
BJA	*British Journal of Aesthetics*
BJDC	*British Journal of Disorders of Communication*
BJECS	*British Journal for Eighteenth-Century Studies*
BJHS	*British Journal for the History of Science*
BJPS	*British Journal for the Philosophy of Science*
BJR	*Bulletin des Jeunes Romanistes*
BJRL	*Bulletin of the John Rylands Library*
Blake	*Blake: An Illustrated Quarterly*
BlakeS	*Blake Studies*
BLE	*Bulletin de Littérature Ecclésiastique*
BLJ	*British Library Journal*
BLR	*Bodleian Library Record*
BMQ	*British Museum Quarterly*
BN	*Beiträge zur Namenforschung*
BNB	*British National Bibliography*
BNL	*Blake Newsletter*
BNYPL	*Bulletin of the New York Public Library* (now *Bulletin of Research in the Humanities*)
Boundary	*Boundary 2: A Journal of Postmodern Literature*
BP	*Banasthali Patrika*
BRH	*Bulletin of Research in the Humanities*
BRMMLA	*Bulletin of the Rocky Mountain Modern Language Association*
BSANZB	*Bibliographical Society of Australia and New Zealand Bulletin*
BSE	*Brno Studies in English*
BSEAA	*Bulletin de la Société d'Etudes Anglo-Américaines des xvii^{e} et xviii^{e} siècles*
BSJ	*The Baker Street Journal: An Irregular Quarterly of Sherlockiana*
BSLP	*Bulletin de la Société de Linguistique de Paris*
BSNotes	*Browning Society Notes*
BST	*Brontë Society Transactions*
BSUF	*Ball State University Forum*
BuR	*Bucknell Review*
BWVACET	*The Bulletin of the W. Virginia Assoc. of College English Teachers*
ByronJ	*Byron Journal*
CahiersE	*Cahiers Élisabéthains*
CAIEF	*Cahiers de l'Association Internationale des Études Françaises*
Camobs	*Camera obscura*
CamR	*Cambridge Review*
CanD	*Canadian Drama*
C&L	*Christianity and Literature*
C&M	*Classica et Medievalia*
CanL	*Canadian Literature*

CanP	*Canadian Poetry*
CapR	*Capilano Review*
CARA	Centre Aixois de Recherches Anglaises
CarR	*Caribbean Review*
Carrell	*The Carrell: Journal of the Friends of the University of Miami Library*
CBEL	*Cambridge Bibliography of English Literature*
CCRev	*Comparative Civilizations Review*
CCrit	*Comparative Criticism: A Yearbook*
CDCP	*Comparative Drama Conference Papers*
CE	*College English*
CEA	*CEA Critic*
CEAAN	*Center for Editions of American Authors Newsletter*
CEAfr	*Cahiers d'Etudes Africaines*
CE&S	*Commonwealth: Essays & Studies*
CentR	*The Centennial Review*
CFM	*Canadian Fiction Magazine*
ChauR	*The Chaucer Review*
ChildL	*Children's Literature*
ChiR	*Chicago Review*
ChLB	*Charles Lamb Bulletin*
CHLSSF	*Commentationes Humanarum Litterarum Societatis Scientiarum Fennicae*
CHum	*Computers and the Humanities*
CI	Critical Idiom
CILT	Amsterdam Studies in the Theory and History of the Language Sciences IV: Current Issues in Linguistic Theory
Cithara	*Cithara: Essays in the Judaeo-Christian Tradition*
CJ	*Classical Journal*
CJE	*Cambridge Journal of Education*
CJIS	*Canadian Journal of Irish Studies*
CJL	*Canadian Journal of Linguistics*
CL	*Comparative Literature* (Eugene, Oregon)
CLAJ	*College Language Association Journal*
ClarkN	*Clark Newsletter*
CLC	*Columbia Library Columns*
ClioI	*Clio: A Journal of Literature, History, and the Philosophy of History*
CLJ	*Cornell Library Journal*
ClN	*Clark Newsletter*
CLQ	*Colby Library Quarterly*
CLS	*Comparative Literature Studies*
CMCS	*Cambridge Medieval Celtic Studies*
CML	*Classical and Modern Literature*
CN	*Chaucer Newsletter*
CNE	*Commonwealth Novel in English*
CNew	*The Carlyle Newsletter*
CNIE	*Commonwealth Novel in English*
CNv	*Les Cahiers de la Nouvelle* (now *Journal of the Short Story in English*)

ColF	*Columbia Forum*
CollG	*Colloquia Germanica*
CollL	*College Literature*
ColQ	*Colorado Quarterly*
CompD	*Comparative Drama*
CompL	*Comparative Literature*
ComQ	*Commonwealth Quarterly*
ConL	*Contemporary Literature*
ConnR	*Connecticut Review*
ContempR	*Contemporary Review*
CP	*Concerning Poetry*
CQ	*The Cambridge Quarterly*
CR	*The Critical Review*
CRCL	*Canadian Review of Comparative Literature*
CRev	*The Chesterton Review*
Crit	*Critique: Studies in Modern Fiction*
CritI	*Critical Inquiry*
Critique	*Critique* (Paris)
CritQ	*Critical Quarterly*
CRNLE	*Centre for Research in the New Literatures in English Reviews Journal*
CSHVB	*Computer Studies in the Humanities and Verbal Behavior*
CSLBull	*Bulletin of the New York C. S. Lewis Society*
CSR	*Christian Scholar's Review*
CTR	*Canadian Theatre Review*
CulC	*Cultural Critique*
CUNY	*CUNY English Forum*
CV2	*Contemporary Verse 2*
CVE	*Cahiers Victoriens et Edouardiens*
CWAAS	*Transactions of the Cumberland and Westmorland Archaeological and Antiquarian Society*
DA	*Dictionary of Americanisms*
DAE	*Dictionary of American English*
DAEM	*Deutsches Archiv für Eforschung des Mittelalters*
DAI	*Dissertation Abstracts International*
Daphnis	*Daphnis: Zeitschrift für Mittlere Deutsche Literatur*
DerbyM	*Derbyshire Miscellany*
DHLR	*The D. H. Lawrence Review*
Diac	*Diacritics*
DicS	*Dickinson Studies*
DiS	*Dickens Studies*
DLB	Dictionary of Literary Biography
DLN	*Doris Lessing Newsletter*
DM	*The Dublin Magazine*
DN	*Dreiser Newsletter*
DNB	*Dictionary of National Biography*
DOE	*Dictionary of Old English*
DownR	*Downside Review*
DQ	*Denver Quarterly*
DQR	*Dutch Quarterly Review of Anglo-American Letters*

DQu	*Dickens Quarterly* (formerly *DSN*)
DR	*Dalhousie Review*
DRev	*Drama Review*
DSA	*Dickens Studies Annual*
DU	*Der Deutschunterricht: Beiträge zu Seiner Praxis und Wissenschaftlichen Grundlegung*
DubR	*Dublin Review*
DUJ	*Durham University Journal*
DVLG	*Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte*
EA	*Études Anglaises*
EAL	*Early American Literature*
E&S	*Essays & Studies*
EAS	*Essays in Arts and Sciences*
EB	*Euralex Bulletin*
EC	*Études Celtiques*
ECCB	*Eighteenth Century: A Current Bibliography*
ECent	*The Eighteenth Century: Theory and Interpretation*
ECLife	*Eighteenth-Century Life*
ECr	*L'Esprit Créateur*
ECS	*Eighteenth-Century Studies*
ECW	*Essays on Canadian Writing*
EDAM	*Early Drama, Art, and Music Newsletter*
EDH	*Essays by Divers Hands*
EdL	*Études de Lettres*
EdN	*Editors' Notes: Bulletin of the Conference of Editors of Learned Journals*
EDSL	*Encyclopedic Dictionary of the Sciences of Language*
EHR	*English Historical Review*
EI	*Études Irlandaises* (Lille)
EIC	*Essays in Criticism*
EIL	*Essays in Literature*
EinA	*English in Africa*
EiP	*Essays in Poetics*
Éire	*Éire-Ireland*
EiT	*Essays in Theatre*
EJ	*English Journal*
ELangT	*English Language Teaching*
ELC	*English Literature in Canada*
ELH	*Journal of English Literary History*
ELN	*English Language Notes*
ELR	*English Literary Renaissance*
ELS	*English Literary Studies*
ELT	*English Literature in Transition*
ELWIU	*Essays in Literature* (Western Illinois University)
EM	*English Miscellany*
EPS	*English Philological Studies*
ERC	*Explorations in Renaissance Culture*
ES	*English Studies*
ESA	*English Studies in Africa*

ESC	*English Studies in Canada*
ESDEJU	*Essays and Studies by the Dept of English, Jadavpur Univ.*
ESP	The English Satirical Print 1600–1832
ESQ	*Emerson Society Quarterly*
ESRS	*Emporia State Research Studies*
ESTC	*Eighteenth Century Short Title Catalogue*
EWIP	*Edinburgh University, Department of Linguistics, Work in Progress*
EWN	*Evelyn Waugh Newsletter*
EWW	*English World-Wide*
Expl	*Explicator*
FCEMN	*Mystics Quarterly* (formerly *Fourteenth-Century English Mystics Newsletter*)
FDP	*Four Decades of Poetry 1890–1930*
FDT	Fountainwell Drama Texts
FH	*Frankfurter Hefte*
FJS	*Fu Jen Studies: Literature and Linguistics* (Taipei)
FLang	*Foundations of Language*
FLH	*Folia Linguistica Historica*
FMLS	*Forum for Modern Language Studies*
FolL	*Folia Linguistica*
ForumH	*Forum* (Houston)
FR	*Feminist Review*
FrS	*French Studies*
FSt	*Feminist Studies*
GaR	*Georgia Review*
GEFR	*George Eliot Fellowship Review*
GeM	*Genealogists' Magazine*
GHJ	*George Herbert Journal*
GissingN	*Gissing Newsletter*
GJ	*Gutenberg-Jahrbuch*
GL	*General Linguistics*
GLL	*German Life and Letters*
Glossa	*Glossa: An International Journal of Linguistics*
GR	*Germanic Review*
Greyfriar	*Greyfriar: Siena Studies in Literature*
GRM	*Germanisch-Romanische Monatsschrift*
GrSt	*Grand Street*
GSE	Gothenberg Studies in English
GUP	*Georgetown University Papers on Language and Linguistics*
HamSt	*Hamlet Studies*
HAR	*Humanities Association Review*
HC	*The Hollins Critic*
HEI	*History of European Ideas*
HEL	*Histoire Épistémologie Langage*
HeyJ	*Heythrop Journal*
HistJ	*Historical Journal*
HJ	*Hibbert Journal*
HL	*Historiographia Linguistica*
HLB	*Harvard Library Bulletin*

HLQ	*Huntington Library Quarterly*
HOPE	*History of Political Economy*
HPT	*History of Political Thought*
HQ	*Hopkins Quarterly*
HRB	*Hopkins Research Bulletin*
HSci	*History of Science*
HSE	*Hungarian Studies in English*
HSELL	*Hiroshima Studies in English Language and Literature*
HSJ	*Housman Society Journal*
HSL	*University of Hartford Studies in Literature*
HSN	*Hawthorne Society Newsletter*
HSSN	*Henry Sweet Society Newsletter*
HT	*History Today*
HTR	*Harvard Theological Review*
HudR	*Hudson Review*
HumLov	*Humanistica Lovaniensia*
HUSL	*Hebrew University Studies in Literature and the Arts*
HW	*History Workshop*
HWS	History Workshop Series
IAN	*Izvestiia Akademii Nauk S.S.S.R.* (Moscow)
I&C	*Ideology & Consciousness*
ICS	*Illinois Classical Studies*
IF	*Indogermanische Forschungen*
IFR	*International Fiction Review*
IJES	*Indian Journal of English Studies*
IJSL	*International Journal of the Sociology of Language*
IJWS	*International Journal of Women's Studies*
ILS	*Irish Literary Supplement*
IndL	*Indian Literature*
Inklings	*Inklings: Jahrbuch für Literatur und Aesthetik*
IowaR	*Iowa Review*
IRAL	*International Review of Applied Linguistics in Language Teaching*
IS	*Italian Studies*
ISh	*Independent Shavian*
ISJR	*Iowa State Journal of Research*
IUR	*Irish University Review*
JA	*Jahrbuch für Amerikastudien*
JAAC	*Journal of Aesthetics and Art Criticism*
JAAR	*Journal of the American Academy of Religion*
JAF	*Journal of American Folklore*
JAMS	*Journal of the American Musicological Society*
JAmS	*Journal of American Studies*
JArabL	*Journal of Arabic Literature*
JBeckS	*Journal of Beckett Studies*
JBS	*Journal of British Studies*
JCA	*Journal of the College of Arts* (King Saud University)
JCanL	*Journal of Canadian Literature*
JCC	*Journal of Canadian Culture*
JCF	*Journal of Canadian Fiction*

JChL	*Journal of Child Language*
JCL	*Journal of Commonwealth Literature*
JCS	*Journal of Canadian Studies*
JCSA	*Journal of the Catch Society of America*
JCSt	*Journal of Caribbean Studies*
JDHLS	*Journal of the D. H. Lawrence Society*
JDJ	*John Donne Journal*
JEDRBU	*Journal of the English Dept, Rabindra Bharati Univ.*
JEGP	*Journal of English and Germanic Philology*
JEH	*Journal of Ecclesiastical History*
JEn	*Journal of English* (Sana'a University)
JEngL	*Journal of English Linguistics*
JENS	*Journal of the Eighteenth Nineties Society*
JEP	*Journal of Evolutionary Psychology*
JEPNS	*Journal of the English Place-Name Society*
JES	*Journal of European Studies*
JFI	*Journal of the Folklore Institute*
JGE	*Journal of General Education*
JGH	*Journal of Garden History*
JHI	*Journal of the History of Ideas*
JIES	*Journal of Indo-European Studies*
JIL	*Journal of Irish Literature*
JIPA	*Journal of the International Phonetic Association*
JIWE	*Journal of Indian Writing in English*
JJB	*James Joyce Broadsheet*
JJQ	*James Joyce Quarterly*
JL	*Journal of Linguistics*
JLP	*Journal of Linguistics and Politics*
JLS	*Journal of Literary Semantics*
JLVSG	*Journal of the Loughborough Victorian Studies Group*
JMH	*Journal of Medieval History*
JML	*Journal of Modern Literature*
JMMLA	*Journal of the Midwest Modern Language Assoc.*
JMRS	*Journal of Medieval and Renaissance Studies*
JNPH	*Journal of Newspaper and Periodical History*
JNT	*Journal of Narrative Technique*
JP	*Journal of Philosophy*
JPC	*Journal of Popular Culture*
JPhon	*Journal of Phonetics*
JPrag	*Journal of Pragmatics*
JPRS	*Journal of Pre-Raphaelite Studies*
JQ	*Journalism Quarterly*
JR	*Journal of Religion*
JRH	*Journal of Religious History*
JRSA	*Journal of the Royal Society of Arts*
JRUL	*Journal of the Rutgers University Libraries*
JSA	*Journal of the Society of Archivists*
JSAS	*Journal of Southern African Studies*
JSSE	*Journal of the Short Story in English*
JTheoS	*Journal of Theological Studies*

JVLB	*Journal of Verbal Learning and Verbal Behavior*
JWCI	*Journal of the Warburg and Courtauld Institutes*
JWMS	*Journal of the William Morris Society*
JWSL	*Journal of Women's Studies in Literature*
KanQ	*Kansas Quarterly*
KJ	*The Kipling Journal*
KN	*Kwartalnik Neofilologiczny* (Warsaw)
KPAB	*Kentucky Philological Association Bulletin*
KR	*Kenyon Review*
KSJ	*Keats–Shelley Journal*
KSMB	*Keats–Shelley Memorial Bulletin*
KUKA	*KUKA: Journal of Creative and Critical Writing* (Zaria, Nigeria)
LA	*Linguistic Analysis*
L&C	*Language and Communication*
L&H	*Literature and History*
L&P	*Literature and Psychology*
L&S	*Language and Speech*
Lang&S	*Language and Style*
LangS	*Language Sciences*
LangQ	*USF Language Quarterly*
LanM	*Les Langues Modernes*
LaS	*Louisiana Studies*
LB	*Leuvense Bijdragen*
LC	*The Library Chronicle* (Philadelphia, Pa.)
LCrit	*The Literary Criterion* (Mysore, India)
LCUT	*Library Chronicle of the University of Texas*
LeedsSE	*Leeds Studies in English*
LFQ	*Literature/Film Quarterly*
Lg	*Language*
LH	*Library History*
LHR	*Lock Haven Review*
LHY	*Literary Half-Yearly*
Lib	*The Library*
LibrQ	*Library Quarterly*
Ling&P	*Linguistics and Philosophy*
LingB	*Linguistische Berichte*
LingI	*Linguistic Inquiry*
LingInv	*Lingvisticæ Investigationes*
Lings	*Linguistics*
Linguistique	*La Linguistique*
LitR	*Literary Review* (Madison, N.J.)
LJGG	*Literaturwissenschaftliches Jahrbuch im Auftrage der Görres-Gesellschaft*
LMag	*London Magazine*
LockeN	*Locke Newsletter*
Lore&L	*Lore & Language*
LR	*Les Lettres Romanes*
LRB	*London Review of Books*
LSE	Lund Studies in English
LSoc	*Language in Society*

LTP	*LTP: Journal of Literature Teaching Politics*
LWU	*Literatur in Wissenschaft und Unterricht*
MÆ	*Medium Ævum*
M&H	*Medievalia et Humanistica*
M&L	*Music and Letters*
MaRDiE	*Medieval and Renaissance Drama in England*
MarkhamR	*Markham Review*
MASJ	*Midcontinent American Studies Journal*
MBL	*Modern British Literature*
MCJNews	*Milton Centre of Japan News*
McNR	*McNeese Review*
MD	*Modern Drama*
MED	*Middle English Dictionary*
METh	*Medieval English Theatre*
MFS	*Modern Fiction Studies*
MHRev	*Malahat Review*
MichA	*Michigan Academician*
MiltonQ	*Milton Quarterly*
MiltonS	*Milton Studies*
MinnR	*Minnesota Review*
MissQ	*Mississippi Quarterly*
MJLF	*Midwestern Journal of Language and Folklore*
MLAIB	*Modern Language Assoc. International Bibliography*
MLJ	*Modern Language Journal*
MLN	*Modern Language Notes*
MLNew	*Malcolm Lowry Review* (formerly *Malcolm Lowry Newsletter*)
MLQ	*Modern Language Quarterly*
MLR	*Modern Language Review*
MLS	*Modern Language Studies* (a publication of the Northeast Modern Language Association)
MMG	Macmillan Master Guides
ModA	*Modern Age*
ModSp	*Moderne Sprachen*
Mosaic	*Mosaic: A Journal for the Interdisciplinary Study of Literature*
MP	*Modern Philology*
MPHJ	*Middlesex Polytechnic History Journal*
MPR	*Mervyn Peake Review*
MQ	*Midwest Quarterly*
MQR	*Michigan Quarterly Review*
MR	*Massachusetts Review*
MRTS	Medieval and Renaissance Texts and Studies
MS	*Mediaeval Studies*
MSE	*Massachusetts Studies in English*
MSh	Macmillan Shakespeare
MSpr	*Moderna Språk*
MSR	Malone Society Reprints
MT	*Musical Times*
MTJ	*Mark Twain Journal*
MW	*The Muslim World* (Hartford, Conn.)

NA	*Nuova Antologia*
N&Q	*Notes and Queries*
NCaS	New Cambridge Shakespeare
NCBEL	*New Cambridge Bibliography of English Literature*
NCF	*Nineteenth-Century Fiction*
NConL	*Notes on Contemporary Literature*
NCS	New Clarendon Shakespeare
NCTR	*Nineteenth Century Theatre Research*
NDEJ	*Notre Dame English Journal*
NDQ	*North Dakota Quarterly*
NegroD	*Negro Digest*
Neoh	*Neohelicon*
Neophil	*Neophilologus*
NEQ	*New England Quarterly*
NewBR	*New Beacon Review*
NGC	*New German Critique*
NH	*Northern History*
NJL	*Nordic Journal of Linguistics*
NL	*Nouvelles Littéraires*
NLB	*Newbury Library Bulletin*
NLH	*New Literary History*
NLR	*New Left Review*
NLRev	*New Literature Review*
NLWJ	*The National Library of Wales Journal*
NM	*Neuphilologische Mitteilungen*
NMAL	*Notes on Modern American Literature*
NMer	New Mermaids
NMQ	*New Mexico Quarterly*
NMS	*Nottingham Medieval Studies*
NN	*Nordiska Namenstudier*
NOB	*Namn och Bygd*
NoP	*Northern Perspective*
NOR	*New Orleans Review*
Novel	*Novel: A Forum on Fiction*
NOWELE	*North-West European Language Evolution*
NPS	New Penguin Shakespeare
NR	*New Republic*
NRF	*Nouvelle Revue Française*
NS	*Die Neueren Sprachen*
NSS	New Swan Shakespeare
NTM	*New Theatre Magazine*
NTQ	*New Theatre Quarterly*
NwJ	*Northward Journal*
NWR	*Northwest Review*
NYH	*New York History*
NYLF	*New York Literary Forum*
NYRB	*New York Review of Books*
NYT	*New York Times*
NYTBR	*New York Times Book Review*
OA	**Oxford Authors**

OB	*Ord och Bild*
OBSP	*Oxford Bibliographical Society Proceedings*
OED	*Oxford English Dictionary*
OENews	*Old English Newsletter*
OET	Oxford English Texts
OHEL	Oxford History of English Literature
OhR	*Ohio Review*
OL	*Orbis Litterarum*
OLR	*Oxford Literary Review*
OPBS	Occasional Papers of the Bibliographical Society
OpL	*Open Letter*
OPLL	*Occasional Papers in Linguistics and Language Learning*
OR	*Oxford Review*
OS	Oxford Shakespeare
OSS	Oxford Shakespeare Studies
PA	*Présence Africaine*
PAAS	*Proceedings of the American Antiquarian Society*
P&L	*Philosophy and Literature*
P&P	*Past and Present*
PAPA	*Publications of the Arkansas Philological Association*
PAPS	*Proceedings of the American Philosophical Society*
ParisR	*The Paris Review*
Parnassus	*Parnassus: Poetry in Review*
PastM	Past Masters
PaterN	*Pater Newsletter*
PAus	*Poetry Australia*
PBA	*Proceedings of the British Academy*
PBSA	*Papers of the Bibliographical Society of America*
PCLAC	*Proceedings of the California Linguistics Association Conference*
PCLS	*Proceedings of the Comparative Literature Symposium* (Texas)
PCP	*Pacific Coast Philology*
PEAN	*Proceedings of the English Association North*
PELL	*Papers on English Language and Literature* (Japan)
PIL	*Papers in Linguistics*
PJCL	*Prairie Journal of Canadian Literature*
PLL	*Papers on Language and Literature*
PLPLS	*Proceedings of the Leeds Philosophical and Literary Society*
PM	Penguin Masterstudies
PMLA	*Publications of the Modern Language Association of America*
PN	*Poe Newsletter*
PNotes	*Pynchon Notes*
PNR	*PN Review*
PoeS	*Poe Studies*
PoetryR	*Poetry Review*
PostS	*Post Script: Essays in Film and the Humanities*
PoT	*Poetics Today*
PowysR	*Powys Review*
PP	*Philologica Pragensia*

PP	Penguin Passnotes
PPMRC	*Proceedings of the International Patristic, Mediaeval and Renaissance Conference*
PQ	*Philological Quarterly*
PQM	*Pacific Quarterly* (Moana)
PR	*Partisan Review*
Praxis	*Praxis: A Journal of Culture and Criticism*
Prépub	*(Pré)publications*
PRIA	*Proceedings of the Royal Irish Academy*
PRIAA	Publications of the Research Institute of the Åbo Akademi Foundation
PRMCLS	*Papers from the Regional Meetings of the Chicago Linguistics Society*
PRR	*Pre-Raphaelite Review* (now *Journal of Pre-Raphalite Studies*)
PS	*Prairie Schooner*
PSt	*Prose Studies*
PsyculR	*Psychocultural Review*
PTL	*PTL: A Journal for Descriptive Poetics and Theory*
PubH	*Publishing History*
PULC	*Princeton University Library Chronicle*
PURBA	*Panjab Univ. Research Bulletin (Arts)*
PVR	*Platte Valley Review*
QI	*Quaderni d'Italianistica*
QJS	*Quarterly Journal of Speech*
QL	*Quantitative Linguistics*
QQ	*Queen's Quarterly*
QR	*Quarterly Review*
RAL	*Research in African Literatures*
RALS	*Resources for American Literary Study*
R&L	*Religion and Literature*
RCEI	*Revista Canaria de Estudios Ingleses*
RCF	*Review of Contemporary Fiction*
RDN	*Renaissance Drama Newsletter*
ReAL	*Re: Artes Liberales*
REALB	*REAL: The Yearbook of Research in English and American Literature* (Berlin)
RECTR	*Restoration and Eighteenth-Century Theatre Research*
RedL	*Red Letters*
REED	Records of Early English Drama
REEDN	*Records of Early English Drama Newsletter*
Ren&R	*Renaissance and Reformation*
RenD	*Renaissance Drama*
RenP	*Renaissance Papers*
RenQ	*Renaissance Quarterly*
Rep	*Representations*
RES	*Review of English Studies*
Rev	*Review* (Blacksburg, Va.)
Revels	Revels Plays
RevelsCL	Revels Plays Companion Library
RH	*Recusant History*

Rhetorik	*Rhetorik, ein internationales Jahrbuch*
RHL	*Revue d'Histoire Littéraire de la France*
RHT	*Revue d'Histoire du Théâtre*
RL	Rereading Literature
RLC	*Revue de Littérature Comparée*
RLMC	*Rivista di Letterature Moderne e Comparate*
RLV	*Revue des Langues Vivantes*
RMR	*Rocky Mountain Review of Language and Literature*
RMS	*Renaissance and Modern Studies*
RN	*Renaissance News*
RomN	*Romance Notes*
ROO	*Room of One's Own: A Feminist Journal of Literature and Criticism*
RORD	*Research Opportunities in Renaissance Drama*
RPT	*Russian Poetics in Translation*
RQ	*Riverside Quarterly*
RRDS	Regents Renaissance Drama Series
RRestDS	Regents Restoration Drama Series
RS	*Research Studies*
RUO	*Revue de l'Université d'Ottawa*
RuskinN	*Ruskin Newsletter*
SAB	*South Atlantic Bulletin*
SAC	*Studies in the Age of Chaucer*
SAF	*Studies in American Fiction*
SagaB	*Saga Book of the Viking Society for Northern Research*
SAntS	*Studia Anthroponymica Scandinavica*
SAP	*Studia Anglica Posnaniensia*
SAQ	*South Atlantic Quarterly*
SAR	*Studies in the American Renaissance*
SatR	*Saturday Review*
SB	*Studies in Bibliography*
SBHC	*Studies in Browning and His Circle*
SBHT	*Studies in Burke and His Time*
SBL	*Studies in Black Literature*
SCB	*South Central Bulletin* (now *South Central Review*)
SCER	*Society for Critical Exchange Report*
SCJ	*The Sixteenth Century Journal*
ScJT	*Scottish Journal of Theology*
SCL	*Studies in Canadian Literature*
ScLJ	*Scottish Literary Journal: A Review of Studies in Scottish Language and Literature*
ScLJ(S)	*Scottish Literary Journal Supplement*
SCN	*Seventeenth-Century News*
SCR	*South Carolina Review*
SCRev	*South Central Review* (formerly *South Central Bulletin*)
ScS	*Scandinavian Studies*
SDR	*South Dakota Review*
SECC	*Studies in Eighteenth-Century Culture*
SED	*Survey of English Dialects*
SEL	Studies in English Literature

SEL	*Studies in English Literature 1500–1900* (Rice University)
SELing	*Studies in English Linguistics* (Tokyo)
SELit	*Studies in English Literature* (Japan)
SER	*Studien zur Englischen Romantik*
SF&R	Scholars' Facsimiles and Reprints
SFic	*Science Fiction: A Review of Speculative Literature*
SFNL	*Shakespeare on Film Newsletter*
SFQ	*Southern Folklore Quarterly*
SFR	*Stanford French Review*
SFS	*Science-Fiction Studies*
SH	*Studia Hibernica* (Dublin)
ShakS	*Shakespeare Studies* (Tennessee)
ShN	*Shakespeare Newsletter*
SHR	*Southern Humanities Review*
ShS	*Shakespeare Survey*
ShStud	*Shakespeare Studies* (Tokyo)
SIcon	*Studies in Iconography*
SIHoLS	Studies in the History of the Language Sciences
SIM	*Studies in Music*
SIR	*Studies in Romanticism*
SJE	*Shakespeare Jahrbuch* [East Germany] (Weimar)
SJS	*San José Studies*
SJW	*Deutsche Shakespeare Gesellschaft West Jahrbuch* (Bochum)
SL	*Studia Linguistica*
SLang	*Studies in Language*
SLitI	*Studies in the Literary Imagination*
SLJ	*Southern Literary Journal*
SLRev	*Stanford Literature Review*
SLSc	*Studies in the Linguistic Sciences*
SM	*Speech Monographs* (now *Communication Monographs*)
SMC	*Studies in Medieval Culture*
SMed	*Studi Medievali*
SMLit	*Studies in Mystical Literature* (Taiwan)
SMRH	*Studies in Medieval and Renaissance History*
SMy	*Studia Mystica*
SN	*Studia Neophilologica*
SNL	*Satire Newsletter*
SNNTS	*Studies in the Novel* (North Texas State University)
SOÅ	*Sydsvenska Ortnamnssällskapets Årsskrift*
SoAR	*South Atlantic Review*
SocN	*Sociolinguistics Newsletter*
SoQ	*The Southern Quarterly*
SohoB	Soho Bibliographies
SoQ	*The Southern Quarterly*
SoR	*Southern Review* (Louisiana)
SoRA	*Southern Review* (Adelaide)
Southerly	*Southerly: A Review of Australian Literature*
SP	*Studies in Philology*
SPELL	Swiss Papers in English Language and Literature
Sphinx	*The Sphinx: A Magazine of Literature and Society*

SpM	*Spicilegio Moderno*
SpNL	*Spenser Newsletter*
SPSRA	*Sel. Papers of the Shakespeare and Renaissance Assoc. of W. Va.*
SQ	*Shakespeare Quarterly*
SR	*Sewanee Review*
SRen	*Studies in the Renaissance*
SRO	*Shakespearean Research Opportunities*
SRSR	*Haskins Laboratories Status Reports on Speech Research* (Baltimore)
SSEL	Stockholm Studies in English
SSELER	Salzburg Studies in English Literature: Elizabethan and Renaissance
SSELJDS	Salzburg Studies in English Literature: Jacobean Drama Series
SSELPDPT	Salzburg Studies in English Literature: Poetic Drama and Poetic Theory
SSELRR	Salzburg Studies in English Literature: Romantic Reassessment
SSEng	*Sydney Studies in English*
SSF	*Studies in Short Fiction*
SSL	*Studies in Scottish Literature*
SSMP	*Stockholm Studies in Modern Philology*
SSt	*Spenser Studies*
STC	*Short-Title Catalogue*
StHum	*Studies in the Humanities*
StIn	*Studi Inglesi*
StLF	*Studi di Letteratura Francese*
StQ	*Steinbeck Quarterly*
StrR	*Structuralist Review*
StTCL	*Studies in Twentieth Century Literature*
SUAS	Stratford-upon-Avon Studies
SUS	*Susquehanna University Studies*
SVEC	*Studies on Voltaire and the Eighteenth Century*
SWR	*Southwest Review*
TA	*Theatre Annual*
T&P	Text and Performance
TC	*The Twentieth Century*
TCBS	*Transactions of the Cambridge Bibliographical Society*
TCL	*Twentieth Century Literature*
TD	*Themes in Drama*
TDR	*The Drama Review*
TEAS	Twayne's English Authors Series
TEBS	*Transactions of the Edinburgh Bibliographical Society*
Text	*Text: Transactions of the Society for Textual Scholarship*
TH	*Texas Humanist*
THA	*Thomas Hardy Annual*
ThC	*Theatre Crafts*
TheoS	*Theological Studies*
THES	*Times Higher Education Supplement*
ThHS	*Theatre History Studies*
THIC	*Theatre History in Canada*
Thought	*Thought: A Review of Culture and Ideas*

Thph	*Theatrephile*
ThR	*Theatre Research International*
ThreR	*Threepenny Review*
ThS	*Theatre Survey*
THSR	*Thomas Hardy Society Review*
THY	*The Thomas Hardy Yearbook*
TILSM	Trends in Linguistics Studies and Monographs
TJ	*Theatre Journal*
TJS	*Transactions of the Johnson Society*
TkR	*Tamkang Review*
TLS	*Times Literary Supplement*
TN	*Theatre Notebook*
TN/DU	*True North/Down Under*
TP	*Terzo Programma*
TPLL	*Tilbury Papers in Language and Literature*
TPS	*Transactions of the Philological Society*
TQ	*Texas Quarterly*
TRB	*Tennyson Research Bulletin*
TRHS	*Transactions of the Royal Historical Society*
TriQ	*TriQuarterly*
TSAR	*Toronto South Asian Review*
TSB	*Thoreau Society Bulletin*
TSL	*Tennessee Studies in Literature*
TSLang	Typological Studies in Language
TSLL	*Texas Studies in Literature and Language*
TSWL	*Tulsa Studies in Women's Literature*
TTR	*Trinidad and Tobago Review*
TWN	*Thomas Wolfe Review*
TWR	*Third World Review*
TYDS	*Transactions of the Yorkshire Dialect Society*
UCrow	*Upstart Crow*
UCTSE	*University of Cape Town Studies in English*
UDQ	*University of Denver Quarterly*
UDR	*University of Dayton Review*
UE	*Use of English*
UEAPL	*UEA Papers on Linguistics*
UES	*Unisa English Studies*
ULR	*University of Leeds Review*
UMSE	*University of Mississippi Studies in English*
UOQ	*University of Ottawa Quarterly*
UR	*University Review* (Kansas City)
URev	*University Review* (Dublin)
USFLQ	*University of South Florida Language Quarterly*
USSE	*University of Saga Studies in English*
UTQ	*University of Toronto Quarterly*
UWR	*University of Windsor Review*
VCT	Les Voies de la Création Théâtrale
VEAW	Varieties of English Around the World
VIJ	*Victorians Institute Journal*
VN	*Victorian Newsletter*

VP	*Victorian Poetry*
VPR	*Victorian Periodicals Review*
VQR	*Virginia Quarterly Review*
VS	*Victorian Studies*
VSB	*Victorian Studies Bulletin*
VWQ	*Virginia Woolf Quarterly*
WAL	*Western American Literature*
W&I	*Word & Image*
W&L	*Women and Literature*
WascanaR	*Wascana Review*
WBEP	*Wiener Beiträge zur Englischen Philologie*
WC	World's Classics
WC	*Wordsworth Circle*
WCR	*West Coast Review*
WCSJ	*Wilkie Collins Society Journal*
WCWR	*William Carlos Williams Review*
WF	*Western Folklore*
WHR	*Western Humanities Review*
WLT	*World Literature Today* (formerly *Books Abroad*)
WLWE	*World Literature Written in English*
Wolfen-büttelerB	*Wolfenbütteler Beiträge: Aus den Schätzen der Herzog August Bibliothek*
WPCS	*Working Papers in Cultural Studies*
WQ	*Wilson Quarterly*
WS	*Women's Studies: An Interdisciplinary Journal*
WSCL	*Wisconsin Studies in Contemporary Literature*
WSJ	*The Wallace Stevens Journal*
WTW	Writers and their Work
WVSRA	*West Virginia Shakespeare and Renaissance Association*
WVUPP	*West Virginia University Philological Papers*
WWR	*Walt Whitman Quarterly Review*
XUS	*Xavier Review*
YCC	*Yearbook of Comparative Criticism*
YER	*Yeats Eliot Review*
YES	*Yearbook of English Studies*
YFS	*Yale French Studies*
YNS	York Notes Series
YPL	*York Papers in Linguistics*
YR	*Yale Review*
YULG	*Yale University Library Gazette*
YWES	*The Year's Work in English Studies*
ZAA	*Zeitschrift für Anglistik und Amerikanistik*
ZCP	*Zeitschrift für Celtische Philologie*
ZDA	*Zeitschrift für Deutsches Altertum und Deutsche Literatur*
ZDL	*Zeitschrift für Dialektologie und Linguistik*
ZGL	*Zeitschrift für Germanistische Linguistik*
ZPSK	*Zeitschrift für Phonetik, Sprachwissenschaft und Kommunikationsforschung*
ZS	*Zeitschrift für Sprachwissenschaft*
ZVS	*Zeitschrift für Vergleichende Sprachforschung*

2. Publishers

AAAH	Acta Academiae Åboensis Humaniora, Åbo, Finland
A&B	Allison & Busby, London
A&R	Angus & Robertson, North Ryde, N.S.W., Australia
A&U	Allen & Unwin, London
A&UA	Allen & Unwin, North Sydney, Australia
A&W	Almqvist & Wiksell International, Stockholm
AberdeenU	Aberdeen UP, Aberdeen, Scotland
Abhinav	Abhinav Pubns, New Delhi
Abingdon	Abingdon Press, Nashville, Tenn.
ABL	Armstrong Browning Library, Waco, Texas
Åbo	Åbo Akademi, Åbo, Finland
Abrams	Harry N. Abrams Inc., New York
Academic	Academic Press, London
Academy	The Academy Press, Dublin
AcademyC	Academy Chicago Publishers, Chicago
ACarS	Association for Caribbean Studies, Coral Gables, Fla.
ACCO	ACCO, Leuven, Belgium
ACS	Assoc. for Canadian Studies, Ottawa
Addison–Wesley	Addison–Wesley, Reading, Mass.
Adosa	Adosa, Clermont-Ferrand, France
AF	Akademisk Forlag, Copenhagen
AFP	Associated Faculty Press, New York
Africana	Africana Pub. Co., New York
Ajanta	Ajanta Books International, Delhi
AK	Akadémiai Kiadó, Budapest
Al&Ba	Allyn & Bacon, Boston, Mass.
Albion	Albion, Appalachian State Univ., Boone, N.C.
Alderman	Alderman Press, London
Allen	W. H. Allen, London
AM	Aubier Montaigne, Paris
AMAES	Association des Médiévistes Angliciste de l'Enseignement Supérieur, Paris
AmberL	Amber Lane, Oxford
AMS	AMS Press Inc., New York
AMU	Adam Mickiewicz Univ., Posnan
Anansi	Anansi Press, Toronto
Anvil	Anvil Press Poetry, London
APA	APA, Maarssen, Netherlands
APL	American Poetry and Literature Press, Philadelphia, Pa.
Appletree	Appletree Press, Belfast, N.I.
APS	American Philosophical Society, Philadelphia, Pa.
Aquarian	The Aquarian Press, Wellingborough, Northants.
ArborH	Arbor House Pub., New York
Archon	Archon Books, Hamden, Conn.
Ardis	Ardis Publishers, Ann Arbor, Mich.
Ariel	Ariel Press, London
Ark	Ark Paperbacks, London

Arnold	Edward Arnold, London
Arrow	Arrow Books, London
ASECS	American Society for Eighteenth-Century Studies, c/o Ohio State Univ., Columbia, Ohio
Aslib	Aslib, London
ASLS	Assoc. for Scottish Literary Studies, Aberdeen
ASP	Applied Science Publishers Ltd, London
ASU	Arizona State Univ., Tempe, Arizona
ATCAL	Association for the Teaching of Caribbean and African Literature
Atheneum	Atheneum Pub., New York
Athlone	Athlone Press, London
AUG	Acta Universitatis Gothoburgensis, Sweden
AUP	Associated University Presses, London
AUPG	Academic & University Publishers Group Ltd, London
AUU	Acta Universitatis Umensis, Umeå, Sweden
AUUp	Acta Universitatis Upsaliensis, Uppsala, Sweden
Avebury	Avebury Pub., Amersham, Bucks.
Avero	Avero Pubns, Newcastle upon Tyne
A–W	Arnold–Wheaton, Leeds, W. Yorks.
BA	British Academy, London
Bagel	August Bagel Verlag, Düsseldorf
Bamberger	Bamberger Books, Flint, Mich.
B&B	Boydell & Brewer, Woodbridge, Suffolk
B&E	Buchan & Enright, London
B&H	Bell & Hyman, London
B&J	Barrie & Jenkins, London
B&N	Barnes & Noble, Totowa, N.J.
B&O	Burns & Oates, Tunbridge Wells, Kent
B&S	Benskin and Samuels, Univ. of Edinburgh
BAR	British Archaeological Reports, Oxford
Barnes	A. S. Barnes, San Diego, Calif.
Batsford	B. T. Batsford, London
BBC	British Broadcasting Corporation, London
BClark	Bruccoli Clark Pub., Columbia, S.C.
BCP	Bristol Classical Press, Bristol
Beacon	Beacon Press, Boston, Mass.
Beck	C. H. Beck'sche Verlagsbuchhandlung, Munich
Becket	Becket Pubns, Oxford
Belknap	Belknap Press, Cambridge, Mass.
Belles Lettres	Société d'Edition les Belles Lettres, Paris
Bellflower	Bellflower Press, Case Univ., Cleveland, Ohio
Benjamins	John Benjamins, Amsterdam
Benn	Ernest Benn, London
BenningtonC	Bennington College, Bennington, Vermont
Berg	Berg Pub., Leamington Spa
BFI	British Film Institute, London
BGU	Bowling Green UP, Bowling Green, Ohio
BibS	Bibliographical Society, London
Bilingual	Bilingual Press, Eastern Michigan Univ., Ypsilanti

Bingley	Clive Bingley, London
Binnacle	Binnacle Press, London
Biografia	Biografia Pub., London
BL	British Library, London
Black	Adam & Charles Black, London
Black Cat	Black Cat Press, Blackrock, Eire
Blackie	Blackie & Son, Glasgow
Black Moss	Black Moss, Windsor, Ontario
Blackstaff	Blackstaff Press, Belfast
Blackwell	Basil Blackwell, Oxford
BlackwellR	Blackwell Reference, Oxford
Blackwood	Blackwood, Pillans & Wilson, Edinburgh
Bl&Br	Blond & Briggs, London
Blandford	Blandford Press, Dorset
Bloodaxe	Bloodaxe Books; Newcastle upon Tyne
BM	Bobbs-Merrill, New York
BMP	British Museum Publications, London
Bodleian	The Bodleian Library, Oxford
Bodley	The Bodley Head, London
Bogle	Bogle L'Ouverture, London
BoiseU	Boise State UP, Boise, Idaho
Borealis	Borealis Press, Ottawa
Borgo	Borgo Press, San Bernardino, Calif.
BostonAL	Boston Athenaeum Library, Boston, Mass.
Bouma	Bouma's Boekhuis, Gröningen, Netherlands
Bowker	R. R. Bowker Co., New York
Boyars	Marion Boyars, London and Boston, Mass.
Boydell	The Boydell Press, Woodbridge, Suffolk
Boyes	Megan Boyes, Allestree, Derby
Bran's Head	Bran's Head Books, Frome, Somerset
Breakwater	Breakwater Books, St John's, Newfoundland
Brentham	Brentham Press, London
Brewer	D. S. Brewer, Woodbridge, Suffolk
Bridge	Bridge Pub., S. Plainfield, N.J.
Brill	E. J. Brill, Leiden
Brilliance	Brilliance Books, London
Browne	Sinclair Browne, London
Brownstone	Brownstone Books, Madison, Ind.
BrownU	Brown UP, Providence, Rhode Island
BSB	Black Swan Books, Redding Ridge, Conn.
BSP	Black Sparrow Press, Santa Barbara, Calif.
BSU	Ball State Univ., Muncie, Ind.
BuckU	Bucknell UP, Lewisburg, Pa.
Bulzoni	Bulzoni Editore, Rome
Burnett	Burnett Books, London
Buske	Helmut Buske, Hamburg
CA	Creative Arts Book Co., Berkeley, Calif.
CAAS	Connecticut Academy of Arts and Sciences, New Haven, Conn.
Cafoscarina	Cafoscarina, Venice

Cairns	Francis Cairns, Univ. of Liverpool
Calaloux	Calaloux Pubns, Ithaca, N.Y.
Calder	John Calder, London
Camden	Camden Press, London
C&G	Carroll & Graf, New York
C&W	Chatto & Windus, London
Canongate	Canongate Pub., Edinburgh
Cape	Jonathan Cape, London
Capra	Capra Press, Santa Barbara, Calif.
Carcanet	The Carcanet New Press, Manchester, Lancs.
CaribB	Caribbean Books, Parkersburg, Iowa
Carleton	Carleton UP, Ottawa
Cass	Frank Cass, London
Cassell	Cassell & Co., London
Cave	Godfrey Cave Associates, London
CBA	Council for British Archaeology, London
CCP	Canadian Children's Press, Guelph, Ont.
CCS	Centre for Canadian Studies, Mt Allison Univ., New Brunswick
CDSH	Centre de Documentation Sciences Humaines, Paris
Century	Century Pub., London
Ceolfrith	Ceolfrith Press, Sunderland, Tyne and Wear
CESR	Société des Amis du Centre d'Etudes Superieures de la Renaissance, Tours
CFA	Canadian Federation for the Humanities, Ottawa
C–H	Chadwyck–Healey, Cambridge
CH	Croom Helm, London
Champion	Librairie Honoré Champion, Paris
Chand	S. Chand, Madras
ChelseaH	Chelsea House Pub., New York
Christendom	Christendom Publications, Front Royal, Va.
Chronicle	Chronicle Books, San Francisco, Calif.
Churchman	Churchman Pub., Worthing, W. Sussex
Cistercian	Cistercian Pub., Kalamazoo, Mich.
CL	City Lights Books, San Francisco
CLA	Canadian Library Association, Ottawa
Clarendon	The Clarendon Press, Oxford
Clarion	Clarion State College, Clarion, Pa.
Clark	T. &. T. Clark, Edinburgh
CMERS	Center for Medieval and Early Renaissance Studies, Binghampton, N.Y.
CML	William Andrews Clark Memorial Library, Los Angeles
CMST	Centre for Medieval Studies, Univ. of Toronto
Colleagues	Colleagues Press, East Lansing, Mich.
Collins	William Collins Sons & Co., London
ColU	Columbia UP, New York
Comedia	Comedia Publishing Group, London
Comet	Comet Books, London
Compton	The Compton Press, Tisbury, Wilts.
Constable	Constable & Co. Ltd, London

Corgi	Corgi Books, London
CorkU	Cork UP, Cork, Eire
Cormorant	Cormorant Press, Victoria, B.C.
CornU	Cornell UP, Ithaca, N.Y.
Coronado	Coronado Press, Lawrence, Kansas
Cosmo	Cosmo Pubns, New Delhi
Cowley	Cowley Pubns, Cambridge, Mass.
Cowper	Cowper House, Pacific Grove, Calif.
Crossroad	Crossroad Pub., New York
Crown	Crown Pub., New York
Crowood	The Crowood Press, Marlborough, Wilts.
CSU	Cleveland State University, Cleveland, Ohio
CUAP	Catholic Univ. of America Press, Washington, D.C.
Cuff	Harry Cuff Publications, St John's, Newfoundland
CUP	Cambridge University Press, Cambridge
Currey	James Currey, London
CV	Cherry Valley Editions, Rochester, N.Y.
CVK	Cornelson–Velhagen & Klasing, Berlin
CWU	Carl Winter Universitätsverlag, Heidelberg
Da Capo	Da Capo Press, New York
Dalkey	Dalkey Archive Press, Elmwood Park, Ill.
D&C	David & Charles, Newton Abbot, Devon
D&M	Douglas & McIntyre, Vancouver, B.C.
Dangaroo	Dangaroo Press, Mundelstrup, Denmark
Dawson	Dawson & Sons, Folkestone, Kent
DBP	Drama Book Pub., New York
De Graaf	De Graaf, Nieuwkoup, Netherlands
Denoël	Denoël S.A.R.L., Paris
Dent	J. M. Dent, London
DentA	Dent Australia, Vic.
Deutsch	André Deutsch, London
Didier	Didier Erudition, Paris
Doaba	Doaba House, Delhi
Dobson	Dobson Books, Durham
Dolmen	Dolmen Press, Portlaoise, Eire
Donald	John Donald, Edinburgh
Doubleday	Doubleday, New York
Dove	Dove, Sydney, Australia
Dover	Dover Publications, New York
Drew	Richard Drew, Glasgow
Duckworth	Gerald Duckworth, London
DukeU	Duke UP, Durham, N.C.
Dundurn	Dundurn Press, Toronto and London, Ontario
Duquesne	Duquesne UP, Pittsburgh, Pa.
Dutton	E. P. Dutton, New York
DWT	Dr Williams's Trust, London
EA	English Association, London
Eason	Eason & Son, Dublin, Eire
Ebony	Ebony Books, Melbourne
Ecco	Ecco Press, New York

ECNRS	Editions du Centre National de la Recherche Scientifique, Paris
ECW	ECW Press, Downsview, Ontario
Eden	Eden Press, Montreal and St Albans, Vt.
EdinU	Edinburgh University Press, Edinburgh
Eerdmans	William Eerdmans, Grand Rapids, Mich.
EETS	Early English Text Society, Oxford
EKAK	Editorial Kooperative Antiyano 'Kolibri', Curaçao
Ember	Ember Press, Brixham, South Devon
EMSH	Editions de la Maison des Sciences de l'Homme, Paris
Enitharmon	Enitharmon Press, London
EPNS	English Place-Name Society, Notts.
Eriksson	Paul Eriksson, Middlebury, Vt.
ESI	Edizioni Scientifiche Italiane, Naples
ESL	Edizioni di Storia e Letteratura, Rome
EUL	Edinburgh University Library, Edinburgh
Europa	Europa Publications, London
Exile	Exile Editions, Toronto, Ont.
Eyre	Eyre Methuen, London
FAB	Free Association Books, London
Faber	Faber & Faber, London
FAC	Fédération d'activités culturelles, Paris
FACP	Fremantle Arts Centre Press, Fremantle, Western Australia
FALS	Foundation for Australian Literary Studies, James Cook Univ. of N. Queensland
F&S	Feffer & Simons, Amsterdam
F–B	Ford–Brown, Houston, Texas
FDU	Fairleigh Dickinson UP, Madison, N.J.
FE	Fourth Estate, London
Feminist	Feminist Press, New York
FictionColl	Fiction Collective, Brooklyn College, Brooklyn, N.Y.
Fine	Donald Fine, New York
Fink	Fink Verlag, Munich
Flammarion	Flammarion, Paris
FlindersU	Flinders Univ. of South Australia
Folger	The Folger Shakespeare Library, Washington, D.C.
Fontana	Fontana Press, London
FordU	Fordham UP, New York
Foris	Foris Publications, Dordrecht, Netherlands
Fortress	Fortress Press, Philadelphia, Pa.
Francke	Francke Verlag, Berne, Switzerland
Franklin	Burt Franklin, New York
FreeP	Free Press, New York
FreeU	Free Univ. Press, Amsterdam
Freundlich	Freundlich Books, New York
Frommann–Holzboog	Frommann–Holzboog, Stuttgart, W. Germany
FSP	Five Seasons Press, Madley, Hereford
FW	Fragments West/Valentine Press, Long Beach, Calif.
FWP	Falling Wall Press, Bristol

Gale	Gale Research Co., Detroit, Mich.
Galilée	Galilée, Paris
Gallimard	Gallimard, Paris
G&M	Gill & Macmillan, Dublin
Garland	Garland Publishing Co., New York
Girasole	Edizioni del Girasole, Ravenna
GL	Goose Lane Editions, Fredericton, N.B.
Gleerup	Gleerupska, Lund, Sweden
GMP	GMP Pub., London
GMSmith	Gibbs M. Smith, Layton, Utah
Golden Dog	The Golden Dog, Ottawa
Gollancz	Victor Gollancz, London
Gower	Gower Pub., Aldershot, Hants.
Grafton	Grafton Books, London
Granada	Granada Publishing, London
Granville	Granville Pub. Co., London
Grasset	Grasset & Fasquelle, Paris
Grassroots	Grassroots, London
Greenhalgh	M. J. Greenhalgh, Eastcote, Middlesex
Greenwood	Greenwood Press, Westport, Conn.
Groos	Julius Groos Verlag, Heidelberg
Grove	Grove Press, New York
Grüner	B. R. Grüner, Amsterdam
Gruyter	Walter de Gruyter, Berlin
Hale	Robert Hale, London
Hall	G. K. Hall, Boston, Mass.
Hambledon	Hambledon Press, London
H&I	Hale & Iremonger, Sydney
H&M	Holmes & Meier, London and New York
H&S	Hodder & Stoughton, London
H&W	Hill & Wang, New York
Harbour	Harbour Pub., Madeira Park, B.C.
Harper	Harper & Row, New York
Harrap	Harrap Ltd, London
Harvard	Harvard UP, Cambridge, Mass.
Harvester	Harvester Press, Brighton, Sussex
HBJ	Harcourt Brace Jovanovich, New York and London
Heath	D. C. Heath & Co., Lexington, Mass.
Heinemann	William Heinemann, London
HeinemannA	William Heinemann, Vic., Australia
Herbert	Herbert Press, London
HH	Hamish Hamilton, London
Hilger	Adam Hilger, Bristol
HM	Harvey Miller, London
HMSO	HMSO, London
Hogarth	Hogarth Press, London
Howard	Howard UP, Washington, D.C.
HRW	Holt, Rinehart & Winston, New York
HUL	Hutchinson University Library, London
Humanities	Humanities Press, Atlantic Highlands, N.J.

Huntington	Huntington Library, San Marino, Calif.
Hutchinson	Hutchinson Books, London
IAAUS	Institut für Anglistik und Amerikanistik, Univ. of Salzburg
Ian Henry	Ian Henry Pub., Hornchurch, Essex
IAP	Irish Academic Press, Dublin
ICA	Institute of Contemporary Arts, London
IHA	International Hopkins Assoc., Waterloo, Ontario
Imago	Imago Imprint Inc., New York
IndU	Indiana UP, Bloomington, Ind.
Inkblot	Inkblot Pub., Berkeley, Calif.
IntUP	International Universities Press, New York
IP	In Parenthesis, London
Ipswich	Ipswich Press, Ipswich, Mass.
ISU	Iowa State UP, Ames, Iowa
IULC	Indiana Univ. Linguistics Club, Bloomington, Ind.
IUP	Indiana Univ. of Pennsylvania Press, Indiana, Pa.
Ivon	Ivon Publishing House, Bombay
Jacaranda	Jacaranda Wiley, Milton, Queensland, Australia
JadavpurU	Jadavpur Univ., Calcutta
James CookU	James Cook Univ. of North Queensland
Jesperson	Jesperson Press, St John's, Newfoundland
JHall	James Hall, Leamington Spa, Warks.
JHU	Johns Hopkins UP, Baltimore, Md.
JLRC	Jack London Research Centre, Glen Ellen, Calif.
Joseph	Michael Joseph, London
Journeyman	The Journeyman Press, London
JT	James Thin, Edinburgh
Junction	Junction Books, London
Jupiter	Jupiter Press, Lake Bluff, Ill.
JyväskyläU	Jyväskylä Univ., Jyväskylä, Finland
Kaibunsha	Kaibunsha, Tokyo
K&W	Kaye & Ward, London
Kardo	Kardo, Coatbridge, Scotland
Karia	Karia Press, London
Karnak	Karnak House, London
Karoma	Karoma Pub., Ann Arbor, Mich.
Kenkyu	Kenkyu-Sha, Tokyo, Japan
Kennikat	Kennikat Press, Port Washington, N.Y.
Kensal	Kensal Press, Bourne End, Bucks.
KenyaLB	Kenya Literature Bureau, Nairobi
Kerr	Charles H. Kerr, Chicago
Kestrel	Viking Kestrel, London
K/H	Kendall/Hunt Pub., Dubuque, Iowa
Kinseido	Kinseido, Tokyo, Japan
Klostermann	Vittorio Klostermann, Frankfurt-on-Main
Kraus	Kraus International Publications, White Plains, N.Y.
KSUP	Kent State UP, Kent, Ohio
LA	Library Assoc., London
Lake View	Lake View Press, Chicago, Ill.
LAm	Library of America, New York

Lancelot	Lancelot Press, Hantsport, Nova Scotia
Landesman	Jay Landesman, London
L&W	Lawrence and Wishart, London
Lane	Allen Lane, London
LaneA	Allen Lane, Ringwood, Victoria, Australia
Lang	Peter D. Lang, Frankfurt-on-Main and Berne
LC	Library of Congress, Washington, D.C.
LCP	Loras College Press, Dubuque, Iowa
LeuvenU	Leuven UP, Leuven, Belgium
Lexik	Lexik House, Cold Spring, N.Y.
LF	LiberFörlag, Stockholm
LH	Lund Humphries Pub. Ltd, London
Liberty	Liberty Classics, Indianapolis, Ind.
Liguori	Liguori, Naples
LittleH	Little Hills Press, N.S.W., Australia
Liveright	Liveright Pub., New York
Loewenthal	Loewenthal Press, New York
Longman	Longman Group Ltd, London
Longspoon	Longspoon Press, Univ. of Alberta, Edmonton
Lowell	Lowell Press, Kansas City, Missouri
LSU	Louisiana State UP, Baton Rouge, La.
LundU	Lund Univ., Lund, Sweden
LUP	Loyola UP, Chicago, Ill.
LV	Lichtblick Video, Wuppertal, W. Germany
Lymes	Lymes Press, Newcastle, Staffs.
MAA	Medieval Academy of America, Cambridge, Mass.
Macdonald	Macdonald Pub., Edinburgh
MacdonaldCo	Macdonald & Co., London
McGraw–Hill	McGraw–Hill, New York
Macmillan	Macmillan, London
MacNutt	R. MacNutt Ltd, Hartfield, Sussex
McG–Q	McGill–Queen's UP, Montreal
Mainstream	Mainstream Pub., Edinburgh
M&E	Macdonald & Evans, Estover, Plymouth, Devon
M&S	McClelland & Stewart, Toronto, Ont.
Maney	W. S. Maney & Sons, Leeds, Yorks.
Mansell	Mansell Pub. Ltd, London
ManU	Manchester UP, Manchester, Lancs.
Mayflower	Mayflower Books, London
MB	Mitchell Beazley Ltd, London
ME	M. Evans, New York
Meany	P. D. Meany Pub., Port Credit, Ont.
Mercer	Mercer UP, Macon, Ga.
Methuen	Methuen, London
MH	Michael Haag, London
MHRA	Modern Humanities Research Association, London
Micah	Micah Pubns, Marblehead, Mass.
MidNAG	Mid Northumberland Arts Group, Ashington, Northumb.
Milner	Milner, London
Minuit	Editions de Minuit, Paris

MIP	Medieval Inst. Pubns, WMU, Kalamazoo, Mich.
MITP	Massachusetts Inst. of Technology, Cambridge, Mass.
MLA	Modern Language Association of America, New York
MLP	Manchester Literary and Philosophical Soc., Manchester
Moonraker	Moonraker Press, Bradford-on-Avon, Wilts.
Moorland	Moorland Pub., Ashbourne, Derby.
Moreana	Moreana, Angers, France
Morrow	William Morrow & Co., New York
Mouton	Mouton Pub., New York, The Hague, and Paris
MR	Martin Robertson, Oxford
MRS	Medieval and Renaissance Society, North Texas State Univ., Denton, Texas
MRTS	MRTS, Binghamton, N.Y.
MS	Malone Society, c/o King's College, London
MSU	Memphis State UP, Memphis, Tenn.
MtAllisonU	Mount Allison Univ., Sackville, N.B.
Muller	Frederick Muller, London
Murray	John Murray, London
NAL	New American Library, New York
Narr	Gunter Narr Verlag, Tübingen
NBB	New Beacon Books, London
NCP	New Century Press, Durham
ND	New Directions, New York
NDT	Nottingham Drama Texts, c/o Univ. of Nottingham
NEL	New English Library, London
NeWest	NeWest Press, Edmonton, Alberta
NH	New Horizon Press, Far Hills, N.J.
N–H	Nelson–Hall, Chicago, Ill.
NHPC	North-Holland Publishing Co., Amsterdam and New York
Niemeyer	Max Niemeyer, Tübingen
Nijhoff	Martinus Nijhoff, Dordrecht, Netherlands
NIU	Northern Illinois UP, De Kalb, Ill.
NLB	New Left Books, London
NLP	New London Press, Dallas, Texas
NorthU	Northeastern University, Boston, Mass.
Northwestern	Northwestern UP, Evanston, Ill.
Norton	W. W. Norton & Co. Inc., New York and London
NPF	National Poetry Foundation, Orono, Maine
NPG	National Portrait Gallery, London
NPP	North Point Press, Berkeley, Calif.
NSP	New Statesman Publishing Co., New Delhi
NSWUP	New South Wales UP, Kensington, N.S.W., Australia
NUC	Nipissing Univ. College, North Bay, Ont.
NUP	National Univ. Pub., Millwood, N.Y.
NUU	New Univ. of Ulster, Coleraine
NWAP	North Waterloo Academic Press, Waterloo, Ont.
NWP	New World Perspectives, Montreal
NYPL	New York Public Library, New York
NYU	New York UP, New York
O&B	Oliver & Boyd, Edinburgh

Oasis	Oasis Books, London
O'Brien	The O'Brien Press, Dublin
OBS	Oxford Bibliographical Society, Bodleian Library, Oxford
Octopus	Octopus Books, London
OdenseU	Odense UP, Odense
OE	Officina Edizioni, Rome
OEColl	Old English Colloquium, Berkeley, Calif.
Offord	John Offord Pubns, Eastbourne, Sussex
OhioU	Ohio UP, Athens, Ohio
Oldcastle	Oldcastle Books, Harpenden, Herts.
Olschki	Leo S. Olschki, Florence
Open Books	Open Books Pub. Ltd, Shepton Mallet, Somerset
OpenU	Open University Press, Milton Keynes
OPP	Oxford Polytechnic Press, Oxford
Orbis	Orbis Books, London
Oriel	Oriel Press, Stocksfield, Northumberland
Oryx	Oryx Press, Phoenix, Arizona
OSU	Ohio State UP, Columbus, Ohio
OTP	Oak Tree Press, London
OUP	Oxford University Press, Oxford
OUPAm	Oxford University Press, New York
OUPC	Oxford University Press, Toronto
OUPM	Oxford University Press, Melbourne
Outlet	Outlet Book Co., New York
Owen	Peter Owen, London
Pacifica	Press Pacifica, Kailua, Hawaii
Paget	Paget Press, Santa Barbara, Calif.
Paladin	Paladin Books, London
Pan	Pan Books Ltd, London
Pandora	Pandora Press, London
Pantheon	Pantheon Books, New York
Parousia	Parousia Pubns, London
Paternoster	Paternoster Press, Exeter
Paulist	Paulist Press, Ramsey, N.J.
Pavilion	Pavilion Books, London
Peachtree	Peachtree Pub., Atlanta, Ga.
Pembridge	Pembridge Press, London
Penguin	Penguin Books, Harmondsworth, Middx.
PenguinA	Penguin, Ringwood, Victoria, Australia
Penkevill	The Penkevill Pub. Co., Greenwood, Fla.
Penumbra	Penumbra Press, Moonbeam, Ontario
Pergamon	Pergamon Press, Oxford
Permanent	Permanent Press, Sag Harbor, N.Y.
Perpetua	Perpetua Press, Oxford
Pevensey	Pevensey Press, Cambridge
PH	Prentice–Hall Inc., Englewood Cliffs, N.J.
Phaidon	Phaidon Press, Oxford
PHI	Prentice–Hall International, Hemel Hempstead, Herts.
PhilL	Philosophical Library, New York
Pickwick	Pickwick Pubns, Allison Park, Pa.

Pilgrim	Pilgrim Books, Norman, Okla.
PIMS	Pontifical Institute of Mediaeval Studies, Toronto
Pinter	Frances Pinter Pub., London
Plenum	Plenum Pub., London and New York
Ploughshares	Ploughshares Books, Watertown, Mass.
Pluto	Pluto Press, London
Polity	Polity Press, Oxford
Polygon	Polygon, Edinburgh
Poolbeg	Poolbeg Press, Swords, Co. Dublin
Popular	Popular Press, Bowling Green, Ohio
Porcepic	Press Porcepic, Victoria, B.C., Canada
Potter	Clarkson N. Potter, New York
Princeton	Princeton UP, Princeton, N.J.
PRO	Public Record Office, London
Profile	Profile Books, Ascot, Berks.
ProgP	Progressive Publishers, Calcutta
PSU	Pennsylvania State UP, University Park, Pa.
Pucker	Puckerbrush Press, Orono, Maine
PUF	Presses Universitaire de France, Paris
PurdueU	Purdue UP, Lafayette, Ind.
Pushcart	Pushcart Press, Wainscott, N.Y.
Pustet	Friedrich Pustet, Regensburg
Putnam	Putnam Pub. Group, New York
PWP	Poetry Wales Press, Ogmore by Sea, Mid Glam.
Quartet	Quartet Books, London
RA	Royal Academy of Arts, London
R&B	Rosenkilde & Bagger, Copenhagen
R&L	Rowman & Littlefield, Totowa, N.J.
RandomH	Random House, New York
Ravan	Ravan Press, Johannesburg
Ravette	Ravette, Horsham, W. Sussex
Rebel	The Rebel Press, Bideford, Devon
Reference	Reference Press, Toronto
Regents	Regents Press of Kansas, Lawrence, Kansas
Reichenberger	Roswitha Reichenberger, Kessel, W. Germany
Reidel	Reidel Publishing Co., Dordrecht, Boston, and London
Remak	Remak, Alblasserdam, Netherlands
RenI	Renaissance Institute, Sophia Univ., Tokyo
RH	Ramsay Head Press, Edinburgh
RIA	Royal Irish Academy, Dublin
RiceU	Rice UP, Houston, Texas
Richarz	Hans Richarz, St Augustin
RKP	Routledge & Kegan Paul, London
Robson	Robson Books, London
Rodopi	Rodopi, Amsterdam
RoehamptonI	Roehampton Institute of Higher Education, London
Royce	Robert Royce, London
RS	The Royal Society, London
RSC	Royal Shakespeare Co. Pubns, Stratford-upon-Avon.
RSL	Royal Society of Literature, London

RSVP	Research Society for Victorian Periodicals, Univ. of Leicester
Running	Running Press, Philadelphia
Russell	Michael Russell, Salisbury
Rutgers	Rutgers UP, New Brunswick, N.J.
SA	Sahitya Akademi, New Delhi
SAI	Sociological Abstracts Inc., San Diego, Calif.
Salamander	Salamander Books, London
S&D	Stein & Day, Briarcliff Manor, N.Y.
S&J	Sidgwick & Jackson, London
S&M	Sun and Moon Press, College Park, Md.
S&P	Simon & Pierre, Toronto, Ontario
S&S	Simon & Schuster, New York
S&W	Secker & Warburg, London
Sangam	Sangam Books, London
Sangsters	Sangsters Book Stores, Kingston, Jamaica
SAP	Scottish Academic Press, Edinburgh
S–B	Schwann–Bagel, Düsseldorf
Scarecrow	Scarecrow Press, Metuchen, N.J.
Schäuble	Schäuble Verlag, Rheinfelden, W. Germany
Schocken	Schocken Books, New York
Scholarly	Scholarly Press, St Clair Shores, Mich.
Scolar	Scolar Press, London
SCP	Second Chance Press, Sag Harbor, N.Y.
Scribner	Charles Scribner's Sons, New York
Seafarer	Seafarer Books, London
Semiotext(e)	Semiotext(e), Columbia Univ., New York
Seuil	Editions du Seuil, Paris
Severn	Severn House, London
SF&R	Scholars' Facsimiles and Reprints, Delmar, N.Y.
SH	Somerset House, Teaneck, N.J.
Shearwater	Shearwater Press, Lenah Valley, Tasmania
Sheba	Sheba Feminist Pub., London
Sheldon	Sheldon Press, London
SHESL	Société d'Histoire et d'Épistemologie des Sciences du Langage, Paris
Shinozaki	Shinozaki Shorin, Tokyo
Shire	Shire Pubns, Princes Risborough, Bucks.
Shoe String	Shoe String Press, Hamden, Conn.
SIU	Southern Illinois UP, Carbondale, Ill.
SJSU	San Jose State Univ., San Jose, Calif.
Skilton	Charles Skilton Ltd, Edinburgh
Sleepy Hollow	Sleepy Hollow Press, Tarrytown, N.Y.
SLG	SLG Press, Oxford
Smythe	Colin Smythe, Gerrards Cross, Bucks.
SNLS	Society for New Language Study, Denver, Colorado
SOA	Society of Authors, London
Soho	Soho Book Co., London
Solaris	Solaris Press, Rochester, Mich.
SonoNis	Sono Nis Press, Victoria, B.C.
Sorbonne	Pubns de la Sorbonne, Paris

Souvenir	Souvenir Press, London
SPCK	SPCK, London
Spokesman	Spokesman Books, Nottingham
SSA	John Steinbeck Society of America, Muncie, Ind.
SSAB	Sprakförlaget Skriptor AB, Stockholm
Stanford	Stanford UP, Stanford, Calif.
Staple	Staple, Matlock, Derby.
Star	Star Books, London
Starmont	Starmont House, Mercer Island, Wash.
Station Hill	Station Hill, Barrytown, N.Y.
StDL	St Deiniol's Library, Hawarden, Clwyd
Steiner	Franz Steiner, Wiesbaden
Sterling	Sterling Pub., New York
Sterling ND	Sterling Pub., New Delhi
St James	St James Press, London
St Martin's	St Martin's Press, New York
Stockwell	Arthur H. Stockwell Ltd, Ilfracombe, Devon
Stoddart	Stoddart Pub., Don Mills, Ont.
StPB	St Paul's Bibliographies, Winchester, Hants.
STR	Society for Theatre Research, London
Strauch	R.O.U. Strauch, Ludwigsburg
Studio	Studio Editions, London
Sud	Sud, Marseilles
Suhrkamp	Suhrkamp Verlag, Frankfurt-on-Main
Summa	Summa Pubns, Birmingham, Ala.
SUNY	State University of New York Press, Albany, N.Y.
SusquehannaU	Susquehanna UP, Selinsgrove, Pa.
Sutton	Alan Sutton, Gloucester, Glos.
S–W	Shepheard–Walwyn Pub., London
Swallow	Swallow Press, Athens, Ohio
SydneyU	Sydney UP, Sydney, Australia
Syracuse	Syracuse UP, Syracuse, N.Y.
Tabb	Tabb House, Padstow, Cornwall
TamilU	Tamil Univ., Thanjavur, India
T&H	Thames & Hudson, London
Tantivy	Tantivy Press, London
Tarcher	Jeremy P. Tarcher, Los Angeles, Calif.
Tate	Tate Gallery Pubns, London
Tavistock	Tavistock Pubns, London
Taylor	Taylor Pub., Bellingham, Wash.
TCG	Theatre Communications Group, New York
TCP	Three Continents Press, Washington, D.C.
TCUP	Texas Christian UP, Fort Worth, Texas
TEC	Third Eye Centre, Glasgow
Tecumseh	Tecumseh Press, Ottawa
Telos	Telos Press Ltd, St Louis, Mo.
Temple	Temple UP, Philadelphia
TennS	Tennyson Soc., Lincoln
TexA&M	Texas A & M UP, College Station, Texas
TextileB	Textile Bridge Press, Clarence Center, N.Y.

The Smith	The Smith, New York
Thimble	Thimble Press, Stroud, Glos.
Thornes	Stanley Thornes, Cheltenham
Thunder	Thunder City Press, Birmingham, Ala.
Times	Times of Gloucester Press, Gloucester, Ont.
TMP	Thunder's Mouth Press, New York
Tombouctou	Tombouctou Books, Bolinas, Calif.
Toucan	Toucan Press, St Peter Port, Guernsey, C.I.
Touzot	Jean Touzot, Paris
TPF	Trianon Press Facsimiles, London
Tragara	Tragara Press, Edinburgh
Transaction	Transaction Pub., New Brunswick, N.J.
Transcendental	Transcendental Books, Hartford, Conn.
TrinityU	Trinity UP, San Antonio, Texas
TTP	Texas Technical Press, Lubbock, Texas
Tuduv	Tuduv, Munich
TulaneU	Tulane UP, New Orleans, La.
TurkuU	Turku Univ., Turku, Finland
Turtle Island	Turtle Island Foundation, Berkeley, Calif.
Twayne	Twayne Publishers, Boston, Mass.
UAB	Univ. of Aston, Birmingham, War.
UAdelaide	Univ. of Adelaide, Australia
UAla	Univ. of Alabama Press, University, Ala.
UAriz	Univ. of Arizona Press, Tucson, Ariz.
UBarcelona	Univ. of Barcelona, Spain
UBC	Univ. of British Columbia, Vancouver
UBergen	Univ. of Bergen, Norway
UBrno	J. E. Purkyne Univ. of Brno, Brno, Czechoslovakia
UBrussels	Univ. of Brussels, Brussels
UCA	Univ. of Central Arkansas Press, Conway, Ark.
UCal	Univ. of California Press, Berkeley, Calif.
UCalgary	Univ. of Calgary Press, Calgary, Alta.
UCCF	UCCF Associates, Leicester
UChic	Univ. of Chicago Press, Chicago, Ill.
UCopen	Univ. of Copenhagen Press, Copenhagen
UDel	Univ. of Delaware Press, Newark, Del.
UDur	Univ. of Durham, Durham
UEssex	Univ. of Essex, Colchester, Essex
UExe	Univ. of Exeter, Exeter, Devon
UFlor	Univ. Presses of Florida, Gainesville, Fla.
UFlorS	Florida State Univ., Tallahassee, Fla.
UGal	Univ. College, Galway, Galway
UGeo	Univ. of Georgia Press, Athens, Ga.
UGhent	Rijksuniversiteit, Ghent
UGlas	Univ. of Glasgow Press, Glasgow
UGoth	Gothenburg Univ., Gothenburg, Sweden
UHull	Hull UP, Hull
UIll	Univ. of Illinois Press, Champaign, Ill.
UIowa	Univ. of Iowa Press, Iowa City

UKan	Univ. of Kansas Press, Lawrence, Kansas
UKen	Univ. of Kentucky Press, Lexington
UKL	Univ. of Kentucky Libraries, Lexington
ULaval	Les Presses de l'Université Laval, Quebec
ULeeds	Leeds UP, Leeds, Yorks.
ULeic	Leicester UP, Leicester
ULeiden	Leiden UP, The Hague, Netherlands
ULille	Presses Universitaires de Lille, Lille, France
ULiv	Liverpool UP, Liverpool, Lancs.
Ulster	Univ. of Ulster, Coleraine, Northern Ireland
UMass	Univ. of Massachusetts Press, Amherst, Mass.
Umeå	Umeå Universitetsbibliotek, Umeå
UMI	Univ. Microfilms International, Ann Arbor, Mich.
UMich	Univ. of Michigan Press, Ann Arbor, Mich.
UMinn	Univ. of Minnesota Press, Minneapolis, Minn.
UMIRes	UMI Research Press, Ann Arbor, Mich.
UMiss	Univ. of Missouri Press, Columbia, Missouri
UMissip	UP of Mississippi, Jackson, Miss.
UMysore	Univ. of Mysore, Mysore, India
UNancy	Presses Universitaires de Nancy, France
UNC	Univ. of North Carolina Press, Chapel Nill, N.C.
UND	Univ. of Notre Dame Press, Notre Dame, Ind.
Undena	Undena Publications, Malibu, Calif.
UNeb	Univ. of Nebraska Press, Lincoln, Nebr.
Ungar	Frederick Ungar, New York
UNM	Univ. of New Mexico Press, Albuquerque, N.Mex.
UNott	Univ. of Nottingham, Nottingham
UOkla	Univ. of Oklahoma Press, Norman, Okla.
UOslo	Univ. of Oslo, Oslo, Norway
UOttawa	Univ. of Ottawa Press, Ottawa
UPA	UP of America, Lanham, Maryland
UParis	Univ. of Paris, Paris
UPenn	Univ. of Pennsylvania Press, Philadelphia, Pa.
UPitt	Univ. of Pittsburgh Press, Pittsburgh, Pa.
UPNE	UP of New England, Hanover, N.H.
Uppsala	Uppsala Univ., Uppsala, Sweden
UProvence	Univ. de Provence, Aix-en-Provence
UPValery	Univ. Paul Valery, Montpellier, France
UQueen	Univ. of Queensland, St Lucia, Queensland
URouen	Univ. de Rouen, Mont St Aignan
USalz	Univ. of Salzburg, Salzburg
USC	Univ. of South Carolina Press, Columbia, S.C.
USheff	Univ. of Sheffield, Sheffield
Usher	La Casa Usher, Florence
USussex	Sussex UP, Brighton, Sussex
USzeged	Univ. of Szeged, Hungary
UTas	Univ. of Tasmania, Hobart
UTenn	Univ. of Tennessee Press, Knoxville, Tenn.
UTex	Univ. of Texas Press, Austin, Texas
UTor	Univ. of Toronto Press, Toronto

UVerm	Univ. of Vermont, Burlington, Vt.
UVict	Univ. of Victoria, Victoria, B.C.
UWales	Univ. of Wales Press, Cardiff
UWash	Univ. of Washington Press, Seattle, Wash.
UWAust	Univ. of Western Australia Press, Nedlands, W.A.
UWI	Univ. of the West Indies, St Augustine, Trinidad
UWisc	Univ. of Wisconsin Press, Madison, Wisc.
UWiscM	Univ. of Wisconsin, Milwaukee, Wisc.
Valentine	Valentine Publishing & Drama Co., Rhinebeck, N.Y.
Vantage	Vantage Press, New York
Vehicle	Vehicle Press, Montreal
Verso	Verso Editions, London
Viking	Viking Press, New York
Virago	Virago Press, London
Virginia	Univ. of Virginia, Charlottesville, Va.
Vision	Vision Press, London
VLB	VLB Editeur, Montreal
VR	Variorum Reprints, London
Vrin	J. Vrin, Paris
W&N	Weidenfeld & Nicolson, London
Waterloo	Univ. of Waterloo Press, Waterloo, Ontario
Water Row	Water Row Press, Sudbury, Mass.
WB	Wissenschaftliche Buchgesellschaft, Darmstadt
W/B	Woolmer/Brotherson Ltd, Revere, Pa.
Webb&Bower	Webb & Bower, Exeter, Devon
Wedgestone	Wedgestone Press, Winfield, Kansas
Wesleyan	Wesleyan UP, Middletown, Conn.
West	West Pub., St Paul, Minn.
Whiteknights	Whiteknights Press, Univ. of Reading, Berks.
Whitston	Whitston Publishing Co., Troy, N.Y.
Whittington	Whittington Press, Andoversford, Glos.
WHP	Warren House Press, North Walsham, Norfolk
Wiener	Wiener Pub., New York
Wildwood	Wildwood House, London
Wiley	John Wiley & Sons, Chichester, New York, and Brisbane
Wilson	Philip Wilson, London
Winthrop	Winthrop Publishers Inc., Cambridge, Mass.
WIU	Western Illinois Univ., Macomb, Ill.
WLU	Wilfrid Laurier UP, Waterloo, Ont.
WMU	Western Michigan Univ., Kalamazoo, Mich.
WMP	World Microfilms Publications, London
Wo–No	Wolters–Noordhoff, Groningen
Wolfhound	Wolfhound Press, Dublin
Wombat	The Wombat Press, Wolfville, Nova Scotia
Woolf	Cecil Woolf, London
Words	Words, Framfield, E. Sussex
WP	Women's Press, London
WSU	Wayne State UP, Detroit, Mich.
WVU	West Virginia UP, Morgantown, W. Va.
W–W	Williams–Wallace, Toronto

WWU	Western Washington University, Bellingham, Wash.
Xanadu	Xanadu Pubns, London
Yale	Yale UP, New Haven, Cqnn.
Yamaguchi	Yamaguchi Shoten, Kyoto, Japan
York	University of York, Yorks.
YorkP	York Press, Fredericton, N.B.
Zed	Zed Books, London
Zomba	Zomba Books, London

I

Reference, Literary History, and Bibliography

H. R. WOUDHUYSEN

This chapter has three sections: 1. Reference Works; 2. Literary Histories; 3. Bibliography.

1. Reference Works

With the publication of the fifth edition of *The Oxford Companion to English Literature*[1], this favourite reference book has once again established itself as the best general literary guide for the common reader. Margaret Drabble has kept much of Sir Paul Harvey's work from the original edition, but has also drawn on a wide range of specialist contributors (of whom the present writer must confess to having been one). Many of the literary and mythological allusions which Harvey explained have been abandoned (a sensible decision for an age rich in reference works and annotated editions), creating room for more recent writers, although a cut-off date for authors born in or before 1939 has been rigorously adhered to. In the earlier periods there has been much revision of Harvey's often eccentric critical judgements and his less than immaculate accuracy. As one would expect, the chief area of expansion has been in the modern period, for which Harvey had little taste, but the *Companion*'s coverage of certain subjects has been greatly improved: in particular, the entries for Old and Middle English have been brought up to date and are consistently lively and informative; the connections between music and English literature are amply (sometimes a little too amply) illustrated; women writers are far more comprehensively discussed; and many of the more important entries end by mentioning the principal editions and biographies of their subjects. It is not hard to find debatable points and opinions. However, having used the new *Companion* regularly for over a year, it has to be said that it is both largely reliable and often highly entertaining: it is certainly a book students and readers of English literature will turn to again and again. OUP has re-issued the concise version of the *Companion*[2] (based on the unrevised fourth edition) in paperback.

Another venerated Oxford institution, the *DNB*, has supplied useful material for Harold Oxbury's well-illustrated *Great Britons: Twentieth-Century*

1. *The Oxford Companion to English Literature*, ed. by Margaret Drabble, Fifth edn. OUP. pp. xii + 1155. £17.50.

2. *The Concise Oxford Dictionary of English Literature*, ed. by Dorothy Eagle. OUP. pp. 628. pb £4.95.

Lives[3], which covers a wide range of characters who died between 1915 and 1980, ranging from Edith Cavell to John Lennon. The entries for writers are on the whole well judged, if sometimes a little pedestrian, but the book comes into its own in its coverage of those figures, not specifically literary, about whom readers of different generations often want essential information: Lilian Baylis, C. P. Scott, and A. N. Whitehead, for example, are all of some interest to students of modern literature, but who they were and what they actually did are not easily discovered in any one reference work. *Great Britons* supplies this background information, accurately, economically, and sometimes amusingly: volumes with the same sort of spread of social range for earlier periods would be very attractive. A third Oxford institution, the *Annals of English Literature*, is not replaced by an excruciatingly bad attempt to cover the same field from Chaucer to 1975[4]: riddled with inaccuracies, inconsistencies, and plain mistakes, this is a thoroughly misleading and tiresomely pretentious book.

Martin Seymour-Smith's massive *Guide to Modern World Literature*[5] in its third edition belongs in this section because it is emphatically a guide, not a history. It must be recognized as an astonishing personal achievement to have produced this volume, in which something called 'British Literature' peeps out between Baltic and Bulgarian literature; yet, at least in its American and British sections, this is not a very satisfactory work. Seymour-Smith's obsession with the 'middlebrow', his love of taking an unfashionable position, and his constant use of gossip, joined to a fair degree of plain bad writing, turn his entries into a series of irritating and windy end-of-term reports: reading his book is like being cornered by a terrific bore at a party, willing to give you his opinion on any subject he cares to name.

It is rather difficult to imagine for whom Alan Bold compiled the *Longman Dictionary of Poets*[6]. With short entries of about twelve lines for 1,001 English language poets, each one ending with a representative snippet of their verse, most of the entries are so brief as to be unexceptionable, but some betray the constraints of the chosen form: 'As his father expected him to follow him into the Civil Service, Edward Thomas was prepared in the Classics for public school'. The problem with the book is that it does not tell the reader enough to make it valuable as an introduction to a poet's work, nor is it sufficiently comprehensive or accurate to make it useful as a reference book: Surrey appears as 'Howard Henry, Earl of' and 'Hawthorden' is so spelt throughout the entry for William Drummond. It covers many lesser-known modern North American poets, but leaves out large numbers of English writers. Hopkins's omission is surely an oversight, but there are, for example, no entries for Stephen Duck, John Taylor, George Dyer, James Reeves, Bunyan, Newman, the Wesleys, and so on.

3. *Great Britons: Twentieth-Century Lives*, by Harold Oxbury. OUP. pp. x + 370. £14.95.

4. *A Concise Chronology of English Literature*, by P. J. Smallwood. CH. pp. 240. £22.50.

5. *Macmillan Guide to Modern World Literature*, by Martin Seymour-Smith. Third edn. Macmillan. pp. xxviii + 1376. £40.

6. *Longman Dictionary of Poets: The Lives and Works of 1001 Poets in the English Language*, by Alan Bold. Longman. pp. 314. £9.95.

Two books from the St James Press both comprise new editions of standard reference works: *Contemporary Poets*[7] covers a vast range of writers in just over a thousand pages. The formula for each entry of biographical notes, list of publications, comment by the author, and a short essay by an outside contributor, is generally successful and sometimes gratifyingly unexpected (Basil Bunting on himself: 'Minor poet, not conspicuously dishonest'; there is an interesting paragraph on A. L. Rowse by Derek Parker). *Twentieth-Century Crime and Mystery Writers*[8] follows the same arrangement, but, covering a more specialized area, is indispensable for devotees of this kind of writing, which is attracting a growing amount of critical attention. The book's range of coverage is generous, including not just Conan Doyle, Buchan, and Agatha Christie, but also such less expected figures as Erskine Childers, John le Carré, and Ernest Bramah.

From the heights of the Book Tower in Detroit the mighty Gale Research Co. continues to issue what appears to be a never-ending stream of reference works of different kinds. Some of these contain material which is almost certainly not easily available elsewhere, and others provide conveniently digested extracts of criticism which smaller universities may not possess. The weakness of all the publications lies in their lack of identifiable methods of selection and frequent lapses of critical judgement. *Literature Criticism from 1400 to 1800*, volume 2[9], gives short biographies, slightly bloody chunks of contemporary to modern criticism, and brief bibliographies of John Cleland, Goldsmith, Smollett, Sterne, and Horace Walpole, but rather oddly also of Mikhail Chulkov and Wu Ching-tzu. It is a pity that not all of the sources for the plates are identified. *Nineteenth-Century Literature Criticism*, volumes 9 and 10[10], follow a similar pattern, resurrecting some presumably unreprinted contemporary criticism of Coventry Patmore and Sheridan LeFanu among others; the book is weakest on Coleridge. *Contemporary Literary Criticism*, volumes 31 and 32[11], reprint reviews of modern writers such as Howard Brenton, Craig Raine, D. M. Thomas, and their kind: the reviews are mainly taken from newspapers and literary journals, providing a convenient way of collecting this sort of critical matter. *Children's Literature Review*, volumes 8 and 9[12], perform a similar function, but in greater detail, for Arthur Ransome and Dr Seuss among others. These volumes are attractively illustrated. Wider and more up-to-date coverage of children's writers is supplied by *Something About the Author*, volumes 39–41[13], which include entries for Chinua Achebe,

7. *Contemporary Poets*, ed. by James Vinson and D. L. Kirkpatrick. Fourth edn. St James. pp. xviii + 1071. £37.50.

8. *Twentieth-Century Crime and Mystery Writers*, ed. by John M. Reilly. Second edn. St James. pp. xx + 1094. £37.50.

9. *Literature Criticism from 1400 to 1800*, Vol. 2, ed. by Dennis Poupard. Gale. pp. 608. $82.

10. *Nineteenth-Century Literature Criticism*, ed. by Laurie Lanzen Harris and Emily B. Tennyson. Gale. Vol. 9, pp. 566, $88; Vol. 10, pp. 561, $88.

11. *Contemporary Literary Criticism*, ed. by Jean C. Stine and Daniel G. Marowski. Gale. Vol. 31, pp, 670; Vol. 32, pp. 673, $85 each.

12. *Children's Literature Review*, ed. by Gerard J. Senick. Gale. Vol. 8, pp. 277, $78; Vol. 9, pp. 275, $78.

13. *Something About the Author*, ed. by Anne Commire. Gale. Vol. 39, pp. 296, $64; Vol. 40, pp. 313, $64; Vol. 41, pp. 338, $64.

Vachel Lindsay, and rather surprisingly, Robert M. Pirsig: again some of the entries are clearly based on original research and interviews. *American Writers for Children before 1900*, volume 42[14], contains well-illustrated essays on the life and works of, among others, Louisa May Alcott, Harriet Beecher Stowe, and Noah Webster (one rather wonders who has been included in the previous forty-one volumes). As well as obituaries and new biographical entries of twentieth-century writers, the *Dictionary of Literary Biography Yearbook: 1984*[15] includes lists of best-sellers and prize-winners, an uncritical essay on the new text of *Ulysses*, a survey of the 1984 Orwell celebrations by Peter Stansky, an account of the Lilly Library and some fascinating reproductions of corrected forms of writers' entries in *Who's Who in America*, now in the Berg Collection: Ambrose Bierce, Willa Cather, Sinclair Lewis, Eugene O'Neill, Ezra Pound, and George Santayana (who deleted his entry so that it simply read 'author') all have their replies reproduced. Finally, *Science Fiction and Fantasy Book Review Index, 1980–1984*[16] lists reviews of books and articles by and about science fiction and fantasy writers. This looks a very solid work. Gale publications all seem to be well indexed: they are intended for libraries – it would be interesting to know who uses them and for what purposes. G. K. Hall have published a similar *Index to Science Fiction Anthologies and Collections*, volume 2: *1977–1983*[17], which analyses book reviews, the contents of various anthologies, stories and their authors.

The Everyman Companion to the Theatre[18] is much more humane; a very jolly book, perhaps a little too jolly, with short histories of the theatre, sections on theatres and genres, 'Theatre People', and a 'Theatrical Miscellany'. The compilers are not afraid of speaking their minds ('There is very little evidence of real talent in Hochhuth's plays') and have a good sense of the book's audience: the non-academic, theatre-going public. The *Companion* could have been a little more bracing at times: it is surprising to find Donald Sinden has an entry but Milton has not (the entry for 'masque' is very weak), and while the compilers obviously loathe John Osborne they have little to say about either 'women's' or homosexual theatre.

The ever-growing interest in women writers is witnessed by *Women's Studies: A Bibliography of Dissertations 1870–1982*[19], which covers all subjects in about 12,000 entries arranged into more than twenty categories. All dissertations awarded higher degrees in Great Britain and Ireland, but only those gaining doctorates in Canada and North America, are included. If quantity is anything to go by some areas of research have hardly been touched: there are twenty-four theses under 'Language', thirty-two under 'Philosophy', and not

14. *American Writers for Children before 1900*, ed. by Glenn E. Estes. DLB 42. Gale. pp. xii + 441. $88.

15. *Dictionary of Literary Biography Yearbook: 1984*, ed. by Jean W. Ross. Gale. pp. xiii + 358. $92.

16. *Science Fiction and Fantasy Book Review Index, 1980–1984*, ed. by H. W. Hall. Gale. pp. xxi + 761. $160.

17. *Index to Science Fiction Anthologies and Collections*. Vol. 2: *1977–1983*. ed. by William Contento. Hall (1984). pp. xiv + 503. $45.

18. *The Everyman Companion to the Theatre*, by Peter Thomson and Gāmani Salgādo. Dent. pp. 458. £15.

19. *Women's Studies: A Bibliography of Dissertations 1870–1982*, by V. F. Gilbert and D. S. Tatla. BlackwellR. pp. xiv + 496. £57.50.

many under 'Arts'; on the other hand, literature is by far the largest category with 3,679 theses, of which some 1,500 relate to English literature: 124 are listed under Jane Austen, slightly more under Virginia Woolf, but George Eliot is the most written-about woman author, with around 250 theses dealing with her life and work. Another enumerative bibliography can be welcomed, with some reservations as to coverage and accuracy: *A Bibliography to the Classical Tradition in English Literature*[20] surveys literature of all centuries, with separate sections on Chaucer, Shakespeare, and Milton. It will provide a useful starting point for undergraduate and graduate students.

It may seem odd to include an avowedly popular handbook in this survey, but *The Book of Literary Lists*[21] has some interesting features, which make it useful for anyone concerned with the contentious issue of canonicity. The book's factual accuracy is not beyond reproach and its concern with literary value is negligible, but it does contain a great deal of material relating to popular taste and publishing history.

A few language books are worth considering under this general heading: *The Penguin Reference Dictionary*[22] is based on the Longman *Dictionary of the English Language* and though strong on etymologies is not as up to date as it might have been – one looks in vain for 'hacker', 'yuppie', 'pizazz', or 'state of the art'. It is hard to imagine for what sort of audience or use David Grambs compiled his *Literary Companion Dictionary: Words about Words*[23]. Words like 'definitive', 'jocosity', and 'piffle' are simply and briefly defined and then followed by quotations to illustrate their use – not all of these would escape the strictures of an exact grammarian. A second, greatly revised, and expanded edition of Eric Partridge's *A Dictionary of Catch Phrases*[24] is a much more substantial book. This is an entertaining work, rich in scatalogical and other forms of insult; it contains much material from the two world wars and the field of popular entertainment (nothing, strangely, from *Private Eye*), but maintains a fair degree of scholarly detachment.

2. Literary Histories

This rather curtailed section has two categories: (a) General Works; (b) Anthologies.

(a) General Works

The outstanding literary history published in 1985 was undoubtedly Peter Conrad's brilliant *The Everyman History of English Literature*[25]. Conrad's approach is essentially chronological, but his theme is the unity and continuity

20. *A Bibliography to the Classical Tradition in English Literature*, by Hanne Carlsen. Anglica et Americana 21. Dept. of English, UCopen. pp. 164. Dkr 82.

21. *The Book of Literary Lists: a collection of annotated lists of fact, statistic and anecdote concerning books*, by Nicholas Parsons. S&J. pp. xii + 234. £9.95.

22. *The Penguin Reference Dictionary*. Penguin. pp. xvii + 1107. pb £4.95.

23. *Literary Companion Dictionary: Words about Words*, by David Grambs. RKP. pp. xix + 409. £14.95.

24. *A Dictionary of Catch Phrases British and American from the Sixteenth Century to the Present Day*, by Eric Partridge, ed. by Paul Beale. Second edn. RKP. pp. xxv + 384. £14.95.

25. *The Everyman History of English Literature*, by Peter Conrad. Dent. pp. x + 740. £16.

of English literature and above all its 'Englishness' (or perhaps 'Britishness'), bound up with the nation's artistic, social, and political concerns, and with its very landscape and scenery. The book begins with *Beowulf* and ends with Seamus Heaney: in just over seven hundred pages Conrad takes the reader on an astonishing tour, showing what it is like to be widely read in literature, to love it and to be able to talk effortlessly, but never glibly, about it. Conrad has had to be selective and is sometimes a little impressionistic, but his tremendous strength lies in his provocativeness and his ability to say the unexpected: he is often maddeningly idiosyncratic about authors, sometimes simply wrong, but he is always stimulating and never for a moment dull. It is hard to know what 'Everyman' will make of reading this utterly un-footnoted *History*, but certainly one could not ask for a more entertaining or less pedantic guide. Conrad sometimes loses his way, endlessly returning to the dominance of romanticism and the way that much literature is about reading and writing: he cannot resist going off at a tangent (it is no surprise that Sterne is one of his heroes), and his book is, strictly speaking, literary criticism. Nevertheless it is an astonishing production, which, even if it is dizzying to read through, can be opened at any page with profound pleasure. Conrad has written the most difficult sort of history of literature, one which is not merely informed by ideas, but positively bursts with them: his book deserves to stand with such masterpieces as C. S. Lewis's *English Literature in the Sixteenth Century*. It is hard to think of higher praise for it.

The sense of place necessarily informs *A Literary History of Cambridge*[26], which, it is pleasing to see, has been written by an Oxford graduate. The earlier chapters are a bit of a trudge, but the book really comes alive with the late Victorians and writers of this century, especially of the last few years. The illustrations make this an attractive and readable evocation of literary life in the Fens.

Writing about places is one thing; biography is another, and biographers on biography quite different. The best that can be said of *The Craft of Literary Biography*[27] is that it is a major contribution to the literature of embarrassment. No doubt most biographers secretly want to commit autobiography, but on the evidence of this collection of essays they should be firmly prevented. What chiefly emerges from the book is that there is no such thing as an identifiable 'craft' of literary biography. This is probably a good thing (there are enough empty theories floating about in the world already), but it should be possible to write intelligently and critically about biography and discuss some of the issues involved, rather than just to give smug accounts of international travel, meetings with the famous, and agreeable meals. Not all of the contributors do this of course; some are grindingly didactic like Donald Greene on Johnson, or tediously theoretical like Frederick R. Karl on Conrad. The best contributions either are matter of fact in suggesting new areas of research, as Meyers does about Wyndham Lewis, or manage to suppress their own personalities sufficiently to say something interesting on their subject. Lyndall Gordon is, as always, sensible and illuminating about T. S. Eliot, and

26. *A Literary History of Cambridge*, by Graham Chainey. Pevensey. pp. 272. £14.95.

27. *The Craft of Literary Biography*, ed. by Jeffrey Meyers. Macmillan. pp. x + 253. £27.50.

Patrick McCarthy produces the best essay, delicately evoking the period which he described in his life of Camus. It would be kinder to say nothing about Elizabeth Longford on Wilfrid Scawen Blunt, Phillip Knightley on T. E. Lawrence, Ronald Hayman on Brecht, and Deirdre Bair on Beckett, who combine blushless egoism with the belief that they have produced great literary biographies. In the end, perhaps, a firmer editorial hand might have produced an interesting and worthwhile book.

Jeffrey Meyers's own book *Disease and the Novel, 1880–1960*[28] is a curious concoction of just over one hundred pages (one chapter is only nine pages long). The book's theme, especially in relation to illness as a metaphor for political degeneration, is potentially interesting, but the studies of Tolstoy and Hemingway, Gide, Mann, *The Rack* by the mysterious A. E. Ellis, and Solzhenitsyn's *Cancer Ward*, are too cursory and, at times, slap-dash to be convincing. Two other critical books from Macmillan should be mentioned. Using the not altogether unassailable notion of lyric tragedy ('that form of tragic expression in which the protagonist is the poet himself'), R. P. Draper[29] writes a fairly harmless study of some favourite poets from Milton to Larkin. On the other hand, a real service to literature has been performed by the gathering together, and publishing of a collection of George Whalley's essays[30], many of which appeared in places which British readers may have found too obscure to notice. Whalley was a Canadian (once described as a 'musician, brave sailor and perfect scholar'), who devoted his scholarly life to Coleridge, but his essays cover many different subjects from Jane Austen to E. J. Pratt. They are worth reading: who else could say in a review of Frye's *Anatomy of Criticism* that 'much of it is perverse, ingenious, desolate'?

A work called *The Poetics of Belief*[31], about the connection between the imagination and religious faith of such diverse sages as Coleridge and Arnold, Wallace Stevens and Heidegger, should be enough to inspire fear in the heart of even the most determined reviewer; but Nathan A. Scott's book on this subject is really a very mild-mannered and well-behaved background study of nineteenth- and twentieth-century anxiety about belief.

Interest in tragedy remains constant. Susan Letzler Cole has written a slightly odd but at times intriguing book[32] about the paradoxes of tragedy and of mourning. It covers a great deal of ground from the Benin to Ionesco, but the chapter on *Hamlet* has some obliquely stimulating remarks. Charles Barber's brief book on honour[33] follows the course of that troublesome word from Elizabethan to Restoration drama, with much attention, as one would expect, to Shakespeare. Some digging about has gone on, but the book reads too much like a set of disconnected notes to be entirely satisfactory.

28. *Disease and the Novel, 1880–1960*, by Jeffrey Meyers. Macmillan. pp. vii + 142. £27.50.

29. *Lyric Tragedy*, by R. P. Draper. Macmillan. pp. vii + 231. £25.

30. *Studies in Literature and the Humanities: Innocent of Intent*, by George Whalley. Macmillan. pp. x + 270. £27.50.

31. *The Poetics of Belief: Studies in Coleridge, Arnold, Pater, Santayana, Stevens, and Heidegger*, by Nathan A. Scott Jr. UNC. pp. viii + 198. £24.

32. *The Absent One: Mourning Ritual, Tragedy, and the Performance of Ambivalence*, by Susan Letzler Cole. UPenn. pp. 183. $18.95.

33. *The Theme of Honour's Tongue: A Study of Social Attitudes in the English Drama from Shakespeare to Dryden*, by Charles Barber. GSE 58. UGoth. pp. 171. Skr 100.

Some of the same criticisms could be directed against two critical books, which are both in their different ways more or less earnest and sensible – which is not to patronize, but to praise them. Peter New's study[34] of *Utopia*, *Rasselas*, *The Mill on the Floss*, and *Women in Love*, suffers to an even greater extent than does Daniel Cottom's account[35] of Ann Radcliffe, Jane Austen, and Sir Walter Scott, from lacking a coherent sense of unity. Cottom begins his Conclusion, 'Despite their differences in form, style, and theme . . .', and one is inclined to agree with him. Neither book is objectionable, except in as much as they are not really books, but collections of essays unified only by the author's sensibility.

The 1985 *Yearbook of English Studies*[36] is an 'Anglo-French Literary Relations Special Number' and includes articles about the French influence on *Troilus and Criseyde*, the place of George Buchanan in European humanism, a comparison between *Le Lutrin* and *The Rape of the Lock*, French illustrations of *The Rime of the Ancient Mariner*, and a long, detailed account of Gide's visit to Cambridge in 1918. Gabriel Josipovici begins his essay, 'There is clearly something very wrong with the present state of Anglo-French literary relations . . .'. He is no doubt right in this assertion, which arises from an anxiety about English ignorance of Georges Perec, but while this volume yields some useful contributions to our knowledge of those relations, it offers little in respect of our understanding of them.

(b) Anthologies

Two new Oxford books join a stable of anthologies which is veering towards the ludicrous in its willingness to make collections about any subject. The weaker of the two is *The Oxford Book of Ages*[37], which consists of short extracts and comments about each year of life from '0' to '100'. Since its field is international it is hardly surprising that the Sampsons have come up with some equally amusing and painful remarks, but it was probably much more enjoyable to compile the anthology than it is to read or dip into it: there is a pointlessness about this piece of evident book-making that goes beyond the universality of its theme, and which eventually makes it merely wearisome. *The Oxford Book of Short Poems*[38] is in some ways a far more bizarre project, gathering poems of less than fourteen lines (to avoid the sonnet) with the

> intention of seeing what new light such a limitation could throw on poetry as a whole: what poets and poems have been overlooked or treated ungenerously, and what short poems, even if they have been anthologized, have had their effect muffled by their longer companions.

The result is exactly what one would expect: an anthology of short poems

34. *Fiction and Purpose in 'Utopia', 'Rasselas', 'The Mill on the Floss' and 'Women in Love'*, by Peter New. Macmillan. pp. viii + 320. £22.50.

35. *The Civilized Imagination: A Study of Ann Radcliffe, Jane Austen, and Sir Walter Scott*, by Daniel Cottom. CUP. pp. ix + 229. £20.

36. *The Yearbook of English Studies: Anglo-French Literary Relations Special Number*, Vol. 15, ed. by C. J. Rawson and Jenny Mezciems. MHRA. pp. ix + 366.

37. *The Oxford Book of Ages*, sel. by Anthony and Sally Sampson. OUP. pp. xiii + 202. £8.95.

38. *The Oxford Book of Short Poems*, sel. and ed. by P. J. Kavanagh and James Michie. OUP. pp. xl + 307. £9.50.

weighted heavily towards the twentieth century, in which the Renaissance comes out fairly well and the eighteenth century very poorly. There are few surprises: nobody ever doubted that Jonson and Herrick were good at writing short poems and that Milton and Keats were not. An anthology devoted to poems of, say, seventeen lines would have been rather more arbitrary, but just possibly more revealing.

The late Humphrey Jennings's *Pandaemonium*[39] is far more enterprising and stimulating. It covers the years 1660 to 1886, from Milton to Morris, and is concerned with 'The Coming of the Machine as seen by Contemporary Observers'. The origins of the book go back to 1938 and there is a slight datedness in its design and handling of the theme – shades of Mass Observation and Penguin in the days of Allen Lane. Yet the choice of texts is genuinely original, with an obvious bias towards late eighteenth- and nineteenth-century memoirs and works of scientific and social observation. The notes which come from time to time between the pieces tend to be a little heavy-handed and didactic, but this is a small price to pay for such a strikingly powerful collection of texts. The same, unfortunately, cannot be said for *The Faber Book of Anecdotes*[40], which is an American production called *The Little, Brown Book of Anecdotes*. Its American origins mean that there is more lame 'humor' in the book than true wit, but some attempt has been made to tell the anecdotes clearly and to point out in some cases their traditional nature. Under the story of Sidney's giving his bottle to a wounded common soldier there are references to analogous stories about Alexander the Great and Confucius; however, Sidney's words are changed from 'Thy necessity is yet greater than mine' to 'Thy need is yet greater than mine', and the biographical note gets the date of the publication of *The Defence of Poetry* wrong. Johnson, Shaw, and Twain seem to be the writers best represented.

Sybil Marshall's lively *Everyman's Book of English Folk Tales*[41] has appeared in paperback: literary theorists as well as students of folk tales will find food for thought in this anthology.

3. Bibliography

This greatly expanded section is divided into seven categories: (a) Theory; (b) Reference Works; (c) Author Bibliographies; (d) Printing and Publishing History; (e) Institutional and Private Library History; (f) Attribution Studies; (g) Paper Studies. Exhibition catalogues and studies in medieval manuscripts have not been included; some journals and parts of journals (in particular all of *AEB*) have proved unobtainable.

(a) Theory

The names of Fredson T. Bowers and G. Thomas Tanselle still dominate theoretical bibliographical thinking. Tanselle contributes an admiring article assessing 'The Achievement of Fredson Bowers' to *PBSA*, and in the same

39. *Pandaemonium 1660–1886: The Coming of the Machine as seen by Contemporary Observers*, by Humphrey Jennings. Deutsch. pp. xxxviii + 376. £9.95.

40. *The Faber Book of Anecdotes*, ed. by Clifton Fadiman. Faber. pp. xxii + 751. £15.

41. *Everyman's Book of English Folk Tales*, ed. by Sybil Marshall. Dent. pp. 384. pb £3.95.

issue David L. Vander Meulen usefully summarizes the history of the reaction to Bowers's *Principles* of 1949 and suggests some of the new directions work in this field might take. Two areas of traditional descriptive bibliography are discussed by Tanselle in 'Title-Page Transcription and Signature Collation Reconsidered' (*SB*), where he argues for the practice of quasi-facsimile title-page transcription and proposes some modifications in the standard Bowers formula used for the recording of signature collations. Bowers himself has written an essay, 'Notes on Editorial Apparatus'[42], arguing for the placing alone of 'substantive' editorial emendations at the foot of an edited text, and the relegation of historical collations and 'accidental' editorial emendations to the end of the text. It may seem strange to some ears that an absolute distinction between substantives and accidentals can still be made. Tanselle has also written challengingly in *PAAS* about the need for detailed analytical and physical examination of American books.

Studies in editorial method continue to appear, but very few go beyond the immediate text in hand to suggest wider issues. An exception to this, a study of the really difficult theoretical problems of the historical and genealogical analysis of contaminated texts is presented in *SB* at some length and in daunting detail by Michael Weitzman in 'The Analysis of Open Traditions', where he proposes that by a system of two-dimensional mapping of the relations between texts, conventional stemma which chart patterns of agreement in error can be produced. In the same volume the possibility of producing a fully normalized text is studied in relation to Hoccleve by D. C. Greetham. This is an ingenious essay but one which may need to be carefully reconsidered before being adopted by Hoccleve's editors, or being thought useful for the editing of other authors and texts. If it was ever needed, a further blow to the primacy of final authorial intentions is gently delivered in *SB* by James E. May in a study largely based on Edward Young's *Love of Fame* and *Two Epistles*. May realizes that his argument extends beyond satires 'rhetorically conceived for a historical moment', which are then, as with Young's, cut for later publication: editorial flexibility is called for in determining which version to print.

(b) Reference Works

Scholars of all kinds will find the Library Association's *A Directory of Rare Book and Special Collections in the United Kingdom and the Republic of Ireland*[43] an essential reference work. The book has been seventeen years in the making and shows many signs of difficulties with its compilation and editing. Its weakest points are its erratic geographical arrangement by county and district, unevenness in its treatment of different areas, its numerous oversights, omissions, and gross errors. The entries vary markedly in their length and completeness (some have detailed lists of published material, others do not), so that for example, the libraries of Cambridge are described in only fourteen pages, while Oxford is covered in forty-three: the reasons for

42. In *Historical and Editorial Studies in Medieval and early Modern English for Johan Gerritsen*, ed. by Mary-Jo Arn, Hanneke Wirtjes and Hans Jansen. Wo-No. pp. 229. Fl. 60. (Abbreviated *Gerritsen*.)

43. *A Directory of Rare Book and Special Collections in the United Kingdom and the Republic of Ireland*, ed. by Moelwyn I. Williams. LA. pp. xiii + 664. £75.

this disproportion lie entirely in different contributors interpreting their commissions in different ways. While parochial libraries are well covered, the libraries of the older public and grammar schools are not, nor are most private collectors included. In some of the longer descriptions of libraries, with many different sections and collections, the book's design and typography make it difficult to use, and the index is not sufficiently reliable to make it unnecessary to read through the book. On the other hand, despite all its many faults and shortcomings the *Directory* is a remarkable book, full of information and material which has never before been gathered together in this way. Some of the entries, in particular the one for the British Library, carefully describing its growth and development, are works of original research and historical scholarship. The decision to include the Republic of Ireland was a particularly wise one. As a contribution to the histories of scholarship, book-collecting, and institutions it is unsurpassed. There is something to be learned from almost every page of this book and no bibliographer or literary scholar can afford to ignore it. A revision which ironed out the discrepancies in its coverage of different areas and types of libraries, improved its index, and did more to analyse collections on an historical and chronological basis, would be well worth beginning now.

This year has also seen the completion of two major nineteenth-century projects: the third and fourth volumes of Series 1, Phase 1 of the *Nineteenth Century Short Title Catalogue, 1801–1815*[44] take the alphabetical entries down to Z, while the fifth volume includes miscellaneous entries under such headings as 'England', title, imprint and subject indexes, and inevitably a first supplement. The value of the first part of this huge project can now be properly judged. Another major reference work covering the last century has also been completed: the fourth volume of the catalogue of Robert Lee Wolff's collection of nineteenth-century fiction[45] covers the entries for R–Z, and, aiming to avoid the ground already covered by Michael Sadleir, is particularly strong in such minor and prolific authors as George Augustus Sala, W. Clark Russell, and Captain Mayne Reid.

The manuscripts at the British Library have received some welcome attention: the Chadwyck–Healey *Index of Manuscripts in the British Library* is now (1986) complete in ten volumes, volumes 5 to 9 appearing in 1985[46]. This makes the contents of the vast range of index cards in the passage to the manuscript saloon available in magnificently readable and usable form. Some editing of the entries has gone on, but the user should be warned that the index is only as good as the indexes on which it is based, some of them very deficient. Cataloguing of manuscripts, which had reached all those acquired up to 1955 (Add. 48988), has skipped to cover *The Blenheim Papers*[47] (Add. 61101–61710), in three volumes, two of which comprise the index.

44. *Nineteenth Century Short Title Catalogue, 1801–1815*. Avero. Series 1, Phase 1. Vol. 3, pp. xii + 674, £175; Vol. 4, pp. xii + 606, £195; Vol. 5, pp. xx + 606, £195.

45. *Nineteenth-Century Fiction: A Bibliographical Catalogue Based on the Collection Formed by Robert Lee Wolff*, Vol. 4, by Robert Lee Wolff. Garland. pp. viii + 298. $100.

46. *Index of Manuscripts in the British Library*. C–H. Vol. 5, pp. 552; Vol. 6, pp. 552; Vol. 7, pp. 552; Vol. 8, pp. 584; Vol. 9, pp. 584; Vol. 10, pp. 584. £115 each volume.

47. *Catalogue of Additions to the Manuscripts: The Blenheim Papers*. BL. Vol. 1, pp. viii + 188; Vols 2 and 3, pp. 189–932. £100.

(c) Author Bibliographies

The enterprising St Paul's Bibliographies has issued revised editions of two standard author bibliographies. The first edition of William LeFanu's *A Bibliography of Edward Jenner*[48] appeared in 1951 and in the intervening years the author has been able to find about thirty new items and examine many more copies of Jenner's publications, paying particular attention to presentation and inscribed copies. The level of bibliographical expertise is reasonably high, but the author is understandably more interested by the scientific and social aspects of Jenner's work than by its printing and publishing history. Michael Collie's *George Gissing: A Bibliographical Study*[49] had its first edition less than ten years ago and yet despite fairly elaborate, but not always accurate, descriptions, it only seems to scrape the surface of the publishing history of Gissing's works. For a revised edition one would have expected more attention to have been paid to the financial side of the international publication of the novels and their different appearances, as well as to their markets. In particular the bibliography surprisingly does not list which copies of a particular edition have been examined: variant issues and binding variants may still be undetected. The bibliography leaves the feeling that the full story of Gissing's relations with his publishers has not yet been told. The second edition of B. J. Kirkpatrick's *A Bibliography of E. M. Forster*[50] follows the well-established Soho Bibliography format with the addition of audio-visual material and a listing of manuscripts (the descriptions of these, especially the ones at King's, are not adequate). The information given appears scrupulous, but as so often, not enough attention has been paid to auction and booksellers' catalogues for the descriptions of particular copies. The volume contains nearly fifty blank pages for addenda; this seems rather too generous.

(d) Printing and Publishing History

Four Hundred Years of University Printing and Publishing in Cambridge[51] is David McKitterick's very readable and well-illustrated catalogue of the exhibition he organized at the University Library in 1984. The catalogue is, as one would expect, finely produced, and the descriptions of the exhibits are scholarly and often entertaining. It would have been useful to have included shelf-marks and bibliographical references for each item. Such large studies are increasingly rare; in this area the scholarly article reigns supreme and there is no shortage of them – how useful they are remains something of a mystery.

Reformation English printing practice has come to be seen as an increasingly important field. Jean F. Preston's study in *Lib* examines Robert Wyer's use of a Huntington manuscript of *The Pricke of Conscience* (HM 130), which bears evident marks of having been used as printer's copy in the production of printed versions of the poem. The creation of a distinct profession of pub-

48. *A Bibliography of Edward Jenner*, by William LeFanu. Second edn. StPB. pp. xv + 160. £24.

49. *George Gissing: A Bibliographical Study*, by Michael Collie. StPB. pp. 167. £25.

50. *A Bibliography of E. M. Forster*, by B. J. Kirkpatrick. Second edn. SohoB 19. Clarendon. pp. xiv + 327. £35.

51. *Four Hundred Years of University Printing and Publishing in Cambridge 1585–1984: Catalogue of the Exhibition in the University Library Cambridge*, by David McKitterick. CUP (1984). pp. vii + 183. £22.50.

lishing is at the centre of two studies by Gerald D. Johnson. In *SB* Johnson describes Nicholas Ling's distinguished list of literary productions, outlines his publishing career, and comes to the conclusion that while Ling was not 'a publisher in the modern sense of the term, his career does point in the direction in which the book-trade was to evolve'. Johnson turns to the career of Ling's contemporary and collaborator, John Busby, who is examined in *Lib*: Busby ('a procurer of manuscripts who depended upon other publishers for help in financing and selling the editions at their shops'), as his involvement in 'bad' Shakespeare quartos shows, was none too fussy about what sort of manuscripts he sold. These are both useful accounts of publishing at the end of Queen Elizabeth's and the beginning of James I's reigns. Some interesting details about the career of the controversial publisher Francis Flower are contributed to *N&Q* by W. J. Tighe. An examination of John Windet's will allows James K. Bracken in *SB* to throw some new light on 'William Stansby's Early Career'.

There are no questions like the old bibliographical ones. The purpose of Susan Zimmerman's more subversive study in *Lib* of Peter Short's printing of the first quartos of *1 Henry IV* and *Richard III* is to show that headline analysis is not an accurate guide to compositor identification. This is an important article, which will no doubt stimulate further research and debate: it provides another blow to the easy solutions to complex problems which McKenzie exposed nearly twenty years ago, and on which Peter Blayney has led a major assault. There may be the beginnings of a move to discredit the feasibility of compositor analysis, but it has a long way to go. S. W. Reid argues in *Lib* that a single compositor (J) helped B in the setting of Folio *1* and *2 Henry IV* and that his part in this work can be identified. James P. Hammersmith returns to another vexed subject: proof-reading in the seventeenth century. In *SB* he surveys some of the extant evidence and concludes, not altogether surprisingly, that the extent of proof-reading undertaken depended generally on 'the nature of the book being printed and the character of the printing house printing it'.

Seventeenth-century publishing history remains a large and sometimes bewilderingly disparate field. Anglo-Dutch relations lie behind the late Jan van Dorsten's article, 'Thomas Basson (1555–1613), English Printer at Leiden' in *Quaerendo*, which adds thirty-three titles and new biographical material to the same author's 1961 study of the scholarly printer responsible for the first English–Dutch grammar. Two general studies raise more fundamental questions about publishing in the seventeenth eentury. In *BSANZB* Harold Love looks at pairs of writers, such as Herbert and Marvell, Shakespeare and Jonson, who used and avoided print, and in a stimulating essay on the seventeenth-century paekaging of literature, T. A. Birrell (*Gerritsen*[42]) offers four case studies of Herbert's *The Temple* as a religious manual, Q3 of *Lear* as a play read for its story, Dryden's 'Mac Flecknoe' as a loss leader in the 1684 *Miscellany Poems*, and the reasons behind Tonson's publication of Selden's *Table Talk* as a duodecimo in 1716. In *BSANZB* Averil Condren and Conal Condren briefly consider what sort of questions should be asked of a computerized bibliography of the Settlement Controversy.

An important contribution to our knowledge of the provincial book trade is made by Rosemary Milward in *DerbyM*, where she surveys books mentioned in Chesterfield probate inventories between 1590 and 1683, books lent

between 1682 and 1720 by the Sitwell family at Renishaw, and the stock of the printers Job Brunsley and Joseph Bradley in 1699.

The first of the Bibliographical Society's Occasional Papers, intended to present 'work in progress', is a hand-list compiled by Thomas R. Adams of *The Non-Cartographical Maritime Works Published by Mount and Page*[52], who were most active during the first half of the eighteenth century. The hand-list is arranged alphabetically and is based mainly on holdings in American libraries, gathered from secondary sources: it cannot be said to be a thrilling start to this new series.

The eighteenth century continues to supply some of the most stimulating work relating to bibliography and the coming of the book. An exercise in this kind of investigation is supplied by Guido Abbattista in *PubH*, where, as well as showing how the *Universal History* of 1736–65 came into being, he provides a list of Andrew Millar's publications from 1738 to 1764. The part the *Eighteenth Century Short Title Catalogue* (*ESTC*) can play in this sort of work is shown by R. C. Alston, who contributes a brief note on 'Thomas Harris, Publisher' to *Lib*, which demonstrates how easy searching is made by the catalogue's being on-line. He contributes a longer article to *BLJ*, arguing that computers are not mysterious, calling for clarity of purpose in their programming, stating that *ESTC* can accommodate the listing of variant copies and be asked multiple questions. The mechanisms of trade by which England started the eighteenth century as a net importer of printed books and ended it as a significant exporter are illuminated by William Noblett in an article, 'Dru Drury, his *Illustrations of natural history* (1770–82) and the European market for printed books' (*Quaerendo*). Drawing on Drury's correspondence with an Amsterdam bookseller, a German Botanist, and a Danish naturalist, Noblett shows the practical difficulties authors and publishers faced in selling books abroad. Another, if less significant, example of Anglo-European co-operation is revealed by Rosa Edwards's publication in *PubH* of thirty-one letters, now at Parma, relating to the 1791 edition of Walpole's Gothic novel *The Castle of Otranto* in which the great Italian typographer Bodoni was involved.

Three essays in *BSANZB* demonstrate the sort of bibliographical investigation which is still needed for this period. The most ambitious is Jim Mitchell's illustrated report on his catalogue of eighteenth-century printers' ornaments which will be arranged through a classification by design. John Stephens seeks to unravel the mixed cancelled sheets of the three 'editions' of Richard Price's *Two Tracts* (1778), and B. J. McMullin examines Hansard's inconsistent practice in signing gatherings whose position in Cobbett's *Parliamentary Debates* had been miscalculated. This article has interesting implications for the study of the house-style of printers' work in both earlier and later periods.

The sad career of William Pickering, who produced beautiful and valuable editions of English as well as classical authors, but eventually went bankrupt, is reconsidered by Bernard Warrington in *BJRL*.

The history of journalism is receiving increased attention as witnessed by the first two issues of *JNPH*: there is a call for a re-examination of the influence of the press in the eighteenth century by Jeremy Black; John Goodbody writes on the late nineteenth-century radical paper *The Star* under its editor T. P.

52. *The Non-Cartographical Maritime Works Published by Mount and Page: A Preliminary Hand-List*, by Thomas R. Adams. OPBS 1. BibS. pp. xiv + 54. pb £3.75.

O'Connor; and Bertrand A. Goldgar considers the way Fielding's *Covent Garden Journal* of 1752 helped to establish journalism as a profession. A note by Josef L. Altholz in *N&Q* investigates 'The First Religious Magazines' and awards the palm to Dr Dodd's *Christian's Magazine* of 1760–7, but acknowledges that it was preceded in title at least by Henley's *Oratory Magazine* of 1748.

Newspapers[53] by John Westmancoat has some good illustrations, but its text is too perfunctory to deal with such a huge and complicated subject in a very satisfactory way. A more detailed study of the response of the English press to the French Revolution, especially in respect of political trimming to satisfy an alarmed reading public, is provided by K. Schweizer and R. Klein in *PubH*. The breadth of articles published in *VPR* belies its narrow-sounding title, and range from a consideration of W. Morris Colles and the short-lived Authors' Syndicate by Robert A. Colby to James W. Parins' survey of the vast subject of 'The English-Language Press in the Nineteenth Century'.

The publication of Victorian poetry has received relatively little attention in comparison to the huge amount of research which has gone into the novel during this period. Sabine Haass's 'Victorian Poetry Anthologies: Their Role and Success in the Nineteenth-Century Book Market' in *PubH* is therefore to be especially welcomed, as is Lee Eriekson's account in *ELH* of how developments in production methods diverted the publication of poetry in the first half of the nineteenth century out of books into journals, reviews, and annuals. In contrast to these artieles little seems to have appeared on novels this year, with the exception of Simon Eliot's article in *Lib* on the way that quick and cheap reprints of novels helped to account for the disappearance of the triple-decker; his article contains useful information about the prices charged for reprints of the work of male and female novelists.

The definition, uses, and storage of ephemera are covered from the point of view of the librarian in Chris E. Makepeace's *Ephemera: A Book on its Collection, Conservation and Use*[54].

A modest addition to the history of publishing and scholarship in Scotland during the seventeenth century is made by Brian Hillyard in 'Some Seventeenth-Century Scottish Editions of Virgil' (*TEBS*). He establishes that the 1612 Edinburgh text of Virgil was derived from several different editions but that the part its printer and instigator Andro Hart had in this work cannot be determined; the Aberdeen 1629 edition was derived from the 1612 print, and the only known other seventeenth-century Scottish edition of Virgil (Edinburgh 1662) took its text from that. A more substantial contribution to the history of Scottish printing in the mid seventeenth century is made by David Stevenson, in an article in *Lib* on the use of the press by the Covenanters between 1638 and 1651, which draws attention to the involvement of Englishmen in book production north of the border. From a later period the career of the local printer at Cupar, Fife, John Cunningham Orr (1827–80), is briefly investigated by H. C. Bolton in *The Bibliotheck*.

American publishing history appears still to be a little explored field, so that John Delaney's illustrated general history and description in *PULC* of 'The

53. *Newspapers*, by John Westmancoat. BL. pp. 64. pb £4.95.

54. *Ephemera: A Book on its Collection, Conservation and Use*, by Chris E. Makepeace. Gower. pp. viii + 247. £17.50.

Archives of Charles Scribner's Sons', now at Princeton, is of some interest. A useful list of secondary sources for the study of 'American Book Distribution' is supplied by James Gilreath in *PAAS* and the same volume contains a revision and expansion by Janice G. Schimmelman of Helen Park's 1961 article on 'Architectural Treatises and Building Handbooks Available in American Libraries and Bookstores through 1800'.

(e) Institutional and Private Library History

A valuable contribution to the history of book collecting and of libraries is made by the publication in facsimile from Robert Harley's copy, annotated by Humfrey Wanley, of Thomas Smith's *Catalogue of the Manuscripts in the Cottonian Library 1696*[55]. This has been edited by C. G. C. Tite, who has included the later reports on the library, translations of Smith's Latin prefatory matter and a useful introduction describing the history of the library and Cotton's career as a collector. It would be very pleasing to see a full account of these two subjects based on this convenient edition and the manuscripts themselves.

Cathedral libraries, which are in the process of being fully investigated for their holdings of early printed books, are due to receive a great deal more attention. A welcome sign of this is Naomi Linnell's short account of 'The Catalogues of Lincoln Cathedral Library' in *LH*, which describes the eleven catalogues which are extant for the period between 1643 and 1923, and evaluates their accuracy and completeness. Nothing seems to have appeared about parochial libraries in 1985, but John C. Crawford has briefly described 'Denominational Libraries in 19th-century Scotland', also in *LH*. Work on Oxbridge College libraries progresses at a very slow rate: in *TCBS* Sargent Bush, J. R. and Carl J. Rasmussen have published 'Emmanuel College Library's First Inventory' of *c.* 1597, which lists, identifies, and most usefully indexes about 450 books.

Elsewhere, the fascinating story of the history of libraries in this country still remains to be investigated fully. The actual mechanisms by which libraries in earlier times bought their books have received little attention: a notable exception to this is A. C. Snape's article in *BJRL* about Chetham's Library in Manchester, which is mainly concerned with how 2500 books were acquired between 1655 and 1685. New information, which adds a little to our knowledge of metropolitan literary culture between about 1780 and 1820, concerning two subscribing libraries (the London and Westminster Libraries), is provided in K. A. Manley's article in *Lib*. In the same journal Friedhilde Krause sheds a very dim light on Anglo-German library relations in an account of 'The Royal Library, Berlin, and its Contacts with Great Britain in the Nineteenth Century'.

Two articles in *BLJ* are concerned with music collecting: Alec Hyatt King describes 'The Library of the Royal Philharmonic Society', and Arthur Searle writes on a Victorian collector of music, 'Julian Marshall and the British Museum: Music Collecting in the Late Nineteenth Century'. The latter contains some useful material on the history of the book trade.

The all too familiar story of publishers' failure to send copyright items and of

55. *Catalogue of the Manuscripts in the Cottonian Library 1696*, by Thomas Smith, ed. C. G. C. Tite. Brewer (1984). pp. vii + 61 + 159 + unnumbered. £75.

libraries to claim them during the late eighteenth and early nineteenth centuries is told in *TEBS* by Elizabeth Ann France in respect of 'The Copyright Collection of Music in the University Library, St. Andrews: A Brief Account', and in *LH* a further contribution to the vexed story of copyright is made by Christine M. Miller in relation to Glasgow University Library during the first half of the last century.

The even more enticing history of book collecting by private individuals continues to attract some attention. A few additions have been made to the account of personal libraries of early Scotsmen (including Alexander Barclay and Hector Boece) by John Durkan and Julian Russell in *The Bibliotheck*, using material in the National Library of Scotland. The indefatigable Andrew G. Watson resurrects a forgotten Tudor collector and lists eight books and manuscripts owned by 'Robert Green of Welby, Alchemist and Count Palatine, *c.* 1467–*c.* 1540' in *N&Q*. A more contentious contribution to library history has been made by Germaine Warkentin who published in *TLS* (6 December 1985) a brief account of her researches into the Sidney family library, tracing the history of the collection, especially in the eighteenth century, and investigating the possibility that books listed in a late seventeenth-century Penshurst library catalogue could have belonged to Sir Philip Sidney.

The career of the famous 'biblioclast' John Bagford is scrutinized in a valuable article in *Lib* by Milton McC. Gatch. Gatch defends Bagford's assaults on manuscript fragments, which were generally removed from bindings, reconstructs some of the manuscripts he had access to, and identifies the eminent collectors who were subscribers to his proposed history of printing. In the light of Gatch's diseoveries it is clear that Bagford's activities deserve further investigation. The only known surviving book which Daniel Defoe certainly owned, his annotated copy of the 1605 edition of Bacon's *The Advancement of Learning*, is described by Paula R. Backscheider in *PULC*. Swift's far better documented library is the subject of a general account by E. J. W. MeCann in *BC*. The manuscript dated 1703 of Archibald Pitcairne's poems in Edinburgh University Library, bound with a printed copy of his library catalogue and a further manuscript catalogue of his books in the library of the Leningrad Academy of Sciences, are described by John H. Appleby in *The Bibliotheck*.

By the beginning of the eighteenth century material on book collecting is abundant: three excellent articles bear witness to this. A very useful general account by Frans Korsten of the large and interesting library of three to four thousand books of the non-Juring antiquary Thomas Baker has appeared in *TCBS*. In *BC* the first English personal printed library catalogue, the 1727 Thoresby House catalogue of the ten to eleven thousand books and 1,200 manuscripts owned by the Earls of Kingston-upon-Hull, which survives in only seven known copies, is described by Anthony Lister. In the increasingly valuable and attractive *BLR* Stanley Gillam follows on his fascinating work on Francis Douce by turning his attention to Thomas Hearne's substantial book collection in an article which promises further studies of Pope's Wormius.

The influence on a contemporary traveller of the reading of romantic texts, which can be identified through the rare survival of the library catalogue of Quinville Abbey, Co. Clare, is the subject of Richard C. Cole's 'An Irish

Library and A European Tour, 1815–1817' in *LibrQ*. Interest in Sir Frederic Madden continues to grow: J. R. Hall describes in *N&Q* thirteen books owned by him now at Harvard.

An intriguing account of the great American book collector Cortlandt Field Bishop, who died just before the last war, is given by Douglas Gordon in *BC*.

(f) Attribution Studies

Largely on the basis of handwriting analysis and a study of ornamental type initials, R. J. P. Kuin in *Lib* rejects the recent theory that William Patten, not Robert Laneham, was the author of the letter describing the 1575 Kenilworth reception for Queen Elizabeth. Compositorial analysis and authorial 'markers' or 'discriminators' allow MacD. P. Jackson in *SB* to determine the relative hands of Webster and an author assumed to be Thomas Heywood in the collaborative play *Appius and Virginia*. While studies of this kind often, as here, present forceful cases, they are rarely entirely convincing: evidence for a theory is presented, but the evidence against it is hardly ever taken into account. A consideration of this principle might have helped the argument, conducted largely through the columns and letter pages of the *TLS*, about Gary Taylor's attribution to Shakespeare of the poem 'Shall I die'. The contributions against the attribution from Donald W. Foster were particularly powerful.

A new method of assigning William Rowley's part in the authorship of plays is outlined in *Lib* by George Cheatham who argues that *A New Wonder, A Woman Never Vext* was printed from an authorial manuscript; he goes on to examine the tendency of this play, and of others in which Rowley's hand has been detected, to set prose as verse. He establishes that when faced with Rowley's copy this was a characteristic response from compositors of which editors of Jacobean drama ought to be aware.

(g) Paper Studies

There is important and original material in Helen Baron's article in *SB* on the manuscripts of *Sons and Lovers* relating to the recording, description, and analysis of modern types of paper. This is a valuable contribution to a relatively neglected field.

II

Literary Theory

TONY PINKNEY, NICK ROYLE, MAKIKO MINOW, and RACHEL BOWLBY

This chapter has the following sections: 1. General; 2. Poetics and Narratology; 3. Semiotics; 4. Rhetoric and Deconstruction; 5. Hermeneutics; 6. Psychoanalysis; 7. Feminism; 8. Historical and Materialist Criticism. Tony Pinkney has contributed sections 1, 2, 3, 5 and 8, Nick Royle section 4, Makiko Minow section 6, and Rachel Bowlby section 7.

1. General

'Postmodernism: does it exist at all and, if so, what does it mean? Is it a concept or a practice, a matter of local style or a whole new period or economic phase? What are its forms, effects, place? How are we to mark its advent?' Thus Hal Foster in the Preface to his anthology *Postmodern Culture*[1]. Yet, certainly, the major energies of postmodernism have shifted from literary production (the heady days of the Pynchons and Vonneguts) to theoretical meditation. Indeed, the very genre, 'Theory', deconstructing as it does so many fixed traditionalist academic boundaries (criticism, philosophy, sociology, political science, psychoanalysis), is itself a characteristic – even the definitive – postmodern phenomenon.

Foster's collection contains Habermas's famous essay 'Modernity – An Incomplete Project' and yet another version (now somewhat truncated) of Jameson's 'Postmodernism and Consumer Society'. Both writers are hostile to the postmodernism they shrewdly diagnose: Habermas believes that there is life left yet in the old project of modernity and its Weberian 'separation of the spheres' (science, morality, art); Jameson paints a sombre picture of postmodernist pastiche and schizophrenic temporality as 'an alarming and pathological symptom of a society that has become incapable of dealing with time and history'. More positive accounts are offered by Craig Owens, for whom feminism's critique of phallogocentric discourse 'is also a postmodern condition', and by Gregory Ulmer, in whose view criticism is now – belatedly but productively – adopting the formal innovations (collage, montage) of the great modernists themselves. The possibilities of cultural resistance are guardedly floated in a contribution by Edward Said which has almost nothing to say on postmodernism but much on the intellectual's responsibility in 'the Age of

1. *Postmodern Culture*, ed. by Hal Foster. Pluto. pp. xvi + 159. pb £4.95.

Reagan'. A set of interesting but more conventional essays by Kenneth Frampton on architecture, Rosalind Krauss on sculpture, and Douglas Krimp on the museum seek to define the precise nature of postmodernism's break with the aesthetic conventions of what we must now learn to call 'high' or 'classical' modernism. In a rousing introduction, Hal Foster calls for a 'postmodernism of resistance' that would counter the 'postmodernism of reaction' or accommodation whose contours Jameson has so persuasively delineated.

An expanded version of Jameson's argument appeared in *NLR* in 1984 and has generated a continuing debate. Mike Davis sees Jameson as 'Lukács manqué' in his attempt to map postmodernism neatly onto Mandelian 'late capitalism'; he stresses the social violence that has produced the glistening postmodern buildings of Jameson's account. In an important contribution to the debate in a subsequent issue, Terry Eagleton queries Jameson's emphasis on the role of pastiche, as opposed to parody, in postmodernism. In Eagleton's view, postmodernism parodies the avantgarde's at least implicitly political project to reintegrate art with social life. He defends the principle of a modernism that sustains the tension between classical bourgeois humanism and all that exceeds it as against a postmodernism that simply dissolves the former into the latter.

The papers[2] of the ICA conference on 'The Philosophical Dimensions of the Postmodern Debate' are now available. Jean-François Lyotard restates the arguments of his *The Postmodern Condition* (see *YW* 65.764–5) and replies sharply to Terry Eagleton, who intervenes along the lines of his *NLR* piece. Philippe Lacoue-Labarthe develops the postmodern debate in relation to the concept of the sublime. Eagleton is not the only objector: Peter Dews lucidly expounds Habermas's case against French poststructuralism, and J. G. Merquior contributes 'a critique of the postmodern ideology'. Kenneth Frampton is again found reflecting on postmodernism and architecture; Angela McRobbie interestingly relates the postmodern to questions of popular culture; Lyotard, the presiding genius of the occasion, responds energetically to both. The volume also contains papers from a later seminar series, notably Jacques Derrida's discussion 'On Colleges and Philosophy'. If the university is philosophically mortgaged to a classical notion of reason now in crisis, then Derrida's International College of Philosophy, which will 'select themes and objects that are marginalized or excluded or disqualified in other institutions', would be yet another symptom of the postmodern. In 'Ambivalence, the Humanities and the Study of Literature' in *Diac*, Samuel Weber, in broaching the question 'how is the problem of the humanities an institutional problem', points to Derrida's College as a possibly exemplary 'post'-institution.

Postmodernism may be the end of grand or meta-narratives, but its advocates have none the less been assiduously constructing narratives of its own intellectual pedigree. A crucial figure here is Friedrich Nietzsche. This year sees the reissue of a 1921 translation of his *Selected Letters*[3] and of R. J. Hollingdale's lucid overview of Nietzsche's life and work which, however, reprocesses its object into precisely the kind of academic consistency that the

2. *Postmodernism: ICA Documents 4*, ed. by Lisa Appiganesi. ICA. pp. 72. pb £4.50.

3. *Friedrich Nietzsche: Selected Letters*, ed. by O. Levy. Soho. pp. xiii + 364. pb £6.95.

complex rhetorical, aphoristic strategies of Nietzsche's texts aim to avoid[4]. A more significant book, at least in terms of the previous unavailability of its author's critical writings in English, is Allan Stoekl's collection of Georges Bataille's writings[5]. Bataille is a vital mediating figure in the Nietzschean current that runs into contemporary poststructuralist thought, and it is therefore a surprise to find that the most impressive essays here are not those already familiar from Derrida's treatment of them ('The Critique of the Foundations of the Hegelian Dialectic', say) but rather pieces like 'The Psychological Structure of Fascism' in which characteristically Bataillan themes enrich a historical-materialist analysis. It may be that contemporary Marxism, in its attempt to articulate poststructuralist motifs onto its own traditional political concerns, would do well to look to Bataille for hints and guidelines. Stoekl explores this possibility at greater length, and in a broader context, in his *Politics, Writing, Mutilation*[6]. This book might be described as a contribution to the old Brecht/Lukács debate, except that the five authors it analyses (Bataille, Blanchot, Roussel, Leiris, Ponge) have become so much a part of our own sense of the postmodern. At any rate, Stoekl's contention, in a series of incisive readings that debouch into the general question of 'Avant-Garde Utopias', is that such avantgardism represents 'not only the utopian denial or denegation of various political problems, but their *return* as well'.

For Hilary Lawson, in a volume in the useful Problems of Modern European Thought series, 'the post-modern predicament is indeed one of crisis', and this crisis 'owes to reflexivity its origin, its necessity, and its force'. His *Reflexivity: The Post-Modern Predicament*[7] traces a genealogy for this crisis through the work of Nietzsche, Heidegger, and Derrida. He evokes the philosophical puzzle of self-reference, as in such claims as 'I am lying' or 'All truth is socially relative', and demonstrates the trivialization of such issues in the mainstream philosophical tradition. His three master-thinkers, however, 'take the destructive aspects of reflexivity to their limit. In consequence, they can be seen to open up the post-modern world'. He offers exemplarily lucid accounts of these writers' thought, yet there is, in contrast to the other works I have examined, a certain thinness to his project. The productive tension between poststructuralism, as the internal development of philosophical thought, and postmodernism, which evokes the feel and shape of a cultural epoch, is here lost; despite the subtitle of the book, the latter is simply collapsed into the former. And given that the three thinkers examined in this study are all powerful critics of idealism, this enclosure of the question of the postmodern within the rarefied zones of thought itself is all the more unaccountable. *Philosophy in History*[8], a volume in the series, Ideas in Context, certainly returns thought to its social conditions of possibility, but although Richard Rorty is one of its editors, it

4. *Nietzsche*, by R. J. Hollingdale. RKP. pp. xii + 196. pb £3.95.

5. *Visions of Excess: Selected Writings, 1927–39*, by Georges Bataille, ed. by Allan Stoekl. ManU. pp. xxxv + 271. hb £27.50, pb £8.50.

6. *Politics, Writing, Mutilation: The Cases of Bataille, Blanchot, Roussel, Leiris, and Ponge*, by Allan Stoekl. UMinn. pp. xix + 159. hb $25, pb $11.95.

7. *Reflexivity: The Post-Modern Predicament*, by Hilary Lawson. Hutchinson. pp. 132. pb £5.50.

8. *Philosophy in History: Essays on the Historiography of Philosophy*, ed. by Richard Rorty, J. B. Schneewind, Quentin Skinner. CUP (1984). pp. xii + 403. hb £27.50, pb £8.50.

does not broach the pressing themes of postmodernity. An *Aufhebung* of the Lawson and the Rorty books is a consummation devoutly to be wished.

A companion volume to Lawson's, *Philosophy through the Looking-Glass*[9] traces a genealogy for postmodernist theory (in this case Gilles Deleuze) through modernist literary experimentation (notably Raymond Roussel). It is concerned with the dark side of language, that unsubduable babble or prattle that disrupts the suavities of meaning and resists all attempts to purify language, since it is grounded in the instinctive drives and desires of the body. Jean-Jacques Lecercle here accomplishes a difficult feat of exposition, offering an excellent account of *délire* that does not simply quell its challenge in the philosophical discourse that the expositor cannot avoid using.

If Theory is, in some deep sense, the appropriate genre or anti-genre of a postmodernist epoch, then we might expect to see it break out of its current role as a somewhat hermetic specialism to become the 'common sense' of our age. This, indeed, is the hope and self-appointed task of the remaining books to be examined in this section, which fall into two categories: the explicitly popularizing and the showcase of theoretically informed criticism. The most rewarding of them manage to reflect on the nature of these genres, and on the pedagogic enterprise in general, while at the same time exemplifying them.

Guides to literary theory get shorter and shorter, making one wonder just how much further the abbreviating process can go. Raman Selden's *Reader's Guide to Contemporary Literary Theory*[10] must surely come close to the limit: subtract the bibliographies and the book is about 135 pages long (or short). Foucault and Said get three pages between them; Lacan's work gets four. The reviewer's task is lightened in that Selden himself makes the necessary critique of this enterprise: he hopes the reader will accept his 'lightly seasoned fare' and acknowledges that 'I have perpetrated some gross oversimplifications' (psychoanalysis and hermeneutics, in particular, get very scanty treatment). Even the general literary reader is prepared, one would imagine, to do a little more honest spadework to get to grips with the current transformations in his or her subject.

Two other books are aimed at this possibly mythical general reader. *The Return of Grand Theory in the Human Sciences*[11] gathers together a series of Radio 3 talks. It presents succinct overviews of the work of a number of theorists, including excellent pieces by David Hoy on Derrida, Barry Barnes on Thomas Kuhn, Anthony Giddens on Habermas. Less familiar subjects for the literary theorist will be John Rawls and the *Annales* historians; Gadamer, Foucault, Althusser, and Lévi-Strauss are also surveyed, the whole being chronologically organized in a most peculiar manner. Geoffrey Hartman's rather patronizingly titled *Easy Pieces*[12] is also addressed to a broader audience than his recent theoretical studies. However, the critical theorist will probably put aside such bedtime reading as Hartman on Hitchcock and turn to

9. *Philosophy through the Looking-Glass: Language, nonsense, desire*, by Jean-Jacques Lecercle. Hutchinson. pp. 206. pb £5.95.

10. *A Reader's Guide to Contemporary Literary Theory*, by Raman Selden. Harvester. pp. 153. hb £15.95, pb £4.95.

11. *The Return of Grand Theory in the Human Sciences*, ed. by Quentin Skinner. CUP. pp. viii + 215. hb £17.50, pb £5.95.

12. *Easy Pieces*, by Geoffrey Hartman. ColU. pp. xiv + 224. $20.

the more speculative essays which close the book. 'The Interpreter's Freud' stresses the role of the literary in psychoanalysis; two essays on the humanities seek, somewhat analogously but on a wider cultural scale, to heal the rift between the subjective humane disciplines and an objectivist environment – the social sciences or a utilitarian society. 'Wild, Fierce Yale' is a lively response to Christopher Norris's book on deconstruction (*YW* 63.529–30), which was hostile to Hartman's stylistic pyrotechnics. The final synoptic piece ends with the claim that 'there must always be a tension between difficult or inventive (including "street") modes of speech, and familiar, conversational ones'; it is a tension that this book, cultivating the essay as an art-form in its own right, at its best finely sustains.

The implications of the return of grand theory for the pedagogical practices of English are addressed in two studies. Robert Scholes, in his *Textual Power*[13], confesses that 'in this, as in many other questions, I find myself looking for a middle ground between reform and revolution'. The middle ground is sought in a swivelling dialectic between the two terms of his subtitle, since 'teaching and theory are always implicated in one another'. A deconstructive X-ray of the 'English apparatus' (defined as an enabling grid of binary oppositions: literature/non-literature, production/consumption, academy/real world), is followed by an elaboration, in terms of the problems of teaching Hemingway stories, of the notion of 'textual power': 'the power to select (and therefore to suppress), the power to shape and present certain aspects of human experience'. Then, in more forthrightly theoretical mode, Scholes defends the 'secular' as against the 'hermetic' trends in contemporary theoretical debate: he sees Jameson's work as sliding into hermeticism despite its Marxist intent to be secular and interventionist, and he seeks to defend the referential dimension of language against the more extreme claims of deconstruction. The book closes with a double-barrelled critique of the organicist models that dominate the teaching of freshman composition, and of Stanley Fish's dissolution of the determinacy of 'textual power' into interpretative communities. In terms of both style and content, Scholes's book is at its best conscientious, at its worst pedestrian: an ornate theoretical scaffolding seems in the end to leave us doing pretty much the same as we always have been.

Criticism in the University[14] seeks to defamiliarize the very situation that its title registers: the professionalization of criticism within the academy. The least useful of these essays caricature theory as a self-contained, masturbatory, elitist formalism and then call for a return to the halcyon days of a non-technical critical discourse (Reginald Gibbons, William Pritchard). But as Gerald Graff points out, this is the kind of mindless rhetoric that greets *any* new movement in literary studies; the need is rather to work through theory towards a more generally available criticism, cultural rather than just literary. Mark Krupnik offers the New York cultural criticism of the 1930s and 40s (notably Trilling) as one possible model; Graff himself calls for the kind of 'cultural studies' that Raymond Williams's work represents; Sandra Gilbert sees in feminism a chance to re-invent the older model of poet-critic; Donald

13. *Textual Power: Literary Theory and the Teaching of English*, by Robert Scholes. Yale. pp. xii + 176. £13.95.

14. *Criticism in the University*, ed. by Gerald Graff and Reginald Gibbons. Northwestern. pp. 234. pb £11.55.

Davie wants to be Yvor Winters. William Cain and Frank Lentricchia debate Richard Ohmann's *English in America*: Cain distances himself from its doctrinaire Marxism but approves its call for a radical intellectual practice; Lentricchia uses the occasion to defend theory against the 'latest, perverse version of pragmatism and American anti-intellectualism'. This is a lively, timely collection, whose debates continue to be fought through elsewhere. In *NLH*, for instance, Graff trades polemical blows with Stanley Fish over the issue of 'anti-professionalism'; he seeks to defend rational, objective critical standards against the relativism into which Fish's notion of 'interpretative communities' would dissolve them.

An excellent new journal, *Cultural Critique* (*CulC*)[15], offers precisely the kind of interdisciplinary, boldly theoretical, intransigent but non-doctrinaire radical critical practice that *Criticism in the University* calls for. In a keynote essay, William V. Spanos offers a definitive Heideggerian and deconstructive critique of the humanist literary tradition (Arnold, Babbitt, Richards). The voice of the Other which that tradition has repressed is here represented by Edward Said revisiting his *Orientalism*, Cornel West on the dilemmas of the black intellectual, and Luce Irigaray's speculations on the gendering of the subject of science. The first issue also contains Habermas on the issues of right and violence posed by the peace movement; the second issue, among other good things, contains John Carlos Rowe on 'The Authority of the Margin in Contemporary Theory' and Peter Bürger's analysis of the institution of 'Art'. *CulC* is clearly an important theoretical venture, and deserves to be much more widely known in this country.

After Strange Texts[16] mediates between the genres of pedagogical manual and theoretical showpiece, since though it is concerned with the question 'how does the choice of a particular theoretical perspective alter the practice of reading, and, reciprocally, how do altered practices of reading open new theoretical perspectives', it does blithely assume that the site for the production of new readings is the academic in the study rather than the teacher in the classroom. The volume is thus divided between theoretically oriented exercises in Prac. Crit. and wider-ranging speculative pieces which chiefly concern us here. Geoffrey Hartman yet again attacks genteel, 'teatotalling' modes of critical prose; in a fine essay on Auerbach, Timothy Bahti unpacks the rhetorical tropes that both structure and problematize the project of humanist literary history. Elizabeth Meese adapts Fish's 'interpretative community' to feminist purposes, while Andrew Parker, in 'Between Dialectics and Deconstruction: Derrida and the Reading of Marx', boldly intervenes from a post-structuralist perspective in debates on the crisis of Marxism. His rewarding essay contends that 'this crisis is fundamentally "rhetorical" in nature', and that the relationship between Marxism and deconstruction can be reformulated 'in terms of supplementarity'. *Lyric Poetry: Beyond New Criticism*[17], which now definitely belongs to the category of showcase, tackles New Critical

15. *Cultural Critique*, ed. by Donna Przybylowicz. UMinn. pp. 215. $15 (individual subscription).

16. *After Strange Texts: The Role of Theory in the Study of Literature*, ed. by Gregory S. Jay and David L. Miller. UAla. pp. x + 194. pb £10.95.

17. *Lyric Poetry: Beyond New Criticism*, ed. by Chaviva Hošek and Patricia Parker. CornU. pp. 375. pb $12.95.

formalism on its own chosen ground: the lyric poem. But the attempt to move beyond formalism in fact encompasses both the New and the 'new new' criticism of today; the attempt is to open onto history this seemingly least historical of all poetic genres. Jameson rehearses his views on postmodernism in relation to a poem by Baudelaire; David Bromwich picks up the Jamesonian categories of pastiche and parody from a more specialist viewpoint; John Brenkman brings Frankfurt School aesthetics productively to bear upon a Blake lyric. Cynthia Chase and Barbara Johnson ponder intertextuality in Baudelaire and Keats. There are also essays by Northrop Frye, Paul de Man, Jonathan Culler, Stanley Fish, and others in what is an extraordinarily rich anthology. In his Afterword Jonathan Arac argues that the collection does not so much 'surpass New Criticism as renovate it through revision'. This is less true than he supposes, but even where it does apply, it must be said that the 'passage towards history' will not want to sacrifice en route any of the immensely subtle formalist techniques of close analysis.

Daniel T. O'Hara's *The Romance of Interpretation*[18] offers a critique of 'five major critical theorists of the Romantic Imagination': Pater, Bloom, Hartman, Frye, de Man. In what purports to be 'the first full-scale feminist critique of modern theory written by a man', O'Hara assails the anti-naturalism of each of his chosen theorists; these 'cultists of counter-nature' become the victim of their own quest for apocalyptic sublimity. The gist of O'Hara's argument can be extracted by claiming that he applies Horkheimer and Adorno's 'dialectic of enlightenment' to the field of literary theory: the shearing away from nature, which in an age of nihilistic flux should serve to ground the critical self in the security of an original stance or voice, is the utter volatilization of the self it was supposed to protect. Hartman emerges best out of this critique; through a meditation on the Wordsworthian wise passiveness of his later work, O'Hara elaborates his own call for criticism's restored relation to the natural. This is a stimulating book, though one is left reflecting that the thematics of wise passiveness has its own counter-natural dimension (for it brackets out the experiences of work and community), that Hartman's rejection of critical 'plain style' is more in the service of the sublime than O'Hara allows, and that the simple equation of the natural and the feminine is one about which feminism itself is notably uneasy.

Various efforts have been made of late to put paid to the whole project of literary theory. In *Against Theory*[19], the keynote essay by Steven Knapp and Walter Michaels offers a pragmatist critique of aspirations towards a general literary theory. Theory seeks to govern particular interpretations by appealing to a notion of interpretation in general; but such general views imply a logical distinction between a text's meaning and its author's intention, for only thus can the question of different methods of negotiating from one to the other arise. But for Knapp and Michaels 'the meaning of a text is simply identical to the author's intended meaning', which allows theory no work to do. Nor could theoretical debate have practical consequences for interpretation, since whatever it thinks it's up to, interpretation is always the attempt to establish

18. *The Romance of Interpretation: Visionary Criticism from Pater to de Man*, by Daniel T. O'Hara. ColU. pp. x + 255. $26.50.

19. *Against Theory: Literary Studies and the New Pragmatism*, ed. by W. J. T. Mitchell. UChic. pp. 146. hb £12.75, pb £5.95.

authorial intention. In a lively controversy in the book, these claims are debated at a number of levels. But what makes the whole affair seem a little futile is that the pragmatic assault on general theory is premissed upon an essentialist definition of interpretation (as the necessary deciphering of authorial intent) which no self-respecting pragmatist could in fact hold for a moment. Theory is in better shape than Knapp and Michaels allow, and it seems most unlikely that after their attack this 'General' section will next year be a set of blank pages. Further but less creditable assaults are launched in *PNR*, which offers a screed aimed at a 'New Orthodoxy' that, among other mortal sins, 'fosters a self-righteous sectarianism that stifles the enjoyment and disciplined exploration of literature'. But the quality of the defences of theory far surpasses that of the attacks: Catherine Belsey and Terry Eagleton make spirited polemical replies, and the outstanding piece here is Christopher Norris's 'The Politics of Theory', which draws on the work of Paul de Man to show precisely what is at stake in the defence of the 'aesthetic' against 'theory'. The attack is continued in an issue of *SR* on 'Criticism, Theoretical and Practical', which mostly sets itself stubbornly against the theoretical tide. The quality of the contributions can be gauged from George Watson's remark that 'much modern critical theory smacks of those convenience foods that people buy in supermarkets'.

We may note here, as an item not easily fitted into the neat pigeonholes of supermarket shelves, the *NLH* special issue on 'Philosophy of Science and Literary Interpretation', which includes essays by Richard Rorty ('Texts and Lumps'), Mary Hesse, E. D. Hirsch, and others.

2. Poetics and Narratology

Most overall accounts of modern literary theory take Russian Formalism as their starting point, but the movement has rarely received full-length critical attention in its own right. Peter Steiner's meticulously researched *Russian Formalism: A Metapoetics*[20] seeks to remedy this relative neglect. Steiner 'turns the formal method upon itself' by attending to the *how* rather than the *what* of Formalist discourse: 'their discourse about poetics is analysed in terms of poetics itself . . . in terms of the poetic tropes that structure their theorising'. But whereas Jameson in *The Prison-House of Language* found only one guiding trope (the linguistic model), Steiner finds no less than four. For Victor Shklovsky, the poetic text is a machine, literary study a branch of technics. A second trend, 'morphological Formalism', sees the work as organism; it deplores Shklovsky's stress on the isolated device (as opposed to its function in the whole), and his view of the artefact as a mere agglomeration rather than unified interaction of devices. But morphology, as in Propp's work on the fairy-tale, fails to explain the transformations of the invariant structures it discovers. Thus 'a third Formalist model arose which sought to treat literature as a strictly historical phenomenon'; associated with Yuri Tynyanov, this trend relies on the models of the system and mathematical function. The fourth strand is based on Formalist analyses of poetry rather than prose. Its founding trope is synechdoche rather than metaphor; it substitutes language, the

20. *Russian Formalism: A Metapoetics*, by Peter Steiner. CornU (1984). pp. 280. $24.95.

material of verbal art, for art itself and hence reduces poetics to linguistics (Jakobson). The contradictory patterns of blindness and insight entailed by these tropes are illuminatingly discussed, and the formal method set in both the local Russian and wider European context from which it emerged. Yet this energy of erudition and exposition seems curiously let down by Steiner's final, tepid assessment, where he allows Formalism to be no more than an 'inter-paradigmatic' or transitional phase on the way to the fuller achievements of Prague School structuralism.

Two books this year contribute to discussion of that later movement. From East Europe comes Endre Botjár's *Slavic Structuralism*[21], which contains accounts of Jan Mukařovský and Roman Ingarden, whose phenomenological aesthetics is here dubbed 'ontological structuralism'. Botjár aims to problematize the notion of objectivity that underpins the value-free, synchronic analyses of high structuralism. For with their concept of the 'aesthetic object', Mukařovský and Ingarden open the text to history by granting a constitutive, meaning-producing role to the *reader*: the former realizes that 'for those coming from different social milieus ... different aesthetic objects are associated with the same work', while the latter sees each reading as an individual concretization of the 'schematised structure' of the text. So far, so good; but Botjár's book lapses disastrously in its later pages, turning into a kind of Leavisite lament for cultural decline; it is, moreover, very inelegantly translated. F. W. Galan's *Historic Structures*[22], by contrast, is a highly lucid overview of the Prague School in its most creative years when it sought to argue, in Jakobson and Tynyanov's formulation, that 'each system is necessarily given as an evolution and that, on the other hand, evolution inevitably has a systematic character'.

Verbal Art, Verbal Sign, Verbal Time[23] is a collection of essays selected by Roman Jakobson before his death in 1982 to serve as an introduction to his linguistic poetics. It hardly does that successfully, however, since it omits two of his most seminal essays: 'Linguistics and Poetics', where he famously defined the poetic function as the projection of the principle of equivalence into the sequence, and his analysis with Claude Lévi-Strauss of Baudelaire's 'Les Chats'. The essays that are included are schizophrenically divided between Jakobson as Futurist, militant spokesperson for the Russian avant-garde, the defender of poetic dynamics and diachrony, and Jakobson the structuralist, engaged on a Platonic quest for 'metrical universals', 'the ultimate constituents of language'. The desired reconciliation of synchrony and diachrony, despite the claims of the Tynyanov/Jakobson Theses of 1928, is clearly not realized in the body of work represented here. The relative stress on the Futurist Jakobson, seen at his best in the powerful obituary for Mayakovsky, 'The Generation that Squandered its Poets', might be seen as a rearguard action against Jakobson's recent Marxist critics, suggesting that he in his own way – at the level of the poetic line rather than of an entire socio-economic formation – is as committed to diachrony as they are.

21. *Slavic Structuralism*, by Endre Botjár, trans. by Helen Thomas. Benjamins. pp. 160. $30.

22. *Historic Structures: the Prague School Project 1928–46*, by F. W. Galan. CH. pp. xvi + 250. £22.50.

23. *Verbal Art, Verbal Sign, Verbal Time*, by Roman Jakobson, ed. by Krystyna Pomorska and Stephen Rudy. Blackwell. pp. xiv + 208. pb £8.50.

Jakobson's own essays are accompanied by helpful overviews of his career and poetics by Krystyna Pomorska and Linda Waugh.

Lévi-Strauss's new collection of essays, *The View from Afar*[24], is dedicated 'to the memory of Roman Jakobson'. Here again, as with Jakobson himself, we have the sense of a great intellectual career drawing to a close and refusing to confront fully the criticisms that its own success has generated. The title itself is indicative: reaffirming the detachment that founds what Barthes terms structuralism's 'euphoric dream of scientificity', it refuses to confront post-structuralism's attempt to problematize this transcendental position. None the less, the collection offers a broad introduction to Lévi-Strauss's concerns, extending his central claim that 'there is no opposition between constraint and liberty' from ethnology proper through the narratological zone of myth analysis into general reflections on modern painting, education and human rights. David Pace's excellent critical account, *Claude Lévi-Strauss*[25], is now available in paperback (see *YW* 64.592).

The second edition of John Hollander's *Vision and Resonance: Two Senses of Poetic Form* (first published in 1975)[26] reminds us of the theoretical exhilaration which Jakobsonian linguistic poetics could once generate: Hollander brashly claims that all the traditional thorny problems of English prosody might 'yield to a therapeutic appeal to the facts of linguistic structure'. Yet at the same time his delicate grasp of the kind of poetic fact 'obvious to sensitive readers of verse, if not to structural linguistic theorists', and his insistence on posing diachronic as well as synchronic questions, keep him free from the occasional doctrinaire excesses of his structuralist mentors. The book offers a highly illuminating account of both the depths and surfaces of poetic form, the interplay between poetic sound and syntax, generic conventions, and even the visual shape of the text itself, in a range of poems from Donne to Carlos Williams. It includes excellent discussions of enjambement and the vexed issue of English 'quantitative' verse, and an intriguing sketch towards a semiotics of the poetic title. In the Afterword to the new edition, Hollander situates his book in relation to developments in prosody and poetics over the last decade and adumbrates his current research projects. The tension between synchronic and diachronic approaches is resolved in favour of the latter in David Lindley's volume on *Lyric*[27] in the Critical Idiom series. Initially tempted by the search for a universal generic definition of lyric, in the spirit of Jakobson's ultimate invariants, he at last concludes more prudently that the term can only effectively be used with a precise historical delimitation of meaning, thus rejoining most of the writers collected in Hošek and Parker[17].

We now move from poetics in general to one of its most thriving sub-departments, narratology, by way of two general meditations on the centrality of narrative to human experience. Arthur C. Danto's *Analytical Philosophy of History* (1965) is re-issued, together with three later articles, as *Narration and Knowledge*[28]. This work, like Thomas Kuhn's, breaks down the old science/

24. *The View From Afar*, by Claude Lévi-Strauss. Blackwell. pp. xvi + 312. £19.50.

25. *Claude Lévi-Strauss: The Bearer of Ashes*, by David Pace. RKP. pp. viii + 264. pb £3.95.

26. *Vision and Resonance: Two Senses of Poetic Form*, by John Hollander. Yale. Second edition. pp. xii + 322. pb £10.95.

27. *Lyric*, by David Lindley. Methuen. pp. x + 98. pb £2.60.

28. *Narration and Knowledge*, by Arthur C. Danto. ColU. pp. xvii + 399. pb £13.70.

literature divide by situating the latter at the very heart of the former – in the guise of non-rational paradigms for Kuhn or the narrative instance for Danto. The book has been persistently evoked by Fredric Jameson to back up his own Marxist account of the centrality of the narrative function, and it is good to have the text itself back in circulation again. Paul Ricoeur's *Time and Narrative*[29] contains a critical account of Danto who is, nevertheless, recognized as a significant predecessor. Ricoeur sees this book as exactly congruent with his earlier *The Rule of Metaphor*, since both metaphor and narrative are phenomena of semantic innovation produced at the level of discourse, i.e. of units of language equal to or exceeding the sentence. This stress on semantic novelty already breaks with the 'combinatory rationality' of structural semantics or narratology, and is crucial to Ricoeur's claims for the referential function of metaphor and narrative. Metaphor's power to redescribe a reality inaccessible to direct description demonstrates that its 'seeing-as' reveals a 'being-as' on the ontological level. Ricoeur's theory of the mimetic value of narrative parallels this account: in a threefold model of reference, he sees the new configuration produced by a poetic or narrative refiguring of our pre-understood order of action as constituting the mimetic function of plot. *Time and Narrative* ranges, with its author's customary lucidity and erudition, over Augustine's theory of time and Aristotle on plot, over modern discussions of the nature of historical knowledge or of the truth claims of both historical and fictional narrative, and over the nature of public and private time in relation to human mortality. It is an impressive elaboration and defence of one 'major presupposition': 'time becomes human time to the extent that it is organized after the manner of a narrative; narrative, in turn, is meaningful to the extent that it portrays the features of temporal experience'. This remark is not exactly calculated to make the literary theorist's pulses race, and if we have a strong sense of *déjà vu* here, it may be because Ricoeur's position does not in the end differ all that radically from that of Frank Kermode in *The Sense of an Ending*.

In the field of narratology proper, this year sees the appearance of Mieke Bal's *Narratology: Introduction to the Theory of Narrative*[30]. Books on narrative theory face an unenviable choice. Either they offer a wealth of practical illustrations of their abstract concepts and distinctions, gaining in accessibility at the risk of becoming a mere encyclopaedia of selected passages, or they follow the rigorous logic of their system and run the risk of becoming arid and rebarbative. Shlomith Rimmon-Kenan's *Narrative Fiction* chooses the first option (see *YW* 64.597), Mieke Bal's book the second. She claims that systematicity has pedagogical benefits, yet I doubt this: 'conceived as a set of tools, as a means to express and specify one's interpretative reactions to a text', her narrative system is expounded too abstractly to be of immediate use to the students at whom it seems to be aimed. This is, none the less, a finely intelligent analysis of the field, working within the by now obligatory tripartite structure of fabula/story/text (story/text/narration, in Rimmon-Kenan's terms – will narratology never set its terminological house in order?). Despite its claims to be an introduction, its distinction actually lies in its subtle

29. *Time and Narrative*, by Paul Ricoeur. UChic. Vol. 1 (1984), pp. xii + 274, £21.25; Vol. 2, pp. 240, £18.95.

30. *Narratology: Introduction to the Theory of Narrative*, by Mieke Bal. UTor. pp. xi + 164. hb £13.50, pb £6.75.

adjustments and fine-tuning of the science: the substitution of 'power' for 'sender' as the translation of Greimas's *destinateur* and the shrewd account of time and location as elements of the fabula are just two examples. This book won't replace Kenan-Rimmon's study as the most attractive initial introduction to narrative poetics, but it may well be the best follow-up.

The volume on *Narrative*[31] in the SUAS series is also concerned to stress its pedagogical value. Whereas Mieke Bal sees such value in the step-by-step elaboration of theory, this volume is more concerned with application, with putting structuralist categories to historical and interpretative work across a broad chronological range; accessibility results, but is carried to the point where one or two of the essays in the book are hardly more than glorified Prac. Crit. Ann Banfield, however, does not so much apply theory as historicize it; in an intriguing essay she asks why the crucial notion of *écriture* 'emerged specifically in French thinking'. Nick Davis performs a similar act of historicization by examining the ways in which the texts of an earlier epoch resist our attempts to reprocess them in terms of modernist narrative expectations, and thus force us to acknowledge the social relativity of our own categories. Kiernan Ryan has a fine Bakhtinian interpretation of Thomas Nashe's writings; Jacques Berthoud seeks to show that Jameson's *The Political Unconscious* 'suffers from serious methodological deficiencies'; Jakob Lothe engages Hillis Miller on the issue of repetition in modern fiction. The other essays, which are never less than interesting, are of less general theoretical scope and need not be noticed here.

The Bible has consistently fascinated narrative theorists, and Meir Sternberg's monumental *The Poetics of Biblical Narrative*[32] now takes its place beside Northrop Frye's *The Great Code* and Frank Kermode's *The Genesis of Secrecy*. This volume, the first in the Indiana Literary Biblical Series, repudiates the notion of a practical application of preconstituted theory that governs Jeremy Hawthorn's SUAS collection; Sternberg writes dismissively of 'the one-way traffic called "application" '. His book produces a powerful transformation of narrative poetics by building the semantics of the text into its structural analysis; the narrative is seen 'as a functional structure, a means to a communicative end'. The Bible's poetics thus carries the weight of its ideological thrust, to the point, indeed, whereby the decoding of its discourse enacts the very sense of being human under God that it also promulgates as theme (one is here reminded of Stanley Fish's analysis of the drama of reading *Paradise Lost* in *Surprised by Sin*). The fertility and profundity of Sternberg's book persuades one that, as he claims, 'here lies the future of biblical studies as a whole', at least for some time. But it remains to be seen whether his terms and models are text-specific or whether, as one expects, they will have a general bearing on works falling into his category of 'ideological literature'.

Books on narratology almost always make a pious bow to *parole* somewhere in the course of their structural X-ray of *langue*: one reconstructs the system precisely in order that one may better appreciate the unique distribution or transformation of its elements in a particular text, and thus better understand

31. *Narrative: From Malory to Motion Pictures*, ed. by Jeremy Hawthorn. Arnold. pp. xvi + 167. pb £6.95.

32. *The Poetics of Biblical Narrative: Ideological Literature and the Drama of Reading*, by Meir Sternberg. IndU. pp. xiv + 580. $45.

the work in its historical specificity. But few of the books that make this claim actually bear it out in practice. One that partly does is Harold Fisch's *A Remembered Future: A Study of Literary Mythology*[33]. As the subtitle suggests, Fisch works within the ambit of Northrop Frye's theory of archetypes, the North American home-spun version of structuralist deep-structure (this is perhaps the point at which to note that the Frye Festschrift, *Centre and Labyrinth*[34] – see *YW* 64.592 – is now re-issued in paperback). Unlike Frye, Fisch aspires to make his archetypes historically specific; they relate to a crisis of modernity rather than some timeless narrative grammar. Despite this promising beginning, Fisch's definition of this crisis is so vague – 'the terrors of modern man' – that his specific interpretations, including for instance the desert archetype in *The Waste Land*, never rise above humanist banality. We might also mention in this context Karl Miller's *Doubles: Studies in Literary History*[35], which also seeks to historicize a particular narrative device: doubling would seem to bear out, in the realm of fiction, Jakobson's claim that the poetic function projects the principle of equivalence into the sequence. But as with Fisch, this historical framework is alas no more than a set of platitudes: 'the double stands at the start of that cultivation of uncertainty by which the literature of the modern world has come to be distinguished'. Miller takes us through a breathless tour of 250 years' worth of texts, with a kind of racy casualness that refuses the norms of conventional academic discourse. This can be exhilarating, but eventually becomes as tedious as the more rigorous modes it reaets against. The same is true of his interpretations: occasional sharp local insights punctuate long tracts of obviousness.

Two further studies in narratology begin once more to broach the question of the postmodern. Carolynn Van Dyke's *The Fiction of Truth*[36] is devoted to allegory, a genre that has increasingly come to the fore as a result of the repudiation of Romantic symbolist aesthetics, which had marginalized it, by such theorists as Walter Benjamin, Paul de Man, and Angus Fletcher. Van Dyke rejects the banal definition of allegory as saying one thing and meaning another, and seeks instead to formulate a semiotic code of narrative rules that would be specific to the genre; she elaborates her paradigm through a reading of Prudentius's *Psychomachia*, the earliest allegory. This narrative grammar is then tested in readings of premodern allegories, including *The Romance of the Rose*, Dante, *The Faerie Queene*, and *The Pilgrim's Progress*. The book carefully balances between the rigours of narratological system and the more 'postmodern' view of allegory which would see it as precisely the (anti-)genre that puts such neat schematisms into question. Such balance is not a feature of Baruch Hochman's *Character in Literature*[37]. The issue of character has been a battleground between Ancients and Moderns for at least thirty years, since

33. *A Remembered Future: A Study of Literary Mythology*, by Harold Fisch. IndU. pp. x + 194. $22.50.

34. *Centre and Labyrinth: Essays in Honour of Northrop Frye*, ed. by Eleanor Cook, Chaviva Hošek, Jay Macpherson, Patricia Parker, and Julian Patrick. UTor. pp. xi + 346. pb £11.50.

35. *Doubles: Studies in Literary History*, by Karl Miller. Clarendon. pp. xiv + 468. £19.50.

36. *The Fiction of Truth: Structures of Meaning in Narrative and Dramatic Allegory*, by Carolynn Van Dyke. CornU. pp. 315. $25.

37. *Character in Literature*, by Baruch Hochman. CornU. pp. 204. $17.50.

John Bayley's *Characters of Love* deplored the anti-humanism of the French *nouveau roman*. Despite his obeisances to contemporary theory, Hochman's book is an attempt to shore up the humanist subject against the reduction of character to *actant* or node of a semiotic rectangle. 'Character has not fared well in our century', remarks Hochman ponderously; but it is not likely to fare much better after this book. Here, as in some of the essays in *Criticism in the University*, the critique of deconstruction is launched in the name of nostalgia and regression rather than of a principled *re*construction on the far side of the anti-humanist critique.

An excellent contribution to the study of narrative is afforded by Linda Hutcheon's *A Theory of Parody*[38], which also broaches the general question of postmodernism. Her aim is to extrapolate a theory of parody *from* contemporary art, especially the practice of the avantgarde, rather than mechanically apply one *to* it. A persuasive ground-clearing critique of inadequate concepts of parody leads to Hutcheon's own 'minimal' definition: 'artistic repetition with ironic or critical difference'. Though the book has its theoretical flaws, being on some occasions too little semiotic and on others too much so, it none the less offers major discussions of a potential 'pragmatics' of parody and of the ambivalent politics of the form. Illustrated by reference to a wide range of the most adventurous contemporary art, *A Theory of Parody* is situated at the fertile interface of poststructuralism and postmodernism. David Bennett reflects in similar vein but on a much smaller scale in 'Parody, postmodernism, and the politics of reading' in *CQ*.

A special issue of *Novel* on 'Why the Novel Matters' aims to launch a new series of theoretical discussions on the poetics of fiction. This issue measures the distance between old and new: Mark Spilka reflects on developments in narrative theory over the last twenty years, Don H. Bialostsky compares 'Booth's Rhetoric, Bakhtin's Dialogics', and Bernard Duyfhuizen examines the contemporary theoretical fate of Aristotle's *mimesis*. In an adventurous extension of the narratological field, *SLitI* offers a special issue on 'Narrative Theory and Children's Literature'. Finally, in *PoT*, Richard Harvey Brown embarks on a postmortem of narratives, provocatively claiming that in contemporary society 'their habitat has been destroyed, and they now live mainly in laboratories and zoos'.

3. Semiotics

This year sees the publication of an enormous and invigorating anthology, *On Signs: A Semiotics Reader*[39]. 'Silent social agents have kept semiotics in the tower, while, in the meantime, power disconnects our lives, making totality impossible.' Thus Marshall Blonsky in an Introduction written with all the vitality, brashness, even garishness of the mass-culture that is semiotics' privileged object of study. The aim of the collection is both to survey the field and to restore the iconoclastic and political impulses that originally funded the semiotic enterprise – 'semioclasm', as Roland Barthes once dubbed it. Its

38. *A Theory of Parody: The Teachings of Twentieth-Century Art Forms*, by Linda Hutcheon. Methuen. pp. x + 143. hb £12.95, pb £5.95.

39. *On Signs: A Semiotics Reader*, ed. by Marshall Blonsky. Blackwell. pp. li + 536. pb £8.95.

contents range from difficult theoretical meditation (Lacan on 'Sign, Symbol, Imaginary', Derrida's 'To Speculate – on "Freud" '), through powerful political analyses (especially Edmundo Desnoes on 'The Death System' in Latin America) and accounts of the contradictory processes of semiotics' own institutionalization in the very 'Free World' whose myths it decodes (Wlad Godzich, Milton Glaser, Ronald Weintraub), to sharp, entertaining occasional forays (Eco on the semiotics of President Nixon's lies and *Casablanca*, Barthes on 'How to spend a week in Paris'). Blonsky notes of the myths that semiotics demystifies: 'In the key word of the discipline, they "naturalise" their messages', and this is perhaps where one's reservations begin. In throwing out the bathwater of a 'false' nature, semiotics all too often seems in danger of dismissing with it the potent radicalism that, as the peace and ecology movements have demonstrated, still resides in the concept of nature. In the long run, the scientific ascesis of semiotics will prove intolerable and lead to an equally one-sided valorization of the unmediated, pre-cultural body; this is roughly the graph of Roland Barthes's career. Blonsky notes fleetingly that 'there can be a semiotics of the concrete ... the signifier doesn't always engender sense but sometimes desire', but he restates semiotics in too rigidly 'classical' terms to take this insight fully to heart. Desire, nature, pleasure, fantasy – these are all suspect terms in an America where Reagan is 'the pleasure president in a consumer pleasureland'.

As if to emphasize the point about pleasure, Barthes's most systematic semiological study, *The Fashion System*[40], has at last been translated (eighteen years late); it has been described by one commentator as the one book in which even Roland Barthes managed to become boring. However, it retains all its value as an exemplary instance of semiology's euphoric dream of scientificity. *C'est le sens qui fait vendre*: this is Barthes's presupposition, and he discovers three levels of signification – the 'vestimentary code' and the second and third levels of the 'rhetorical system' of fashion. In an interview in 1967, Barthes stressed the rigorous systemic determinism of this phase of 'high' structuralism, which he would spend much of the rest of his career trying to slip the leash of: 'Fashion is a combinative with an infinite reserve of elements and transformational rules ... the rhythm of fashion change is not only regular ... but tends to alternate forms according to a rational order.' This interview is collected in the extremely useful volume, *The Grain of the Voice: Interviews 1962–1980*[41], which may well prove to be a better introduction to Barthes's theoretical career than most of the primers currently available. There comes a point, however, where the book's use-value begins to diminish. 'For the first time, the rest of us may enjoy Barthes in conversation', comments the blurb-writer. Well, yes, at their best Barthes's gifts as a conversationalist make for an easy lucidity, an engagingly casual but highly illuminating habit of exemplification. But as the book proceeds, conversation threatens to become its own be-all and end-all. To some extent, Barthes is subverting the very form of the interview, a 'classic realist' text if ever there was one. But this is perhaps too generously to give him the benefit of the doubt.

40. *The Fashion System*, by Roland Barthes, trans. by M. Ward and R. Howard. Cape. pp. xii + 303. £15.

41. *The Grain of the Voice: Interviews 1962–1980*, by Roland Barthes. Cape. pp. xiii + 368. £25.

'I will lead you on an odyssey through the signposts of Barthes's vision for a renewal of the value of literary history'. Such is the promise of Roland Champagne in *Literary History in the Wake of Barthes*[42]. Reader-response criticism, much inspired by Barthes's later writings, affords the context in which Champagne returns to even Barthes's earliest works in order to see their bewilderingly various theoretical perspectives as oriented by a fundamental 'concern with the physical presence of the reader'. He conscientiously traces 'the way Barthes has demythologised the reader's implied role in literary history and then given the reader a creative and almost artistic destiny in literary history'. But though he concedes that the late-Barthesian reader is 'another myth, whose limitations must be revealed', his criticisms lack any real sharpness. Sympathetic to the 'new humanism' that he sees Barthes's work as heralding, Champagne's study lacks political alertness and has little to say of the ways in which issues of gender, race, and class shape the social relations of reading. Nicholas Huckle also discusses Barthes in *JAAC*, where he juxtaposes *Camera Lucida* with Martin Heidegger's discussion of Van Gogh in *The Origin of the Work of Art*; this is a highly suggestive comparison which surely deserves fuller elaboration than it can receive in one brief article 'On Representation and Essence'.

The Foundations of Semiotics series has re-issued *Significs and Language*[43] by Victoria Lady Welby. A massive Introduction by H. Walter Schmitz argues the case for her as a neglected precursor of semiotics, but whether this work remains a historical curiosity or will have any real, Significant role to play in contemporary debate remains to be seen. Its editor notes that 'it is doubtful whether *Significs and Language* could contribute to a better understanding of significs beyond the intimate circle of scholars surrounding Lady Welby', and admirable though this publishing venture is, one inclines to feel that the same is true today. Another, though more contemporary, curiosity is the special issue of *SubStance* titled 'In Search of Eco's Roses', which ponders the strange phenomenon of a semiologist's having become, by virtue of the extraordinary success of his novel *The Name of the Rose*, part of the very mass culture that is his object of study; he is now 'to be studied perhaps with the same tools he has invented'. Eco's work is also examined, this time in relation to recent work in the philosophy of language, by Thomas A. Lewis in *PoT*.

PoT contains much other relevant material. In 'The Concept of Code in the Study of Literature' Douwe Fokkema explores a key Barthesian notion, while Mas'ud Zavarzadah establishes the persistence of narrative codes in postmodernist texts which are often thought of as having left them far behind. But the journal's most substantial contribution this year is a double-issue on 'The Female Body in Western Culture: Semiotic Perspectives'. Christine Brooke-Rose writes combatively on 'Woman as Semiotic Object'; Mieke Bal applies some of the theoretical concepts of her Narratology to the study of female character in Genesis. Other contributions to this rich collection apply the techniques of semiotic demystification across a broad historical range of representations of women. Jonathan Culler, in *Diac*, gives a semiotic cast to

42. *Literary History in the Wake of Barthes*, by Roland Champagne. Summa. pp. xiii + 134. pb $13.

43. *Significs and Language: The Articulate Form of our Expressive and Interpretative Resources*, by Victoria Lady Welby. Benjamins. pp. cclxvii + 105. £39.45.

the concerns of the anthropology of Mary Douglas; his article is titled 'Junk and Rubbish: A Semiotic Approach'.

Semiotica continues to produce great quantities of material so arcane (and even on occasion absurd, as in 'On the semiotics of mythological conceptions about mushrooms') that one begins to feel that Marshall Blonsky's fears for the subject may be well-founded after all. Among its more widely useful contents, however, are an incisive critique of the work of Tzvetan Todorov by Thais E. Morgan ('Semiotics against the sign', with a reply by Todorov), Robert Strozier's careful account of the ways in which contemporary theorists have systematically misunderstood Saussure, R. E. Haskell's 'Thought-things: Lévi-Strauss and "the modern mind"', and Leszek S. Kolek's excellent 'Towards a poetics of comic narratives: Notes on the semiotic structure of jokes'. A valuable special issue on 'The Rhetoric of Violence' brings this largely technical semiotic discourse into productive engagement with precisely the kind of socio-political forces whose signifying dimension Blonsky's anthology also explores.

4. Rhetoric and Deconstruction

Deconstruction continues to be divided (however reservedly) into two kinds – the 'rigorous' and 'non-rigorous', 'hard' and 'soft', 'philosophical' and 'literary critical'. Attempts to move 'beyond deconstruction' remain enmeshed by the inadvertencies of what might be called a non-productive homonymy. Broadly speaking, this year has seen a welcome increase in the number of books and essays concerned to establish the more specifically 'philosophical' dimensions and effects, if not of 'deconstruction', at least of Derrida's work in general.

Sadly difficult to obtain, and with a sufficiently weak binding to make it liable to disintegration, *Derrida and Differance*[44] contains several extremely interesting pieces – including Derrida's 'Letter to a Japanese Friend', a 1983 interview (from *Le Nouvel Observateur*), and a translation of the discussion following the initial delivery of his paper, 'Differance', at the Sorbonne in 1968. Robert Bernasconi's 'The Trace of Levinas in Derrida' is a careful and thought-provoking essay on these two writers, giving particular attention to the ethical. Ethics is also in part the subject of a wide-ranging essay in *MLN* by Tobin Siebers, entitled 'Ethics in the Age of Rousseau: From Lévi-Strauss to Derrida', which argues that 'The theory of differance makes the structure of language not a prison-house, but the ethical model and signature of an equality based on difference and not identity'. Gayle Ormiston's 'The Economy of Duplicity' offers a stimulating account of how 'differance' operates in later Derrida texts such as *Glas* (1974), *La Vérité en peinture* (1978), and *La Carte postale* (1980). John Llewelyn's 'Thresholds' sets Derrida's work in the context of Hegel, Hyppolite, and Bataille: this involves a stress on historical specificity which is characteristic of the collection as a whole. Another good essay to have appeared this year on Derrida and Hegel is Timothy Clark's 'Hegel in Suspense – Derrida/Hegel and the Question of Prefaces' in *Philosophy Today*. Also included in *Derrida and Differance* are David Krell's 'Engorged Philosophy: a

44. *Derrida and Differance*, ed. by David Wood and Robert Bernasconi. Parousia. pp. vii + 151. pb £4.75.

note on Freud, Derrida and Differance', Walter Brogan's 'The Original Difference', and David Wood's 'Differance and the Problem of Strategy'.

Like the interview with Derrida, entitled 'Deconstruction in America' and published this year in (the even more difficult to obtain) *Critical Exchange*, his 'Letter to a Japanese Friend' is concerned with 'deconstruction'. This is described negatively: at variance with its appropriation and institutionalization in the United States, deconstruction 'is not a method and cannot be transformed into one'; it is 'neither an *analysis* nor a *critique*'; indeed, Derrida claims, 'deconstruction is not even an *act* or an *operation*'. At the same time, however, he asserts that 'the totality of what deconstruction aspires to at its most ambitious . . . is not limited to a linguistico-grammatical model, nor even a semantic model, let alone a mechanical model'. Above all, he is writing about deconstruction in the context of translation, and specifically with a view to its being translated into Japanese. In accordance with the notion of deconstruction as a kind of double writing, translation for Derrida is not 'a secondary and derived event in relation to an original language or text'. Deconstruction, he observes, 'is also through and through *the* question of translation, and of the language of concepts, of the conceptual corpus of so-called "western" metaphysics'. Of interest here in the context of the 'non-western', *Critl* publishes an essay by Zhang Longxi, entitled 'The *Tao* and the *Logos*: Notes on Derrida's Critique of Logocentrism'.

Edited and with an introduction by Joseph F. Graham, *Difference in Translation*[45] brings together several essays focused on notions of translation, particularly in relation to Derrida's work: 'The Measure of Translation Effects', by Philip E. Lewis; 'Paragon, Parergon: Baudelaire Translates Rousseau', by Cynthia Chase; ' "o'er-brimmed" ', by Richard Rand; 'On the History of a Mistranslation and the Psychoanalytic Movement', by Alan Bass; 'Taking Fidelity Philosophically', by Barbara Johnson; 'What Did Archimedes Mean by "χρυσός"?', by Robert J. Matthews; and (in both English and French versions) 'Des Tours de Babel', by Jacques Derrida. It would be difficult, if not impossible, to enumerate and categorize the forms and notions of 'translation' put in motion by these essays: Richard Rand's essay, among others, is concerned with precisely this idea of letting 'the word "translation" spread to a fuller semantic range, toward the limit (if such a limit indeed exists) of its semantic potential'. Alan Bass reminds us, in his thoughtful and provoking account of Freud's applied misreading of 'vulture' for 'kite' in *Leonardo da Vinci and a Memory of His Childhood* (1910), of how Derrida's critique of Saussurean linguistics leads to the argument that 'for the notion of translation, we would have to substitute a notion of *transformation*: a regulated transformation of one language by another, of one text by another' (*Positions*, 1981). And Derrida elaborates on this in 'Des Tours de Babel', suggesting that 'the structure of the original is marked by the requirement to be translated' and that 'in the translation the original becomes larger; it grows rather than reproduces itself'. What is not (in) translation? 'Experience is translation', Derrida remarks.

Like Rand's ' "o'er-brimmed" ' (see *YW* 65.780–1), 'Des Tours de Babel' is also concerned with the place and (un)translatability of the proper name and signature – 'How would you translate a signature?' asks Derrida. 'Can one

45. *Difference in Translation*, ed. by Joseph F. Graham. CornU. pp. 253. pb £9.95.

quote a signature?' (This preoccupation with the possible translations/transformations of proper name and signature is brilliantly explored in the case of Nietzsche, by Rodolphe Gasché's '*Ecce Homo* or the written body' in *OLR*, a journal which is now appearing as a single annual volume. Gasché's essay also forms a very stimulating complement to Derrida's 'Otobiographie': see *YW* 63.529.) Finally, 'Des Tours de Babel' is an examination and critique of Walter Benjamin's celebrated text, 'The Task of the Translator'. That such a task is importantly affected – indeed, transformed – by Derrida's work is the focal point of Philip Lewis's excellent essay. Lewis attempts to confine his account to the 'quite limited project of delineating the elements of a translation practice that devolves from a disruptive or deconstructive writing practice'. He thus argues for the importance of 'abusive translation' and its need 'both to violate and to sustain the principles of usage'. Of related interest is an engaging essay by Nicholas Rand in *MLN*, entitled 'The Translator and the Myth of the Public'.

Given the pervasive and consistent concern with the idea, it had only to be a matter of time before the appearance of a book entitled *Beyond Deconstruction*[46]. Howard Felperin's study is intended as 'A Guide to the Perplexed', though it lacks, among other things, any kind of bibliography or list of 'Further Reading'. It covers ground similar to, but less extensive than, studies such as Terry Eagleton's *Literary Theory: An Introduction* (see *YW* 64.588) and William Cain's *The Crisis in Criticism* (see *YW* 65.762–3). This may be one reason why Eagleton's study, for instance, is not mentioned until a footnote more than a hundred pages into the book – although his work, and what is regarded as his 'sneering self-confidence', is one of the areas which Felperin focuses on at some length. *Beyond Deconstruction* contains chapters on the 'unself-scrutiny' of Leavisism, on the reductiveness of Marxist literary criticism (Macherey and Eagleton), on structuralism ('early' and 'middle' Barthes), on deconstruction and, as a demonstration of the distinctly non-Althusserian 'theoretical practice' he is trying to argue for, on Shakespeare's *Sonnets*. A final chapter, entitled 'Beyond Theory', elaborates on the principles of 'liberal scepticism – some would call it pragmatism –' underlying the book. Although he calls his own approach recognizably ' "deconstructionist" or "textualist" ', Felperin provides very little guidance on deconstruction in what is seen as its 'more philosophical context'. Instead it tends to be characterized in terms of its 'wit, style, elegance, and rhetorical agility', simply as 'language scepticism in the mode of play'. Attempting to steer between the dubious opposition of the 'positive and humanist' and the 'negative and deconstructive', Felperin is understandably obscure as to what his 'theoretical practice' would involve, but he concludes by invoking 'a new historical dialect ... not of an interpretive community but of a mercantile tribe', which will 'enable the haggle of exchange to go on more or less as usual'.

Christopher Norris has for several years been preoccupied with some kind of 'beyond' of deconstruction. Most recently, this has turned into 'after'. *The Contest of Faculties: Philosophy and theory after deconstruction*[47] is a

46. *Beyond Deconstruction: The Uses and Abuses of Literary Theory*, by Howard Felperin. OUP. pp. 226. £15.

47. *The Contest of Faculties: Philosophy and theory after deconstruction*, by Christopher Norris. Methuen. pp. viii + 247. pb £6.95.

refreshing and wide-ranging collection of essays providing clear and helpful coverage of numerous aspects of contemporary critical debate: Habermas vs. Lyotard and the question of postmodernism (see *YW*. 65.764–5); the 'radical pragmatism' of Richard Rorty; the potential value for Marxists of 'the extreme demystifying rigour' of Paul de Man's work; the relationship (especially as recently elaborated by Stanley Fish) between literary theory and jurisprudence; and the importance of the work of Frege (or, as Norris says, 'more specifically *Dummett's* Frege') and of Donald Davidson. There is also a stimulating essay on William Empson and Paul de Man, which argues that Empson may be regarded as 'a precursor for de Man's kind of strongly interrogative reading'; an essay on Descartes and Husserl, which concludes that 'philosophy is inescapably bound up with fiction, no matter how philosophers may resist the idea'; and a forceful essay on the conservatism of Roger Scruton and his 'aesthetic understanding' (see *YW* 64.590). Although, in his Acknowledgements, Norris asserts that 'nearly all the ideas in this book have been arrived at through disagreement with Rorty', his continuing engagement with deconstruction, and with the problems presented by the work of Derrida and de Man in particular, is equally striking. Apparently more sympathetic towards 'rigorous' deconstruction than in his earlier collection, *The Deconstructive Turn* (*YW* 64.609–10), Norris remains concerned with the notion of some 'alternative to the sceptical rigours of deconstruction'. For this purpose, he gives special stress to the work of Davidson and his proposal 'that *truth*, not meaning, be taken as the starting-point for any workable theory of language'. In this respect it is perhaps not entirely coincidental that the *similarities* between Derrida and Davidson should be touched upon by Richard Rorty (*CritI*), in a reply to Henry Staten's response to Rorty's 'Deconstruction and Circumvention' (*YW* 65.784).

Michael Fischer's *Does Deconstruction Make Any Difference?*[48] is concerned with three topics: 'Matthew Arnold and Northrop Frye's defense of poetry; the attempt of deconstructionists and others to show that literary texts are indeterminate; and the currently troubled state of academic literary study'. Fischer finds deconstruction 'deeply conservative and cynical'. He arrives at this position, for example, by yoking together Derrida, Fish, and J. Hillis Miller as representatives of 'poststructuralist critical theory' (providing us, *en route*, with what might be described as the fastest definitions of 'supplement', 'trace' and 'differance' in the west!); and by arguing that Harold Bloom's, Tilottama Rajan's, and Paul de Man's readings of Shelley's *The Triumph of Life* together demonstrate that even so 'elusive' a poem as Shelley's can 'present an experience that competent readers can share'. In Fischer's view, deconstruction does *not* make any difference in so far as 'the profession itself has already weakened – or failed to strengthen – the targets that Hartman, Bloom, and Derrida in particular attack'. In short, he asserts, 'the audience for academic criticism is dying, not the truth-telling capacity of language'. His view of deconstruction is explicitly teleological: 'Instead of advancing, deconstruction is floundering, mired in the very system that it calls groundless.'

Whereas Fischer seems distinctly unhappy about 'indeterminacy' in the

48. *Does Deconstruction Make Any Difference? Poststructuralism and the Defense of Poetry in Modern Criticism*, by Michael Fischer. IndU. pp. xiv + 142. $20.

context of deconstruction, Floyd Merrell's *Deconstruction Reframed*[49] adopts an opposing stance: '*Plurivocal texts* and *self-referential* and *inconsistent systems* are the only reality', he affirms; 'indeterminacy' is 'fortunate, for it also potentially opens up the indefinite and limitless game, of *play* or *metamathematics*, with no beginning or end, no presence, no center'. Merrell's study is unusual – the account of Derrida includes such abbreviations as DC ('differance'), MC ('mediacy'), and TC ('trace')'– and is certainly refreshing with respect to the range of subjects it covers, among them C. S. Peirce, Buddhism, mathematics, the 'new physics', 'silence' in the work of Derrida and Samuel Beckett . . . Indeed, the coverage is too wide ultimately to avoid a sense of rather disjointed and incoherent enthusiasms. Nevertheless the relation of Derrida's work to various areas of contemporary 'science' – in part the concern of *Taking Chances* (see *YW* 65.782–3) – is clearly of considerable and increasingly recognized importance. In this context, attention should be drawn to an exciting and important article by Timothy Clark in *Philosophy Today*, entitled 'Computers as Universal Mimics: Derrida's Question of Mimesis and the Status of "Artificial Intelligence"'.

Henry Staten's *Wittgenstein and Derrida*[50] is an extremely good study in a number of ways. It is the first study to provide a clear, sympathetic and sustained account of the work of Derrida and Wittgenstein, specifically in the context of deconstruction. This entails arguing that 'Wittgenstein is unique among Derrida's predecessors in having achieved, in the period beginning with the *Blue Book*, a consistently deconstructive standpoint'. Staten's book is also to be welcomed for its very thorough exposition of the relation of Derrida's work to Husserl and phenomenology. Reference may here be made to a related work published this year, James Schmidt's *Maurice Merleau-Ponty: Between Phenomenology and Structuralism*[51], a useful and straightforward introduction to the writings and influence of Merleau-Ponty. Taking issue with characterizations of 'deconstruction' in terms of 'language paradigm' (see *YW* 65.766–7, for example), Staten suggests that 'the deconstructive critique of language could even be phrased as a *denial that there is language*'. Taking issue with Rodolphe Gasché's emphasis, in his now justly famous essay, 'Deconstruction as Criticism', in *Glyph* 6 (1979), on the specifically *philosophical* dimensions of deconstruction, Staten provocatively isolates deconstruction as being in some sense *between* literature and philosophy. At the same time he argues: 'It is of the highest significance for the viability of Derrida's project that, although trained as a philosopher and remaining through most of his career primarily a philosopher, he is also one of our most sensitive and sophisticated literary critics.' While also supplying a perspicuous account of the relation of Derrida's work to speech-act theory, to the work of J. L. Austin and John Searle, it should be noted that Staten's study confines itself largely to 'earlier' Derrida. This means that work on the proper name and signature scarcely figures at all, and that 'the question of style', though acknowledged as crucial, is in many respects pulled up short of its elaboration –

49. *Deconstruction Reframed*, by Floyd Merrell. PurdueU. pp. xi + 261. $18.50.
50. *Wittgenstein and Derrida*, by Henry Staten. Blackwell. pp. xviii + 182. £19.50.
51. *Maurice Merleau-Ponty: Between Phenomenology and Structuralism*, by James Schmidt. Theoretical Traditions in the Social Sciences. Macmillan. pp. viii + 214. hb £20, pb £6.95.

and effects – in 'later' texts such as *Spurs* (1976). On the other hand, Staten's book is perhaps most suggestive and most original for the attention it gives to 'death' (Derrida's quotation marks). This involves showing how Derrida is able 'to define less apparently radical forms of absence – such as absent-mindedness or the wandering of attention – as forms of death'. Thus, Staten observes, 'the thought of my death is the necessary condition for the thought of presence'.

In an article in *Genre* entitled 'From Letters to Literature: *La Carte postale* in the Epistolary Genre', Shari Benstock offers a stimulating account of the constitution of 'epistolary fiction' as 'an appropriation of female creativity', arguing that 'Envois' (in *La Carte postale*) perform a kind of deconstruction (reversal, re-inscription) of this historical, gendered schema. Among other things, and following 'Envois', Benstock suggests that it is to death that the loveletter is addressed: it is 'a death warrant, written in the name of the other'. Would there be any difference between a loveletter and a critical essay? John Hollier's 'Foucault: The Death of the Author', in *Raritan*, concludes with the strange question of whether one might consider Foucault's death as being in some way 'an accident of his language'. In which case, one might ask, when is death? These and related questions are also set off by a special issue of *YFS*, entitled *The Lesson of Paul de Man*. Described by the editors as an attempt 'to bear witness to the legacy of an extraordinary critic, teacher, and colleague', this commemorative collection contains tributes to de Man, essays on his work, essays (on a variety of literary texts) specifically indebted to that work, and finally an excellent 'Bibliography of Texts by Paul de Man'. Of most obvious interest, perhaps, is the transcript of his last lecture, ' "Conclusions" on Walter Benjamin's "The Task of the Translator" ', which closes by suggesting that 'the *political* aspect of history is the result of the *poetical* structure of language'. Also included are Shoshana Felman's 'Postal Survival, or The Question of the Navel', which is a fascinating elaboration of de Man's work in relation to psychoanalysis, and to Lacan in particular; Barbara Johnson's 'Rigorous Unreliability' (see *YW* 65.778); a very stimulating essay by Michael Riffaterre on 'Prosopopeia'; and Jonathan Culler's 'Reading Lyric', which assesses the place and importance of the lyric in de Man's late essays. On an inevitably lesser scale than this issue of *YFS*, there is a commemorative essay by Juliet Flower MacCannell, in this year's *Semiotica*, entitled simply 'Paul de Man (1919–1983)'. The pages of *YWES* not excepted, the effects of the writings and death of de Man continue and will continue to be registered.

The lyric is the pervasive subject of *Lyric Poetry: Beyond New Criticism*[17], a very impressive collection of essays mostly focused on specific, canonical literary texts from Jonson and Shakespeare to Auden and Stevens. Included here are de Man's 'Lyrical Voice in Contemporary Theory: Riffaterre and Jauss' (largely, in fact, a combination of two earlier pieces – on Riffaterre in *Diac* (1981) and on Jauss in the Introduction to *Toward an Aesthetic of Reception* (1982)), and Culler's broad but suggestive survey, 'Changes in the Study of the Lyric'. These changes can be summarized, Culler argues, as 'attention to babble and doodle, exploration of intertextuality, interest in voice as figure, a new understanding of self-reflexivity, and the deconstruction of the hierarchical opposition of symbol and allegory'. Perhaps the most distinctive of these – an attention to 'voice' as rhetorical figuration (apostrophe, prosopopeia, and so on) – is especially evident in the contributions

from Cynthia Chase, Mary Jacobus, Tilottama Rajan, and Herbert F. Tucker. It is also the recognition broached by the opening sentence of de Man's piece: 'The principle of intelligibility, in lyric poetry, depends on the phenomenalization of the poetic voice'. The general notion of 'Deconstructing Allegory', on the other hand, is the subject of a clear and useful essay by Jesse Gellrich, which appears in *Genre*.

The construing of voice as figure may seem in some respects particularly violent. *Semiotica* has a special issue entitled 'The Rhetoric of Violence', the essays of which are concerned with 'demonstrating either the rhetorical nature of violence ... or the violent nature of rhetoric'. Contributions include Anthony Wilden's 'In the penal colony: The body as the discourse of the other', James Jakób Liszka's 'Mythic violence: Hierarchy and transvaluation', Teresa de Lauretis's 'The violence of rhetoric: Considerations on representation and gender', John Coetzee's 'Anthropology and the Hottentots', and Michel de Certeau's 'Le croyable, ou l'institution du croire'. Of interest here also, perhaps, is a special issue of *Critl* on ' "Race", Writing and Difference', which includes a short piece by Derrida ('Racism's Last Word') concerned with the violence of ' "apartheid" ' as 'the archival record of the unnameable'.

Finally, a book which defies generic classification: *Droit de regards*[52] might formally be described as a rather risqué photographic 'essay'/'narrative' followed by an aphoristic and provocative 'essay' from Derrida which exposes *and* develops notions of photography, especially in relation to 'la question du genre'.

5. Hermeneutics

For years literary theorists have had to get by with only limited access in English to one of the founders of modern hermeneutics, Wilhelm Dilthey. This situation is, however, at last about to change. *Poetry and Experience*[53] inaugurates a six-volume translation of his major writings, a timely venture given the current interest in the German philosophical tradition as a possible way of escaping certain impasses of French poststructuralism. This first volume contains a number of essays developing the philosophical implications of artistic creation and, perhaps most importantly, substantial discussions of Goethe and Holderlin from *Das Erlebnis und die Dichtung*, a book that remains a classic for the *verstehende* or *geistesgeschichtliche* approach to literary history.

If the problem with Dilthey is linguistic inaccessibility, the problem with Hans-Georg Gadamer is rather a matter of conceptual difficulty, since he's already well represented in translation. Joel C. Weinsheimer's finely lucid *Gadamer's Hermeneutics*[54] seeks to remedy this situation and to make Gadamer's *magnum opus, Truth and Method,* accessible to the non-specialist reader. Organized as a section-by-section commentary on the master-text, the book painstakingly reconstructs Gadamer's theoretical dialogues with his forbears as a way of gaining access to the cryptic formulations of the great treatise itself. Weinsheimer's introductory chapter, however, has ambitions

52. *Droit de regards; avec une lecture de Jacques Derrida*, by Marie-Françoise Plissart. Minuit. pp. 99 + xxxvi. Ffr 125.

53. *Poetry and Experience*, by Wilhelm Dilthey. Princeton. pp. ix + 386. $32.50.

54. *Gadamer's Hermeneutics: A Reading of 'Truth and Method'*, by Joel C. Weinsheimer. Yale. pp. xiii + 278. £20.

beyond simple exposition; it seems to contain within itself the seeds of what should surely have been a conclusion or afterword. For while it helpfully collects together Gadamer's critical reflections on scientific method, it also problematizes them by suggesting that *Truth and Method* remains fixated on 1930s logical positivist accounts of the scientific enterprise which were already bankrupt at the time of its publication in 1960. But if the introduction somewhat exceeds its brief, this book none the less remains an excellent treatment of its subject, and one hopes that its pedagogical ambitions will be furthered by a swift paperback re-issue.

A work that aspires to independent rather than tutelary achievement is *Hermeneutics: Questions and Prospects*[55]. Not that the latter dimension is altogether neglected: there is a useful translation of some pages of Emilio Betti's monumental *Theoria* (presaging its full English publication), which reveal him as rather more than a Hirschian objectivist to Gadamer's (supposed) relativist. Most handbooks on hermeneutics make broad claims for the discipline's relevance, but these usually remain at the level of pious declaration. This collection, in welcome contrast, contains Anthony Giddens on 'Hermeneutics and Social Theory' and a fascinating piece by W. H. Dray on conflicting interpretations of the English Revolution. More immediately bearing upon the concerns of literary theory are Paul de Man's persuasive analysis of the tropological structure of Kant on the Sublime, Gerald Bruns's plea for a revaluation of the use-value of biblical hermeneutics (it's not only in narratology that the biblical tradition continues to entice modern theory), a debate between John O'Neill and Gayatri Spivak on the themes of play and fragmentation in Barthes (in which Spivak comes out much better), Herbert Dreyfus's careful mapping of the relations of late Heidegger to the work of Michel Foucault. The organization of the book as a series of debates, responses, comments, successfully captures the vigour of the hermeneutic enterprise, and makes this book the hermeneut's equivalent of Blonsky's *On Signs*; the exchanges, moreover, tend to be often sharply antagonistic rather than benign Gadamerian fusions of horizon.

Hermeneutics and Deconstruction[56] is a selection of papers from the annual conferences of the Society of Phenomenology and Existential Philosophy. The editor admits that the 'and' of his title is a notably uneasy conjunction: just how does one inter-relate a theory of interpretation and meaning with a theory of reading and textuality? In an uncanny temporal reversal, 'if there is any substantial critique, it is from Heidegger – of Derrida – from the grave'; the book thus offers an interesting assortment of essays loosely held within this framework of 'the possibility of a post-Derridean reading'. Some pieces single-mindedly pursue hermeneutic concerns, as with Werner Marx on 'Hermeneutics and the History of Being' and Michael Murray's 'Hermeneutics of the World'. Others, equally resolute, chase deconstructive hares; far and away the best of these is Rodolphe Gasché's discussion of the role of metaphoricity within deconstruction, which incidentally puts paid to a whole style of slackly 'literary' appropriations of Derrideanism. A final group of essays variously

55. *Hermeneutics: Questions and Prospects*, ed. by Gary Shapiro and Alan Sica. UMass (1984). pp. 310. $24.

56. *Hermeneutics and Deconstruction*, ed. by Hugh J. Silverman and Don Idhe. SUNY. pp. xi + 307. pb £10.50.

seek to outflank Derrida: Alphonso Lingis offers a Merleau-Pontyan reading of Derrida on postcards, Gayle Ormiston rather unsatisfactorily seeks to put Derrida's own texts into the very 'play' he has theorized, and Dorothea Olkowski reconsiders Derrida's account of Heidegger on Van Gogh. But the book overall hardly breaks into the 'post-Derridean' phase it desiderates: what it reveals, rather, is that deconstruction is sufficiently self-confident not to bother with hermeneutics, while the hermeneutic tradition is deeply anxious and defensive about a philosophical upstart that has taken its own Heideggerian heritage and inflected it in a quite new, profoundly *anti*-hermeneutical direction.

Two books of more specialist interest may also be noted here. *The Responsibility of Hermeneutics*[57] is a Christian intervention in the field: it seeks to develop an 'action theory of hermeneutics', deprivileging language in favour of author/text/reader interactions as the locus of meaning, and then applies this to the study of the parables of Jesus. This is a lively little book, but won't in the end really bear comparison with, say, Kermode's *The Genesis of Secrecy*. We might also note *Reading Literature: Some Christian Approaches*[58], in which Roger Pooley has an essay sketching a possible Christian response to developments in literary theory in general. The appropriacy of T. S. Eliot's work, especially when read in the light of his own early philosophical formation, to the concerns of hermeneutics has often been pointed out (see *YW* 64.594), and in *T. S. Eliot and Hermeneutics*[59] Harriet Davidson offers a full-scale reading of *The Waste Land* in this spirit.

6. Psychoanalysis

The Pelican Freud Library continues its invaluable task of making the works of the master more accessible. Volume 13, *The Origins of Religion*[60], contains 'Totem and Taboo' and 'Moses and Monotheism', but Volume 14, also published this year, is the one that the impecunious literary theorist has long been waiting for. Entitled *Art and Literature*[61], it contains many of the texts that have been at the very centre of debates about the inter-relation of psychoanalysis and literature. Such essays as 'Creative Writers and Day-Dreaming' and the analysis of Jensen's *Gradiva* or of Michelangelo may now seem to belong to an earlier, pre-Lacanian phase of the debate, but also included are texts such as 'The Uncanny' which have been crucial in the most recent arguments. There are also less well-known but fascinating pieces such as 'A Study of a Seventeenth-Century Demonological Neurosis'. This collection will clearly be an indispensable critical tool.

Also pertaining to earlier phases of the literature/psychoanalysis debate are Ellen Handler Spitz's *Art and Psyche*[62] and Peregrine Hordern's collection,

57. *The Responsibility of Hermeneutics*, by Roger Lundin, Anthony C. Thistleton, Clarence Walhout. Eerdmans. pp. xi + 128. pb $8.95.

58. *Reading Literature: Some Christian Approaches*, ed. by David Barrett and Roger Pooley. Literary Studies Group. UCCF. pp. 94. pb £1.50.

59. *T. S. Eliot and Hermeneutics: Absence and Interpretation in 'The Waste Land'*, by Harriet Davidson. LSU. pp. 143. $17.50.

60. *The Origins of Religion*, by Sigmund Freud. Penguin. pp. 413. pb £5.95.

61. *Art and Literature*, by Sigmund Freud. Penguin. pp. 497. pb £6.95.

62. *Art and Psyche: A Study in Psychoanalysis and Aesthetics*, by Ellen Handler Spitz. Yale. pp. xiii + 188. £18.95.

Freud and the Humanities[63]. In the first of these Lacan does not feature at all; in the second he is allotted a mere six, notably uneasy pages ('the mixture of insight and absurdity which characterizes the enterprise'). Spitz's book is to a large extent an expository survey. It is organized according to a tripartite structure, each term of which correlates an aspect of psychoanalytic theory, an aesthetic problem, and a fundamental critical orientation. Thus Freudian 'pathography', typified by the Leonardo study, yokes classical Freudian theory to aesthetic concerns about the relation of the artist's life to the oeuvre within the framework of a Romantic, expressivist aesthetics. The second model construes the text as an autonomous entity; its analytic leanings are towards ego psychology and its literary critical paradigm, unsurprisingly, is New Criticism with its well-wrought urns and verbal icons. The third model, which is rather closer to contemporary theoretical concerns, centres on the relations of the artefact and its audience. It is object-relations theory which provides the analytic base here, dovetailing with the emphases of phenomenological and reader-response criticism. This is an admirably clear account, but its self-imposed limitation of focus ('Nor do I discuss the work of Lacan' – nor, for that matter, of Bloom, Kristeva, Derrida, Irigaray, etc.), though formally acceptable, does leave it rather to one side of the most pressing issues in the contemporary encounter of psychoanalysis and criticism. This is also true of *Freud and the Humanities*, a genial collection which includes Richard Ellman on 'Freud and Literary Biography', Anthony Storr on 'Psychoanalysis and Creativity', S. Dresden's useful survey of 'Psychoanalysis and Surrealism', and Hugh Lloyd-Jones on 'Psychoanalysis and the Study of the Ancient World'. This fascinating essay describes French classicists' attempts to modify, transform or overthrow Lévi-Strauss's famous structural interpretation of the Oedipus myth.

More substantial theoretical contributions come this year from Leo Bersani and Neil Hertz. Bersani's *A Future for Astyanax*[64] was re-issued in 1984, and this allows us to see the intellectual consistency of his critical project across the intervening years – although its central theme is 'psychic mobility'. Bersani admits that the key-term of the book – desire – 'obviously has affinities with the eighteenth-century notion of enthusiasm'; his work thus rejoins that of Geoffrey Hartman in its efforts to subvert the norms of the genteel, polite, Arnoldian culture that dominates literary studies. But the reference to the eighteenth century also measures the limit of his project: 'enthusiasm' also evoked projects of collective political transformation, not just, as in Bersani, the anarchic unleashing of desire within the individual. His recent study of *The Forms of Violence*[65] focuses on Assyrian sculpture as a means of 'proposing that the anti-violent tradition of Western humanism has defined violence in ways which may actually have promoted an unintended fascination with violence'. We must concede 'a complicity between narrativity and violence' and learn – as ever in Bersani's work – 'the lesson of disruptive mobility'. This anarchistic point is, however, the springboard for a number of fine readings of

63. *Freud and the Humanities*, ed. by Peregrine Hordern. Duckworth. pp. 186. £18.

64. *A Future for Astyanax: Character and Desire in Literature*, by Leo Bersani. ColU (1984). pp. xii + 338. pb $9.95.

65. *The Forms of Violence: Narrative in Assyrian Art and Modern Culture*, by Leo Bersani and Ulysse Dutoit. Schocken. pp. xiii + 136. $19.95.

these astonishing sculptures, which focus on their 'counternarrative organizations and identifications . . . their denarrativizing techniques', and for a boldly speculative treatment of Freud's metapsychological texts on sado-masochism and fetishism. The book restates the argument of Bersani's chapter on 'Realism and the Fear of Desire' in *Astyanax* ('The process of expulsion is the life of the novel'), but ends remarkably tamely since, as the libertarian Bersani at last concedes, 'in a sense the very restlessness of desire is a guarantee of its curiously mild and pacific nature'.

Neil Hertz's *The End of the Line: Essays on Psychoanalysis and the Sublime*[66] collects a number of essays which have already been very influential, most notably 'A Reading of Longinus' and 'Freud and the Sandman'. Published over a period of fifteen years, these studies none the less make an impressively coherent overall case, and their meticulous argumentation contrasts, mostly favourably, with the extravagance and occasional laxity of Bersani's interpretations. If, as Nick Royle suggests above, there are hard and soft, rigorous and non-rigorous schools of deconstruction, so too are there, clearly, within current psychoanalytic criticism – Hertz's study being an exemplary instance of the former. His concern is to identify, across a wide historical and generic range of texts, the operation of what he terms, borrowing a phrase from Kenneth Burke, 'end-of-the-line' structures. Such moments may be signalled by sudden rhetorical thickenings of linguistic texture, slippages and displacements of thematic continuity or, in the case of novels by Eliot and Flaubert, by the presence within the text of surrogates for the author's own activity (Casaubon, Jules in *L'Education sentimentale*). At such end-of-the-line moments, 'the poised relationship of attenuated subject and divided object reveals its inherent instability by breaking down and giving way to scenarios more or less violent, in which the aggressive re-assertion of the subject's stability is bought at some other subject's expense'. Noting that the victims of such violence are all too often women (Daniel Deronda's mother is a notable instance), Hertz attempts to theorize the structure he has persuasively delineated in terms of Julia Kristeva's theory of 'abjection' or scapegoating, which he relates to Thomas Weiskel's speculations on the pre-Oedipal dimensions of the Sublime. Abjection links the infant's primary narcissism to the *vide* or gap necessary for speech and individuation; it seeks to acknowledge difference by defusing it of the terrors of primal separation, by seeming to *choose* it. None the less, the structure of ends-of-the-line is not peculiar to the representation of a specific (female) content but arises rather 'from the requirements of any reading'. This is a deeply stimulating work both in its subtle readings and in its scrupulous theoretical explorations, and may well prove to be the starting point of further research.

Ernest Gellner's *The Psychoanalytic Movement*[67] would sweep away the whole problem of the inter-relations of literature and Freudianism by briskly annihilating the latter. In a vigorously argued polemic, Gellner sees Freud as masking religious pastoral concerns in the guise of naturalistic science and constructing a narcissistic, self-perpetuating organization that would institutionalize the founder's doctrines. No doubt psychoanalysis does 'satisfy social

66. *The End of the Line: Essays on Psychoanalysis and the Sublime*, by Neil Hertz. ColU. pp. 265. $25.

67. *The Psychoanalytic Movement*, by Ernest Gellner. Granada. pp. 241. pb £3.50.

needs in a scientistic idiom', and perhaps too, in one whole face of its theory, it is mortgaged to mechanistic and naturalistic theories that now look dubious. But most literary theorists might concede the main outlines of Gellner's critique and yet still argue the immense fruitfulness of psychoanalysis understood as a hermeneutic or theory of interpretation.

In a thoughtful short essay in *Diac*, Mikkel Borsch-Jacobsen poses the very large question, 'is there an ethics of psychoanalysis?'.

7. Feminism

As feminist theory continues to expand apace in publishing and institutional terms, the year has been marked by a spate of substantial anthology volumes which survey the field and begin to map out its history, while holding on to the sense of a movement towards future changes and questions. In making accessible material previously scattered in journal issues or as sections of single-author works, these books provide extremely useful tools for students and teachers.

The questions raised by such a format emerge from the similarities and differences between *The New Feminist Criticism*, edited by Elaine Showalter[68], *Feminist Criticism and Social Change*, edited by Judith Newton and Deborah Rosenfelt[69], and *Making A Difference*, edited by Gayle Greene and Coppélia Kahn[70]. The first two, apart from the editors' introductions, consist of previously published articles and extracts. *Making A Difference* consists for the most part of overview articles, all with extensive bibliographies, on different fields of feminist criticism, some of them tackling new questions which have emerged through the development of particular debates. Both Barbara Smith's 'Toward a Black Feminist Criticism' and Ann Rosalind Jones's 'Writing the body: toward an understanding of *l'écriture féminine*' appear in both the first two volumes, while Bonnie Zimmerman's 'What Has Never Been: An Overview of Lesbian Feminist Criticism', the only reprinted piece in *Making A Difference*, is also in *The New Feminist Criticism*. Such anthological overlapping suggests the beginnings of something like a canon of feminist criticism. But the desirability or otherwise of establishing a feminist canon – of literature, and *a fortiori* of criticism – is one of the major issues running through all these books. Should there be a new canon to counter and displace the existing one; or is the very idea of a canon contaminated by patriarchal authoritarianism? In the case of criticism, the issue revolves around an opposition between Annette Kolodny's much-quoted advocacy of 'playful pluralism' on the one hand, and the establishment of a single theory or unified practice of feminist criticism on the other. Broadly speaking, the Showalter collection – containing two of Kolodny's essays and also two of her own, also much cited – falls into the first category, that of Newton and Rosenfelt into the second.

68. *The New Feminist Criticism: Essays on women, literature and theory*, ed. by Elaine Showalter. Virago. pp. 403. hb £11.95, pb £5.95.

69. *Feminist Criticism and Social Change: Sex, Class and Race in Literature and Culture*, ed. by Judith Newton and Deborah Rosenfelt. Methuen. pp. xxxix + 291. hb £18, pb £7.95.

70. *Making A Difference: Feminist Literary Criticism*, ed. by Gayle Greene and Coppélia Kahn. Methuen. pp. xiii + 273. hb £14.95, pb £5.95.

Making A Difference starts from premises similar to those of *Feminist Criticism and Social Change*, seeing gender as a social construct operating through ideology. But the various essays present such a diverse range of approaches that readers might well end up in some confusion as to whether the many 'Varieties of feminist criticism' (Sydney Janet Kaplan's chapter title) – and even, within it, of socialist feminist criticism – are for multiple or single choice: whether they are mutually exclusive species or coexisting aspects of one organism. One difficulty, or open question, brought into focus but not examined, is the similarity of structure between feminist criticism's charge of sexism to conventional criticism, and the charges of racism, heterosexism and class bias brought against 'mainstream' feminist criticism itself by its various branches. As feminist criticism started off by showing how women writers and considerations of sexual difference were necessarily excluded by the codes of conventional criticism, so its own blind spots and unspoken assumptions are brought into question in turn. Showalter's model of evolutionary stages towards the development of a fully autonomous women's literature and feminist criticism is often singled out for correction here on the grounds that 'women' cannot be universalized on the basis of texts that address only white, middle-class women's experience.

In the light of such challenges, the interconnection of race, class, and gender as categories of analysis is frequently affirmed. But there is also a tendency towards a division of labour, if not a separation of spheres, such that 'the' lesbian, or black, or working-class woman is supposed to be a specific and recognizable type, the task of the critic being to establish and promote her representation in literature. Sonja Ruehl's essay in *Feminist Criticism* is pertinent here, pointing out in a discussion of Radclyffe Hall and homosexuality in the 1920s the relation between declarations of 'authentic' identity and the historical moment which gives them meaning but also relativizes them.

The New Feminist Criticism and *Making A Difference* confine themselves in general to conventional definitions of the literary text; a recurrent theme, though, as with Jane P. Tompkins's essay in Showalter's collection, is the project of bringing to critical attention hitherto disregarded writing by women, including bestsellers. *Feminist Criticism and Social Change* includes essays on Harlequin romances and feminist film theory, by Leslie W. Rabine and Annette Kuhn. Further introductory essays in feminist cultural studies – on popular fiction for men and women and on feminist reading and writing practices inside and outside academic institutions – are to be found in the New Accents volume *Rewriting English*[71]. The chapter on 'Remembering: feminism and the writing of women' includes a useful history of dominant feminist approaches to the study of literature over the past twenty years.

Cora Kaplan's *Making A Difference* essay 'Pandora's box: subjectivity, class and sexuality in socialist feminist eriticism' investigates the much-debated relation between psychic and social explanations of sexual difference, and thereby points to a significant absence in the three anthology volumes. With the exception of one other essay in the same collection, Judith Kegan Gardiner's 'Mind Mother: psychoanalysis and feminism', and Ann Rosalind

71. *Rewriting English: Cultural Politics of Gender and Class*, by Janet Batsleer, Tony Davies, Rebecca O'Rourke and Chris Weedon. Methuen. pp. viii + 188. hb £10.95, pb £4.95.

Jones's essays in all three, psychoanalytic questions, which have been so influential and productive of fruitful feminist argument, are barely seen to surface, and usually only to be dismissed.

This lack – the noting of which ironically implies the existence of a totalizable, even if contradictory, field of feminist theory, which is precisely the problem raised by these anthologies – could be said to be supplied by another Virago volume. *In Dora's Case*[72] comprises twelve essays, some by psychoanalysts, including Lacan, and not all feminist in any simple or common sense, which comment upon Freud's famous early case study. Dora has become something of a *cause célèbre* in recent engagements and break-offs between psychoanalysis and feminism. The diverse essays reprinted here – among them pieces by Suzanne Gearhart, Jacqueline Rose, Maria Ramas, Toril Moi, Jane Gallop, Neil Hertz, and Madelon Sprengnether – constitute a valuable sourcebook for consideration of what is at stake in feminist readings of psychoanalysis.

Still in the field of feminism and psychoanalysis, the papers from *m/f*'s 1984 conference collected in this year's issue of *m/f* include Catherine Millot's provocative exposition of 'The Feminine Super-Ego' and Constance Penley's 'Feminism, Film Theory and the Bachelor Machines', a challenging discussion of feminist uses of psychoanalysis to analyse the masculine bias of the cinematic apparatus and of film theory. In the same field, on a more introductory level, Annette Kuhn's *The Power of the Image*[73] deals with current debates around pornography and film theory.

*Crit*I's special issue on '"Race," Writing, and Difference' includes essays by Hazel V. Carby on nineteenth-century Afro-American feminist writers and by Barbara Johnson on structures of address in Zora Neale Hurston's writing. Gayatri Chakravorty Spivak's 'Three Women's Texts and a Critique of Imperialism' brings together *Jane Eyre*, *Wide Sargasso Sea* and *Frankenstein* to analyse the way each text operates with and on the nineteenth-century discourse of imperialism.

If psychoanalytic questions seem to be missing from the anthologies discussed above, they are well to the fore in Alice A. Jardine's *Gynesis*[74] and Toril Moi's *Sexual/Textual Politics*[75]. Both books operate with a working division of contemporary feminist theory into 'French' and 'Anglo-American' modes, and effectively favour the first. This is characterized by theoretical concerns with language and representation, and the relation between the fragmentation of (post-)modernist texts and that of femininity, as opposed to the more pragmatic 'American' interest in the reform of patriarchal institutions and canons and the promotion, by realistic criteria, of women's experiences as a valid subject of literature. Both books are offered as introductions as well as theoretical explorations in their own right. In both it is Julia Kristeva, supported by Jacques Derrida, who emerges as the closest approximation to

72. *In Dora's Case: Freud, Hysteria, Feminism*, ed. by Charles Bernheimer and Claire Kahane. Virago. pp. x + 291. hb £11.95, pb £5.95.

73. *The Power of the Image: Essays on Representation and Sexuality*, by Annette Kuhn. RKP. pp. vi + 146. pb £5.95.

74. *Gynesis: Configurations of Woman and Modernity*, by Alice A. Jardine. CornU. pp. 281. hb $29.95, pb $12.95.

75. *Sexual/Textual Politics: Feminist Literary Theory*, by Toril Moi. Methuen. pp. xviii + 206. hb £9.95, pb £4.95.

the author's ideal – combining, for Moi, both political and theoretical sophistication. Moi develops the case against the liberal humanist presuppositions of American criticism and describes the work of Hélène Cixous, Luce Irigaray and Kristeva in some detail.

Sexual/Textual Politics is lucidly written and has already become a standard student text. *Gynesis*, more dense and allusive, is less accessible, particularly to the mysterious personage whose sceptical and (in Jardine's sense) 'American' responses are frequently invoked as those of 'the feminist reader'. Jardine assumes a certain familiarity with the French women writers discussed by Moi, and declares part of her project to be the presentation of the male theorists of whom they are disciples: Derrida, Deleuze, Foucault, Lacan, and others. It is the novel focus of their appearance here which makes the distinctiveness of this book. Jardine's thesis is that 'postmodern' writers of philosophy and fiction are all in one way or another engaged in the exploration of a textual space which is 'gendered feminine': the process she calls 'gynesis'. Jardine regularly states, but does not elaborate upon, the problem of the relation of this 'feminine' to the woman/feminist reader; at points the two effectively collapse back into the transatlantic axes defining theoretical or realistic positions. This is especially true of the final chapter on postmodern fiction, where French deconstruction or 'conceptual reworking' is pitted against the mere thematization of the woman question by American writers.

Like the 'compare and contrast' approach I have adopted in describing these books, their differentiation of French and American approaches to feminist criticism is a method which can oversimplify. Both authors verge on the reductive in dealing with what they classify as the 'American' approach. But equally clearly, this particular opposition has been useful as a way of thinking through the implications and cultural determinations of differences within feminist theory. A third book this year which makes use of what she calls the 'transatlantic shuttle' of Franco-American critical exchange, is Naomi Schor's *Breaking the Chain*[76]. Like *Sexual/Textual Politics* and *Gynesis*, this book is also in part a testing out of the relations between deconstruction and feminist theory. Unlike them, it takes realism not as a negative term but as the focus for the question: 'Realism is that paradoxical moment in Western literature when representation can neither accommodate the Otherness of Woman nor exist without it'. Neologism – from 'gynocritics' to 'gynesis' – seems to be well on the way to becoming a significant feminist mode, and Schor's Joycean 'patriody' for 'the inherently linguistic nature of woman's playful relationship to paternal theoretical discourse' nicely suggests the stylistically flexible interest of her essays on French realism and feminist psychoanalytic criticism.

Major translations in a series now being produced by Cornell have begun to make available to English-speaking readers more of the work of the French writers now so hotly debated in Britain and the United States. The first two volumes to appear are Luce Irigaray's *Speculum of the Other Woman*[77] and *This Sex Which Is Not One*[78].

76. *Breaking the Chain: Women, Theory, and French Realist Fiction*, by Naomi Schor. ColU. pp. xiv + 203. $25.

77. *Speculum of the Other Woman*, by Luce Irigaray, trans. by Gillian C. Gill. CornU. pp. 416. hb $42.50, pb $16.50.

78. *This Sex Which Is Not One*, by Luce Irigaray, trans. Catherine Porter with Carolyn Burke. CornU. pp. 208. hb $29.95, pb $12.95.

Also relevant in the French/American context, but less directly concerned with feminist issues than her earlier book, *The Daughter's Seduction* (1982), is Jane Gallop's *Reading Lacan*[79]. This maverick and stimulating text starts with a discussion of the suggestive ambiguities of the label 'Women's Studies', and includes a chapter on the much-vaunted controversy over the implications of Lacan's alleged phallocentrism.

One further anthology, of a different kind, deserves mention. *Feminist Aesthetics*, edited by Gisela Ecker[80], is the first collection in English of writings by German feminists and includes a fascinating selection of pieces in many styles and by women working in fields such as painting and architecture as well as literature. Particularly suggestive is the opening essay by Sylvia Bovenschen, first published in 1976 and as influential, to judge from the rest of the volume, as some of the 'canonized' Anglo-American essays of the same period. For British readers the interest of this book lies not only in comparing the questions of German feminists, but in the way that the German reception of Anglo-American and French feminisms highlights their contrasts from a different angle.

8. Historical and Materialist Criticism

Michel Foucault's influence is by now so pervasive that all the introductory series on contemporary thinkers find it *de rigueur* to have their volumes on his work. This year we have *Foucault*[81] by J. G. Merquior in the Fontana Modern Masters series, and *Michel Foucault*[82] by Barry Smart in Key Sociologists. To liven up the series, Modern Masters every so often publishes a swingeing attack rather than a modest exposition of the intellectual hero in question, and Merquior on Foucault is in this vitriolic vein. He sees Foucault as a 'new Sartre', practitioner of a 'litero-philosophy' at the service of fashion rather than rigour, chic nihilism rather than patient research; and he meticulously catalogues the inaccuracies of each of Foucault's major historical studies. Not only in detail but also in the major premises of his thought, according to Merquior, is Foucault badly astray: Foucault's initially admirable attempt to 'place poststructuralism on an ethico-political ground, at a far remove from the textual navel-gazing of "deconstruction" ' ends up, as Peter Dews also argued in an excellent essay in *NLR* (1984), resolving out the dialectic of Enlightenment 'unilaterally in terms of its destructive aspect'. But one wonders whether this lively study, carried away by its own sarcastic vigour, doesn't resolve out Foucault himself in the same excessively negative manner. Barry Smart's own original study of Foucault in relation to Marxism was published in 1983 (see *YW* 63.616–17), and his Key Sociologists volume is accordingly straightforward, very efficient exposition, centring its account on Foucault's analysis of 'the modes of objectification by which human beings are made subjects'.

This focus is sustained in John Rajchman's *Michel Foucault: The Freedom of*

79. *Reading Lacan*, by Jane Gallop. CornU. pp. 198. $19.95.

80. *Feminist Aesthetics*, ed. by Gisela Ecker, trans. by Harriet Anderson. WP. pp. 187. pb £4.95.

81. *Foucault*, by J. G. Merquior. Fontana. pp. 188. pb £3.50.

82. *Michel Foucault*, by Barry Smart. Tavistock. pp. 150. pb £4.25.

Philosophy[83] which provocatively argues that 'the question of freedom is one Foucault constantly, if tacitly, poses'. A chapter on 'The Transformation of Critique' goes over some of the ground of Smart's 1983 study, while 'The Ends of Modernism' sees Foucault's thought as debouching into the question of the postmodern. But Rajchman's strongest claim for Foucault is that by virtue of its 'nominalist' historiography his work allows us to invoke freedom without positing a Nature that Culture had subsequently repressed: 'If utopian thought has been the dream of a world in which our formal freedoms would become real, nominalist history contributes to our real freedom in exposing the nominal nature of our formal ones . . . Foucault's philosophy is the critical appeal to this real freedom'. What, we might ask, would a poststructuralist politics look like? Rajchman's book doesn't go far towards answering the question, but does at least pose it; and that, in the context of current attempts to convert poststructuralism into American pragmatism, is its merit. Jeffrey Minson's *Genealogies of Morals: Nietzsche, Foucault, Donzelot and the Eccentricity of Ethics*[84] harks back to those studies in the 'General' section which sought to construct an intellectual pedigree for our postmodernist crisis. Minson's genealogy is not, however, governed by academicist, 'history of ideas' considerations, but is rather part of an attempt to use and develop, rather than expound and revere, the work of Foucault. His attempt to put Foucault to work, particularly in relation to the ethico-political issues focused around abortion, produces a sharp critique of his thought but one which does not, as often with Merquior, indulge in venom for its own sake. *Raritan* contains Foucault's 'Final Interview', a memorial notice by Dennis Hollier, and a lucid piece by John Frow on 'Foucault and Derrida' which addresses 'the category of the literary system and the forms of historicity by which it is constituted'.

Foucault's most famous theoretical slogan announced 'the death of man', while more recently Derrida has explored the poetics of apocalypse. Two books in more homely vein also examine the writing of history as the 'last days'. Patrick Brantlinger's synoptic *Bread and Circuses*[85] traces the impact of low, popular or mass culture on high-cultural theorists from ancient Rome through to Marshall McLuhan and the Frankfurt School; its chief purpose is 'to provide a critique of the mythology of negative classicism as it has developed over the last two centuries'. For 'negative classicism', in its past-oriented, apocalyptic visions of civilization's decline and fall obscures the possibly liberatory aspects of our current mass-cultural situation. Brantlinger's book is poised uneasily but productively between the elitist nostalgia of the negative classicism it assails and postmodernism's more euphoric but also uncritical celebration of the new media and information-technologies. Thomas J. J. Altizer's *History as Apocalypse*[86] has a similarly broad historical sweep, tracing the transformations of Christian models of apocalypse from ancient Israel to *Finnegans Wake*. Given the prevalence of the 'end' of this, that and the

83. *Michel Foucault: The Freedom of Philosophy*, by John Rajchman. ColU. pp. 132. $22.

84. *Genealogies of Morals: Nietzsche, Foucault, Donzelot and the Eccentricity of Ethics*, by Jeffrey Minson. Macmillan. pp. 246. £25.

85. *Bread and Circuses: Theories of Mass Culture as Social Decay*, by Patrick Brantlinger. CornU. pp. 307. pb $11.95.

86. *History as Apocalypse*, by Thomas J. J. Altizer. SUNY. pp. 265. hb $44.50, pb $14.95.

other (man, the subject, Marxism, ideology, metanarrative) in contemporary theory, this is clearly a vein that will bear much further mining.

For a theory that is presumed to have 'ended', Marxism remains remarkably productive, above all in the area of literary theory. We should here note Mary Gluck's *Georg Lukács and his Generation* (Harvard) of which, however, it has not been possible to see a copy. Bela Kiralyfalvi in 'Georg Lukács and Bertolt Brecht' in *BJA* returns to one of Lukács's great polemical encounters, and suggests 'heretofore unperceived similarities' between the two adversaries on the twin issues of the dialectic of the realist creative process and the role of empathy and alienation in the aesthetic effect. In *NGC* Nicolae Tertulian re-examines Lukács's *The Young Hegel*, contrasting it favourably with other Western Marxist accounts of Hegel, notably Adorno's; and Laura Boella, in 'Lukács and His Time', convincingly establishes the centrality of ethical concerns in Lukács's thought, particularly in his last work, *The Ontology of Social Being*.

In *The Frankfurt School*[87] Zoltan Tar gives a highly critical, and in the end dismissive, account of the work of Horkheimer and Adorno. Frankfurt theory can neither sustain its claims to be a general theory of capitalism, nor to develop the original critical legacy of Marx himself, nor to be a genuinely scientific theory: 'in the end, Critical Theory is another existential philosophy'. Tar characterizes the Frankfurt School as, in Benjaminian parlance, *linke Melancholie*, standing 'not left of this or that orientation, but simply left of everything that is possible'. One can broadly agree with this without being as apodietically certain as Tar himself that every aspect of Frankfurt theory accordingly falls abjectly to the ground. Adorno receives further discussion in *JAAC*, where Thomas Huhn in 'Adorno's Aesthetics of Illusion' seeks to elucidate the notion of illusion which, he claims, underpins Adorno's theory of modernism, and in *NGC*, where Stefan Breuer suggestively examines 'Adorno's Anthropology'. He argues that Adorno substitutes commodity-form for Lévi-Strauss's kinship system as the *structure élémentaire* of his 'negative anthropology'.

In a painstaking reconstruction of Walter Benjamin's politics in *NLR*, Michael Löwy demonstrates that political judgement is more complex than Zoltan Tar allows; it is precisely Benjamin's 'romantic-utopian anarchism' that allows him to break with the evolutionist schemas of Second International Marxism. In 'Tracing the Figure of Redemption' in *MLN*, Tomoko Masuzawa also discusses the contradictory amalgam of religion and politics in Benjamin's 'physiognomy of modernity'. *NGC* contains a 'Special Section on Walter Benjamin' which, most valuably, includes a translation of Benjamin's *Central Park*. Written in 1938–9, this text includes, in Benjamin's own words, 'reflections which suggest an impression of the unwritten remaining parts of the Baudelaire book'. In 'Allegory in the World of the Commodity' Lloyd Spencer helpfully situates this rich, enigmatic text within its author's overall development. Anson Rabinbach discusses Benjamin as a specifically Jewish intellectual, while Ferenc Feher succinctly examines 'Lukács and Benjamin: Parallels and Contrasts'.

Theoretical attention has recently shifted to the 'Bakhtin School', whose

87. *The Frankfurt School: The Critical Theories of Max Horkheimer and Theodor W. Adorno*, by Zoltan Tar. Schocken. pp. xvii + 243. pb £8.15.

relationship to Western Marxism is still not fully understood. Medvedev's *The Formal Method in Literary Scholarship*[88] has appeared in paperback, with a foreword by Wlad Godzich eliciting its relevance to current theoretical debates. K. Clark and Michael Holquist's long-awaited biography of Bakhtin[89] is now available, but despite the enormous historical riches it contains, must be accounted a theoretical disappointment: what is so compelling about Bakhtin is precisely his ambivalent relationship to Marxism, but the biography, with flagrant ideological intent, simply turns this vexed issue into a matter of forced terminological concessions to the Stalinist censorship. For there is a major political battle being waged in Bakhtinian studies, as Ken Hirschkop, clearly a rising star of the Bakhtin world, suggests in his spirited polemical intervention in *CritI*. Responding to the Bakhtin symposium of 1983, he argues that 'dialogism' is being reprocessed and tamed as a familiar version of liberal pluralism and open-endedness – as is conspicuously the case in the Holquist biography. Hirschkop pulls few theoretical punches in his critique of conventional Bakhtin studies, and leaves the Morsons and the Holquists with few answers to the challenge he poses; he develops his case in more leisurely fashion in 'The Social and the Subject in Bakhtin' in *PoT*. In 'The Temporality of Textuality: Bakhtin and Derrida' in *MLN*, Juliet Flower MacCannell is also much concerned with errors in the current reception of Bakhtin which, if 'allowed to go uncorrected, will always have Bakhtin oscillating between being a celebrant of the plebeian and a critic with a rigorous, almost Kantian appreciation for form'. David K. Danow, in *AJS*, seeks to elicit a self-consistent version of 'M. M. Bakhtin's Concept of the Word'. David Patterson, in *JAAC*, also disagrees with Gary Morson's interpretations of Bakhtin, and seeks to show that the novel as conceived in dialogical thought is not so much an anti-genre as a 'force . . . a dynamic presence which characterises the movement of response'. And Robert Young, in *Cultural Critique*[15], takes us 'Back to Bakhtin'; this excellent piece points out the difficulties for a Marxist appropriation of Bakhtin, but from a broadly sympathetic rather than the unremitting hostile political viewpoint of a Holquist. One would guess from this flurry of articles that a whole string of full-length studies will soon be appearing.

We move, then, from the history of Marxist theory to its current development. Colin MacCabe's *Theoretical Essays*[90] feels like a retrospect rather than a development, but that is chiefly because the articles collected here – notably 'Realism and the Cinema: notes on some Brechtian theses', 'Theory and Film: principles of realism and pleasure' and 'On Discourse' – have so deeply entered the consciousness of the British cultural left as to have become almost 'common sense'. The book is a monument to the *Screen* intervention in the cultural politics of the 1970s, written by the theorist who gave that position its most accessibly literary formulation; the autobiographical 'Class of '68' reflects on the institutional pressures on such work at an ancient university. By

88. *The Formal Method in Literary Scholarship*, by M. M. Bakhtin/P. N. Medvedev. Harvard. pp. xxix + 192. pb £7.95.

89. *Mikhail Bakhtin*, by Katerina Clark and Michael Holquist. Harvard (1984). pp. xi + 398. $25.

90. *Theoretical Essays: film, linguistics, literature*, by Colin MacCabe. ManU. pp. 152. hb £17.50, pb £4.95.

his own recent standards, this is a fallow year for Terry Eagleton as literary theorist. He has a piece on 'The Subject of Literature' in *Cultural Critique*[15], which examines the cultural technologies of 'the mode of production of human subjects'. In 'Eagleton and English' in *NLR*, Richard Aczel offers a very sharp and intelligent critique of Eagleton's recent work, seeing it as sacrificing cognitive responsibilities to political opportunism, science to praxis, and thus joining that swing towards pragmatism characteristic of some strands of recent American theory. Antony Easthope, whose work remains close to the *Screen* paradigm (for which he is briskly taken to task in an astute intervention by Peter Higginson in *English*), develops an Eagletonian–Machereyan theory of 'The Problem of Polysemy and Identity in the Literary Text' in *BJA*. A sense of the broad cultural context from which such 'stars' as MacCabe and Eagleton emerge is given by the 1985 journal and conference papers of Literature Teaching Politics (LTP)[91]. In the journal, Kate Holden puts Bakhtin to work in 'Women's Writing and the Carnivaleśque', while Carolyn Brown sets 'Feminism, Marxism and Post-Structuralism in Dialogue'; in an obscure piece, Andrew Benjamin uses Bakhtin's notion of polyphony to reflect on the 'political texture' of literature. Geoffrey Wall has a brief meditation on questions of gender and masculinity in teaching, a subject which comes to the fore in the conference papers. The central contribution here is the LTP Men's Group paper on 'Masculinity and the Practice of Teaching', which seeks to remedy the silence – respectful or resentful? – of male socialists in feminist debates on gender. The paper provokes a set of urgent responses from Patrick Williams and Sarah Mills, Andrew Davenport, Paddy Lyons, and Jonathan Dollimore. In its stress on the need to think heterosexuality and homosexuality together, especially in relation to masculinity, it is likely to set the terms of debate on this issue for some time to come.

The encounter of Marxism with poststructuralism is worked through at some length in *Diac* this year. Joseph Valente's article on 'Hall of Mirrors: Baudrillard on Marx' is followed by a special issue, 'Marx After Derrida'. Terry Eagleton argues that Perry Anderson's *In the Tracks of Historical Materialism* evades the full poststructuralist challenge, but since he also maintains that Marxism and poststructuralism 'do not quite inhabit the same epochal dimension', it is far from clear how he himself intends to work the encounter through. Andrew Parker, redressing the usual American neglect of Althusser, sees his work as giving rise to a 'distinctively English reception of deconstruction'. Thomas Lewis stages an encounter of Derrida and Althusser, persuasively suggesting that 'dissemination should be viewed precisely as a vigorous process of implementing power'. (Althusser's work is also discussed by Michael Sprinker in 'Politics and Theory: Althusser and Sartre' in *MLN*, which seeks to defend it against charges of complicity with Stalinism.) Samuel Weber continues the revaluation of the Bakhtin School with a reprint of his introduction to the German edition of *Marxism and the Philosophy of Language*, and Gayatri Spivak has some desperately obscure 'Speculations on the Question of Value'. This is a memorable contribution to a – perhaps the – central controversy in contemporary theory. One wishes that *Diac* would learn from *CritI* and turn its special issues into books.

91. *Literature Teaching Politics 1985: Conference Papers*, ed. by Helen Taylor. pp. 198. £1.50 from Helen Taylor, Bristol Polytechnic.

The encounter of Marxism with poststructuralism is also the theme of the Anniversary edition of *L&H*. A series of editorials reflects on the chequered politico-theoretical history of the journal over the last ten years, while Alan Brown, Marilyn Butler, and Iain Wright briefly debate poststructuralism.

American Marxism is represented by Susan Wells's *The Dialectics of Representation*[92], which declares its indebtedness to both the Frankfurt School and the 'subjective, unorthodox Marxism' of the young Lukács and Bakhtin. 'Representation' in the title announces a commitment to the implication of literature in social life at large, but this remains 'dialectical' because such social typicality also contains seeds of 'indeterminacy' where the text resists interpretation; in her first chapter, Wells thus seeks to weld together the views of Jameson and Paul de Man. This intricate and, it must be said, not altogether convincing theoretical machine is then put to work in progressively broader acts of interpretation: text, genre, period. Useful readings of Shakespearean plays, *The Duchess of Malfi* and *The Turn of the Screw*, Jacobean City Comedy and the *Bildungsroman* result, despite the fact that the Wellsian dialectic seems too easy an *Aufhebung* of some of the most antagonistic tendencies in literary theory today. A more powerful amalgam of recent theoretical work is Richard Terdiman's *Discourse/Counter-Discourse*[93]. The Introduction follows through the process whereby, even in structural linguistics itself, the windless closure of Saussurean binarism has bit by bit been opened to a 'third term': Peirce's interpretant, Hjelmslev's usage, Greimas's semiotic rectangle, and Derrida's differance which opens the sign to 'its temporal dynamism and its inscription of social power'. Finally, under the aegis of Bakhtin and Foucault, the structuralist *langue* gives way to the concept of *discourse*, 'the complexes of signs and practices which organise social existence and social reproduction'. Terdiman then seeks to historicize discourse-theory, for the early nineteenth-century 'conception of the market mediated the birth of an entirely new discursive system' where power operates in the modality of hegemony rather than coercion: 'the problem of discourse thus turns out to be the problem of the modern seized from the inside'. But as a dominant bourgeois discourse, claiming universality and self-evidence for its own codes, seeks to instal itself, so it is challenged by an emergent intelligentsia who represent a 'massive production of discursive surplus values unable to find any authorised or acceptable modes for reentering the system'. Hence are spawned the host of 'counter-discourses' which is Terdiman's main object of study here. As social revolution is progressively contained through the century, so formal or discursive innovation, traced through the writings of Flaubert, Marx, Baudelaire, Mallarmé, becomes increasingly the order of the day. This study combines in impressive, indeed exemplary fashion a full theoretical stringency with the most detailed and engaged explorations in cultural history.

NLH has a special issue 'On Writing Histories of Literature'. Eagleton gives another version of his reflections on 'Brecht and Rhetoric', while Gilbert and Gubar challenge 'the widely accepted contemporary assumption that "the feminine" is what cannot be inscribed in common language'. Baudrillard, and

92. *The Dialectics of Representation*, by Susan Wells. JHU. pp. x + 196. $15.90.

93. *Discourse/Counter-Discourse: The Theory and Practice of Symbolic Resistance in Nineteenth-Century France*, by Richard Terdiman. CornU. pp. 362. $31.95.

Deleuze and Guattari are represented by work on the media and Kafka, respectively. Hans Ulrich Gumbrecht, in a fine essay, reflects on the history of the very concept of literary history. Yuri Vipper, presenting a Soviet view, sketches a breathtaking project for a 'world literary history', while Mineke Schipper works 'Towards a Definition of Realism in the African Context'. This issue of *NLH* is paired with one of *Poetics*, with a mainly German emphasis; its highlight is undoubtedly Peter Bürger's 'On Literary History'. Taken together, these two volumes are evidence of the vigour of the field as it works its way through the anti-historicist tendencies of some brands of contemporary theory.

In *History and Criticism*[94] Dominick LaCapra continues, in somewhat popularized form, the project he began in *Rethinking Intellectual History* (*YW* 64.612–13). 'Rhetoric and History' insists that objectivist historians take on board the work of Hayden White and others on the inescapably tropological nature of all historical writing. 'Is Everyone a *Mentalité* Case?' explores the curious notion that Freudian transference may be a useful way of thinking the historian's relation to the past, while in a chapter on 'Writing the History of Criticism Now?' LaCapra reflects on the difficulties of the very concept of history in a poststructuralist climate. 'Criticism', he writes, 'no longer means, if it ever simply did, *sui generis*, literary criticism', and his own developing work testifies to the fruitfulness of such a dismantling of conceptual boundaries. A special issue of *StTCL* makes a similar claim, but fails to bear it out in practice. Its editor argues that, in the wake of structuralism, 'the disciplines of history and literary studies are converging', but its applied studies simply set a number of French novelists in historical context in fairly traditional ways.

One area where theorists and traditionalists have successfully come together is the study of canon-formation, to which Frank Kermode's *Forms of Attention*[95] addresses itself. Kermode demonstrates that ignorance and prejudice rather than strict knowledge are the basis of the 're-canonization' of Botticelli in the late nineteenth century (as too in the early twentieth-century resurrection of Donne). Once admitted to the canon, a text is credited with 'omni-significance'; endlessly new things must be said of it by marginalizing formerly central hermeneutic concerns – a dialectic Kermode exemplifies by elaborating a 'rhetorical' reading of *Hamlet* which focuses on linguistic and structural features of doubling. But when, in his concluding meditation, he allows that 'anybody can remarginalize what I have centralized and centralize something else', one's doubts begin; the process of interpretation is not as whimsically at one's beck and call as this. Kermode's work is governed by a peculiar blend of relativism and absolutism. Anything goes in terms of *what* you say, but not in terms of what you say it *about*: you can be as daring as you like about *Hamlet*, but at the end of the day it must remain *Hamlet*, an elitist text from an elitist canon, that you're discussing: 'what is not good is anything that might destroy the objects valued or their value'. This book is less irrationalist than *The Genesis of Secrecy*, but is still a far cry from *Romantic Image* with its astringent demystification of a Symbolist aesthetic which, since then, guiltily but irresistably, Kermode has gravitated back towards.

94. *History and Criticism*, by Dominick LaCapra. CornU. pp. 146. $19.25.
95. *Forms of Attention*, by Frank Kermode. UChic. pp. xv + 94. £8.50.

III

English Language

RICHARD COATES, DAVID DENISON, VIVIAN SALMON, and KATHLEEN WALES

1. Introduction

This year marks the final contribution by the present team; *salvete atque valete*! The chapter has ten sections: 1. Introduction; 2. General; 3. History of English Linguistics; 4. Dialectology and Sociolinguistics; 5. Phonetics, Phonology, and Orthography; 6. Morphology; 7. Syntax; 8. Vocabulary and Semantics; 9. Onomastics; 10. Stylistics. Responsibility for various sections is divided as follows: sections 1, 2, 4, 5 and 9, Coates; 3, Salmon; 6, Coates and Denison; 7 and 8, Denison; and 10, Wales. As ever, we trespass into each others' sections occasionally. We exclude systematically the same topics that we have excluded since our statement in *YW* 64.

The English language is becoming a hot property and the demand for it seems to grow exponentially. This is reflected in the numerous books of a general character on overseas English and on English creoles that we report below; our language (languages?) has many a Varro. And we have not even mentioned teaching manuals and coursebooks. In case all these do not satisfy the customer, s/he can subscribe to the new semi-technical periodical *English Today* in addition to the longer-established *EWW*.

2. General

We regret to have to begin by recording the death of G. Arthur Padley in the year of the publication of his *magnum opus*, noticed in section 3 below. Three Anglicists, two living and the other dead, receive commemorative volumes of papers on English this year. Sherman M. Kuhn's very distinguished career is marked by the re-publication of thirteen of his best-known essays (plus the usual Festschrift apparatus of bio- and bibliography and well-wisher list)[1]. These essays include 'The Dialect of the *Corpus Glossary*' (*PMLA*, 1939) and 'On the Syllabic Phonemes of Old English' (*Lg*, 1961) which need no recommendation to Anglicists. It is good to have so much of Kuhn's best work under one roof, so to speak; though the original printed page has not always taken kindly to photographic reproduction, which is the format chosen by his self-effacing editors and the publishers. The finished product is frequently irksome to look at. J. E. Cross receives a special number of *LeedsSE*, some of whose papers receive notice at various points below. The lexicographical work of the late Angus Cameron is commemorated by a handsome German paperback

1. *Studies in the Language and Poetics of Anglo-Saxon England*, by Sherman M. Kuhn. Karoma (1984). pp. xvii + 236. pb $15.50.

volume of original essays, edited by Alfred Bammesberger[2]; these essays are mentioned in detail (mainly in section 8) below.

There are in addition various Festschriften which contain material of interest to Anglicists amongst other topics, reflecting the breadth of their dedicatees' interests: for Johan Gerritsen[3]; Alvar Ellegård and Erik Frykman together in a single volume[4]; Werner Winter[5]; and Leonard Alfes[6].

Reports on three major conferences appeared in 1985 and much is made of them below. Roger Eaton and collaborators publish the *Papers from the Fourth International Conference on English Historical Linguistics*[7], Jacek Fisiak is responsible for the proceedings of the Sixth International Conference on Historical Linguistics[8]. Another conference juggernaut steered by the tireless Fisiak, this time the Poznań feast of *Historical Semantics. Historical Word-Formation*[9], contains a good number of papers on English which are reported in sections 6 and 8 below.

If the state of the art were reflected in the bibliographical tools available nine months after the end of the calendar year being treated, we would write in profound depression. Research in progress statements for OE and ME in *NM* are depressingly brief, thin on the ground, and out of date. *OENews* and *Nomina* keep impressively up to date, however, and there is a lesson for us all in the fact that these worthy publications are produced from typescript. *ASE* 15 is mentioned here by the skin of its teeth; I only saw it after the deadline for the submission of this chapter. It covers 1984, but is still picking up items from as far back as 1978.

There is the usual steady stream of general works on the English language. We have a collection of essays edited by Sidney Greenbaum called *The English Language Today*[10]. There is no real point in analysing its thirty-two pieces

2. *Problems of Old English Lexicography: Studies in Memory of Angus Cameron*, ed. by Alfred Bammesberger. Eichstätter Beiträge 15. Pustet. pp. 443. pb DM 74.

3. *Historical & Editorial Studies in Medieval and Early Modern English: for Johan Gerritsen*, ed. by Mary-Jo Arn and Hanneke Wirtjes, with Hans Jansen. Wo-No. pp. 229. Fl 160. (Abbreviated *Gerritsen*.)

4. *Papers on Language and Literature: Presented to Alvar Ellegård and Erik Frykman*, ed. by Sven Bäckman and Göran Kjellmer. GSE 60. UGoth. pp. viii + 399. pb Skr 150. (Abbreviated *Ellegård/Frykman*.)

5. *Studia Linguistica Diachronica et Synchronica: Werner Winter Sexagenario anno MCMLXXXIII*, ed. by Ursula Pieper and Gerhard Stickel. Mouton de Gruyter. pp. xxi + 985. DM 380. (Abbreviated *Winter*.)

6. *Kontinuität und Wandel: Aspekte einer praxisoffenen Anglistik. Festschrift für Leonard Alfes zum 8. Februar 1985*, ed. by H. Jochens. Fachbereich Sprach- und Literaturwissenschaften. Universität-Gesamthochschule, Siegen. pp. 333. (Abbreviated *Alfes*.)

7. *Papers from the Fourth International Conference on English Historical Linguistics: Amsterdam, 10–13 April, 1985*, ed. by Roger Eaton, Olga Fischer, Willem Koopman, and Frederike van der Leek. CILT 41. Benjamins. pp. xvii + 341. Fl 110/$40. (Abbreviated *4ICEHL*.)

8. *Papers from the Sixth International Conference on Historical Linguistics*, ed. by Jacek Fisiak. CILT 34. Benjamins. pp. xxiii + 622. Fl 178/$65. (Abbreviated *6ICHL*.)

9. *Historical Semantics. Historical Word-Formation*, ed. by Jacek Fisiak. TILSM 29. Mouton de Gruyter. pp. xiii + 607. DM 230. (Abbreviated *HSHWF*.)

10. *The English Language Today*, ed. by Sidney Greenbaum. Pergamon. pp. xvii + 345. pb £12.50.

separately, for they are largely local reports on a single theme: attitudes to English. After Greenbaum's introductory essay comes a section of five contributions documenting the rise and the planning (as it would now be called) of English as a public language within England. Next is one of fourteen on attitudes to English in Britain and North America, with views on written English naturally looming large, as they do in lay prescriptive linguistics. There follow five papers on English elsewhere (which should be read alongside Braj B. Kachru's *The Other Tongue* (*YW* 65.25)). 'Other', 'non-approved' Englishes also figure in these pages, and due account is taken of the facts that English is (a) not monolithic, and (b) no longer merely the property of its native speakers. The social and political colourings of different ethnic and regional varieties are discussed, which is in tune with the enormous upsurge of interest in varieties of English reported in this chapter in recent years. Finally come seven 'personal and professional reactions' to English in public life. The whole is a collection of great interest for its diversity and eclecticism. Robert Burchfield has written *The English Language*[11], a book distinguished immediately by a colossal puff on the front of the dustjacket by Anthony Burgess. (I assume it is a coincidence that Burchfield falls next to the said Burgess's *Language Made Plain* on my bookshelf!) It is a historical sketch of the language, covering both its external and internal history and bowing to the current trend to treat overseas English as well. Its 'feel' is humanistic rather than linguistic, by which I mean that there are signs of scepticism about the value of theoretically oriented descriptions of linguistic history, which Burchfield finds excessively reductionist. Certain notions – for example that of the phoneme – are discussed in ways which linguists might well see as missing or obscuring the point, though the reader is often directed into the relevant linguistic literature. Burchfield views English, properly, as a developing human institution and is prepared to stray across the entire spectrum of matters relating to language; as a result he has produced a thoroughly entertaining book for the general reader. By the way, this year's books on the various Englishes include a second edition of Peter Trudgill and Jean Hannah's *International English*[12], where the focus is on standard varieties; there has been reworking and improvement of the discussion of certain Commonwealth varieties. The rise of standard English is also the theme of J. S. Gómez Soliño's 'William Caxton y la estandardización de la lengua inglesa en el siglo XV' (*RCEI*). Caxton the translator is shown to be more innovative than Caxton the printer, and Gómez believes him to have in effect failed in the endeavour to adhere to Chancery norms. Whilst on the subject of these norms, of which much is made in external histories of the language, let us note the extremely helpful publication of *An Anthology of Chancery English*[13] dating from 1388 to 1462, prepared by John H. Fisher and collaborators. We can now check for ourselves with ease precisely what was going on in Chancery at this period. The documents are well selected, varied enough to permit the wide view, yet falling into classes in such a way that we can get the feel of the

11. *The English Language*, by Robert Burchfield. OUP. pp. xiii + 194. £9.50.

12. *International English: A Guide to Varieties of Standard English*, by Peter Trudgill and Jean Hannah. Second edition. Arnold. pp. xiii + 130. pb £4.95.

13. *An Anthology of Chancery English*, by John H. Fisher, Malcolm Richardson, and Jane L. Fisher. UTenn (1984). pp. xvii + plates + 416. $49.50.

developing norms or traditions adhered to by individual scribes. There is a useful 'grammar' in the broadest sense, in which attention is drawn especially to deviation from the statistical norm. Loreto Todd's *Modern Englishes: Pidgins and Creoles*[14] was missed in 1984 and is reported on in section 4.

An unusual book which has to be described as being about the very antithesis of English is none the less interesting to us for cultural reasons. Richard Bauman gives an anthropological account, in *Let your Words be Few*[15], of the 'Symbolism of Speaking and Silence among Seventeenth-Century Quakers', showing the rich patterns of meaning in the interplay between the two in relation to Quaker thought.

Let us draw attention in this general section to a few articles about sources of English language data. Fran Colman (*FLH*, 1984) identifies 'Anglo-Saxon Pennies and Old English Phonology' as a neglected mutually relevant pair; and Thomas E. Toon explores the status of OE scratched glosses and the state of the art of their interpretation (*4ICEHL*[7]), taking time to muse on the value of glosses in general for sociopolitical analyses of the older period. Whilst mentioning glosses, we will include here a piece that is otherwise very hard indeed to categorize. Paule Mertens-Fonck's 'The Place of the *Vespasian Psalter* Gloss in the History of English' (*SAP*, 1984) is actually a demonstration that the VP gloss shows signs of some linguistic changes that foreshadow the phonological and grammatical breakdowns characterizing the transition from OE to ME. She isolates four possible analogical sources for the confusion of the two weak verb classes, and treats the *-e* of the first person singular present indicative as a case of phonological reduction in harmony with longer-term developments in ME. And Sherman M. Kuhn argues that the scribe of the VP gloss did not, after all, work from an exemplar, at least whilst handling the *Vespasian Hymns* ('On the Originality of the Vespasian Psalter Gloss' (*ES*)).

It has been our practice hitherto in section 2 to give notice of works in general linguistics that we think might interest the Anglicist. It has become clear that these are more conveniently treated alongside more specifically Anglistic works in the relevant sections below, and we modify our practice to mention here the 'best buys' of 1985, whether of a general or a specific character. In most cases full bibliographical information is given in the appropriate section. Our votes go to the *Comprehensive Grammar* by Randolph Quirk *et al.* and Bruce Mitchell's monumental *Old English Syntax* (section 7); Bernhard Diensberg's mammoth book on loanword nativization and Dwight Bolinger's on English intonation (section 5); Joan L. Bybee's *Morphology* (section 6); Wolfgang U. Dressler's *Morphonology*[16], a large and difficult book written from the perspective of his views on the differing 'naturalnesses' of linguistic subsystems; Gerald Gazdar *et al.*'s *Generalized Phrase Structure Grammar*[17]; and M. A. K. Halliday's *Introduction to Func-*

14. *Modern Englishes: Pidgins and Creoles*, by Loreto Todd. Blackwell (1984). pp. xv + 286. pb £8.50.

15. *Let your Words be Few: Symbolism of Speaking and Silence among Seventeenth-Century Quakers*, by Richard Bauman. CUP (1983). pp. viii + 168. hb £19.50, pb £6.50.

16. *Morphonology: The Dynamics of Derivation*, by Wolfgang U. Dressler. Karoma. pp. xii + 525. pb $35.

17. *Generalized Phrase Structure Grammar*, by Gerald Gazdar, Ewan Klein, Geoffrey Pullum, and Ivan Sag. Blackwell. pp. xii + 276. hb £25, pb £8.50.

tional Grammar[18] (both section 7). The second edition, much revised and improved, of David Crystal's *A Dictionary of Linguistics and Phonetics*[19] is now available; it is very well done and deserves a place on the bookshelf of scholar and beginning student alike. A distinguished article on general historical linguistics is Kim McCalla's 'Entropy in Natural Languages' in *FolL* which savages the view that diachronic evolution is controlled in any way by the 'need' to keep redundancy within certain bounds.

3. History of English Linguistics

Entries for this section have appeared, as before, in a variety of journals ranging from the literary (*ELR*) to the linguistic (*TPS*), by way of the frankly unexpected (*LTP*); and 1985 has produced another useful collection, relevant both to the history of the study of English, and to the achievements, theoretical and applied, of British linguists up to the beginning of this century. There has been less discussion than usual of theoretical aspects of the subject; perhaps the most substantial is to be found in Julie Andresen's review of Peter Schmitter's *Untersuchungen zur Historiographie der Linguistik* (1982), entitled 'Why do we Do Linguistic Historiography?' (*Semiotica*), and in another paper which announces itself (too modestly) as restricted to eighteenth-century linguistics – a contribution by Sylvain Auroux and Dino Buzzetti to a special number of *Topoi* devoted to linguistic historiography. This is 'Current Issues in Eighteenth-Century Linguistic Historiography', a valuable and wide-ranging survey of controversial topics, especially those given prominence by the publication of Chomsky's *Cartesian Linguistics* in 1966.

We begin the main body of this section with a tribute to G. Arthur Padley, the second volume[20] of whose monumental work on the history of Renaissance grammar appeared, very sadly, only a few months before his untimely death. He had just completed the manuscript of the third and final volume, and it should appear within a year or so. The present volume, devoted in part to English grammar, is the fruit of years of patient devotion to a task which would have deterred many scholars. Padley argues that the Latin and vernacular traditions in sixteenth- and seventeenth-century grammatical theory are indivisible and, regretting that his predecessors had tended to 'stay within the confines of one vernacular tradition', he attempts to describe European grammars of the period as a whole. In doing so, he goes far to set them in their social and intellectual contexts. This volume consists of two major sections, 'Grammar and Pedagogy' and 'Universal Grammar'; subsections are devoted to 'English Pragmatism', 'The Search for Models', and 'Language the Mirror of Things: from Campanella to Wilkins'. While incorporating (and fully acknowledging) the work of earlier scholars, Padley provides much material from his own researches and produces a valuable synthesis within a context which includes the impact on vernacular grammatical theory of Ramism, German

18. *An Introduction to Functional Grammar*, by M. A. K. Halliday. Arnold. pp. xxxv + 387. pb £14.95.

19. *A Dictionary of Linguistics and Phonetics*, by David Crystal. Second edn. Blackwell/Deutsch. pp. xii + 339. hb £25, pb £7.95.

20. *Grammatical Theory in Western Europe 1500–1700: Trends in Vernacular Grammar* I, by G. Arthur Padley. CUP. pp. xv + 414. £30.

mystical views on language, and the ideas of Aristotle and of Port-Royal. Together with Ian Michael's comprehensive work on the history of English grammar (now re-issued[21]), Padley's volume provides basic and essential reading for any historian of English linguistic theory.

Since Michael's book deals chiefly with the history of individual English grammatical categories, and their exemplification in a vast array of grammars before 1800, there is still room for a more limited, but also more general, description of 'The Earliest English Grammars' (*Gerritsen*[3]) by John Algeo, who approaches them from a refreshingly different viewpoint; he defends their reliance on Latin grammatical categories on the grounds that the purpose of such grammars was largely to assist the schoolboy with translation into Latin, and therefore the closer to the target language, the more useful the English grammar. He illustrates his argument with reference to the concept of 'case' as handled by grammarians from William Bullokar to Joshua Poole. Rather later grammars are dealt with in a special number of *HEL* devoted to seventeenth- and eighteenth-century English linguistics[22]. André Joly discusses 'Temps et verbe dans les grammaires anglaises de l'époque classique', arguing that the relationship between time and tense was not thoroughly investigated before the second half of the eighteenth century, but that James Harris, James Beattie, and James Pickbourn made important contributions to the understanding of how time is expressed; and that by the end of the eighteenth century the relationships between time and tense, and the appropriate terminology for their discussion, had been set out in a manner still acceptable today. In the second relevant article in *HEL*, 'Des notions de signe et de verbe substantif à la notion d'auxiliaire', Monique Verrac deals with the category of auxiliary in English grammar, tracing its development from the idea of 'sign' in early grammars, and associating it with the development of the substantive verb in the theory of universal grammar. A third paper on eighteenth-century grammar is contributed by Ingrid Tieken-Boon van Ostade, who discusses in 'I will be Drowned and No Man shall Save me' (*ES*) the treatment of these two verbs in thirty-eight English grammatical works between 1700 and 1798, referring of course to John Wallis's grammar of 1653 as an acknowledged source. She concludes that no clear development can be traced, but that some grammars have been unfairly criticized for their treatment of *shall* and *will*. As a final contribution to the history of eighteenth-century English grammar, N. E. Collinge's paper 'Linguistic Light from Three Lesser Stars' (*BJRL*) may be noted: it discusses one major influence, that of Sanctius and his theory of ellipsis, which affected English and Anglo-Latin grammar from the mid seventeenth century onwards.

Moving on to the next century, we find F. G. A. M. Aarts drawing a distinction between school grammars (based on the study of individual word-classes) and 'scholarly' grammar (which, by the second half of the century, was more concerned with the syntax of sentences)[23]. The former type of grammar

21. *English Grammatical Categories and the Tradition to 1800*, by Ian Michael. CUP (1970). pp. xvi + 622. £20.

22. *La Réflexion linguistique en Grande-Bretagne 17e–18e siècles*, ed. by Patrice Bergheaud. HEL, fasc 7. SHESL. pp. 187. pb Ffr 70.

23. *English Grammars and the Dutch Contribution, 1891–1985*, by F. G. A. M. Aarts. Series A, Paper No. 148. Linguistic Agency, University of Duisberg (previously Trier). pp. 26. pb DM 2.50.

was heavily dependent on Lindley Murray, whose work appeared in more than fifty editions in the nineteenth century; the second was most obviously dependent on Sweet's *A New English Grammar* (1891–8), which was immensely influential in the development of the 'great tradition' of English grammars – those of Otto Jespersen, Hendrik Poutsma, Etsko Kruisinga, and R. W. Zandvoort. Also dealing with nineteenth-century grammar is Gerhard Leitner's 'English Grammaticology' (*IRAL*), an interim report on a large-scale collaborative investigation of the hitherto neglected field of grammar after 1800.

Even more impressive this year have been studies of early lexicography. Most substantial is Gabriele Stein's historical account of early English lexicography[24], with which is associated a paper on 'English Lexicography before Cawdrey' (*YULG*). In spite of the promise of the title of the book, Stein has not discovered a hoard of hitherto unknown predecessors of what is generally regarded as the first monolingual English dictionary; she is discussing bilingual English–Latin, English–Freneh and English–Spanish dictionaries, glosses and voeabularies of various kinds, twenty-five in all, between the OE *Leiden Glosses* and 1604. Her intention is not only to provide a detailed chronological account of all relevant work but also to stimulate scholarly interest in the study of the English vocabulary as presented in contemporary accounts, and to reeord concern for the language which may be reflected in them. This volume will undoubtedly become the standard work of reference for all historians of lexicography in thc sixteenth century, if it is taken together with some supplementary studies by Stein: 'English–German/German–English Lexieography' (*Lexicographica*), which traces the history of word-lists which included English and German items up to 1716, the date of L. Ludwig's *Lexicon*, and 'Forms of Definition in Thomas Elyot's *Dictionary*' (*Alfes*[6]), Elyot being the first known author of a Latin–English dictionary, and the first to deseribe a word-list as a 'dictionary'. His definitions are unusual in so far as they are examples, introduced by '(is) when' or '(is) where', rather than glosses; he also refers to himself in such definitions. Before leaving sixteenth-century lexicography we may note Carl T. Berkhout's 'Stephen Batman and the *Expositio Vocabulorum*' (*Neophil*), an addition to McNair's paper in *Neophil* noticed last year (*YW* 65.31).

On seventeenth-century lexicography we find an entirely novel viewpoint, in which John Wilkins, best known for his *Essay towards a Real Character, and a Philosophical Language*, is revealed in a different guise as a brilliant and innovatory lexieographer. Frederic Dolezal contributes a study of major importance both for the history of lexicography and for its appreciation of yet another distinguished enterprise by early Fellows of the Royal Society[25]. Dolezal describes three aspects of the work of Wilkins and William Lloyd which were genuinely innovative:

1. They introduced a broad range of vocabulary into their dictionary, an achievement with which 'J.K.' (John Kersey?) is usually first credited in the early eighteenth century.

24. *The English Dictionary before Cawdrey*, ed. by Gabriele Stein. Lexicographica, Series Maior 9. Niemeyer. pp. vii + 444. pb DM 140.

25. *Forgotten but Important Lexicographers: John Wilkins and William Lloyd*, by Frederic Dolezal. Lexicographica, Series Maior 4. Niemeyer. pp. viii + 123. pb DM 42.

2. They were the first to use a highly systematic and methodical construction of entries.
3. It was the earliest lexicon to be self-defining (i.e. words used in definitions were themselves defined).

Dolezal sets out to uncover the unwritten principles which underlie the work, and shows that they were in many respects those which inform lexicography today.

Research into eighteenth-century lexicography is represented by two papers, one of which, 'Samuel Johnson (1709–1784): bicentaire de sa mort' is a brief tribute by Franz Josef Hausmann (*Lexicographica*); and the other is a study of a specific aspect of Johnson as lexicographer and stylist, Kathleen Wales's 'Johnson's Use of Synonyms in *Dictionary* and Prose-Style: The Influence of John Locke' (*PSt*). Wales convincingly argues that Johnson's style has been unjustly criticized for the frequent occurrence of pairs of synonyms; this is not a case of redundancy, however, but of precision. Johnson was aiming to follow up Locke's opinion that 'a definition is best made by enumerating those simple Ideas that are numbered in the signification of the term Defined'; he was not aiming at a sonorous style based on synonymous pairs, but at clarifying 'the precise nature of his subject by an accumulation of distinct(ive) features'.

Orthoepists and early phoneticians have also received their due share of attention recently with the publication of three monographs and several articles. Beginning with the earliest, Sir Thomas Smith, we note an edition of his work on the correct writing of English, by Bror Danielsson[26]. The Latin text of 1568 is printed in facsimile, with a parallel English translation. There is no critical apparatus, and unfortunately no indication of when (or whether) one will be available; nevertheless, historians of the English language and of English phonology, less fluent in classical languages than their predecessors, will undoubtedly welcome this translation most heartily. Another sixteenth-century orthoepist who has attracted some attention is Robert Langham, putative author of an account, in a 'reformed' spelling, of festivities at Kenilworth in 1575. The identity of Langham is a matter of controversy. R. J. P. Kuin argues that William Patten, the candidate recently supported independently by two other scholars, cannot be the author, although he may have invented the orthography. Kuin uses impressive typographical evidence to prove his point in 'The Purloined Letter: Evidence and Probability regarding Robert Langham's Authorship' (*Lib*).

Relevant to this section (though even more apposite to the discussion of historical phonology) is a detailed commentary on an eighteenth-century Scottish orthoepist, James Elphinston[27]. In this study, Helmut Rohlfing is concerned mainly with 'Eine Analyse orthoepistischer Daten', but he prefaces his investigation with a useful account of Elphinston's life and work, which, in the absence of modern editions of his texts, is particularly helpful. Like other

26. *Thomas Smith: Literary and Linguistic Works 1542. 1549. 1568. Part III. A Critical Edition of 'De recta et emendata linguae Anglicae scriptione dialogus'*, ed. by Bror Danielsson. Acta Universitatis Stockholmiensis LVI. A&W (1983). pp. 188. pb £9.

27. *Die Werke James Elphinstons (1721–1809) als Quellen der englischen Lautgeschichte*, ed. by Helmut Rohlfing. AF 172. CWU (1984). pp. vii + 380. pb DM 56.

educated men living outside fashionable London, Elphinston was concerned with teaching his compatriots to speak English 'correctly', and it is interesting to note that this was one of the motives which inspired a better-known orthoepist/phonetician of the same period, Benjamin Franklin. In 'Phonetics and Politics: Franklin's Alphabet as a Political Design' (*ECS*), Christopher Looby shows how Franklin's *Scheme for a New Alphabet and a Reformed Mode of Spelling* (manuscript *c.* 1768) was prompted by his belief that an alphabet which conformed more accurately to the system of speech-sounds, together with a more consistent orthography, would have a cohesive, standardizing effect on the speech of his contemporaries, and that the resultant homogeneity would, by virtue of its elimination of the linguistic variations corresponding to class and other social divisions, serve as an instrument of social consolidation. In relation to the speech of native-born Englishmen, Franklin was concerned that his ignorance of fashionable London pronunciation marked him and his American contemporaries out as 'provincial'; they were forced to adopt pronunciations for new or rare words which were suggested by their spellings, but they often clashed embarrassingly with the pronunciation of educated English for these same items. Looby's paper is immensely rich in detail, referring as it does to Franklin's linguistic perceptions as a printer, the influence of the American 'game' of 'spelling-bees'; and Franklin's early discovery of John Wilkins's *Essay* and his later introduction, by Joseph Priestley (with whom he collaborated), to theories of universal grammar.

Born some thirty years later than Franklin was a Scottish linguist who is the subject of Alan Kemp's interesting paper, 'Elocution and General Phonetic Theory: John Herries' (*HEL*). Kemp shows how the importance which the later eighteenth century attributed to effective public speaking led to the appearance of a number of works on elocution which constituted an important episode in the history of phonetics. Herries's contribution was particularly noteworthy because of the attention he pays to the mechanism of speech production in *The Elements of Speech* (1773) – a title possibly borrowed from William Holder. The clarity of presentation, and the fact that Herries made available in English for the first time earlier eighteenth-century work in Latin, give *The Elements* an important place in phonetic studies of the period.

The second of the monographs to be noted among studies of early phoneticians and orthoepists is Raoul N. Smith's account of the linguistic achievements of Jonathan Fisher[28]. Fisher, a native of Maine, designed a fairly sophisticated phonetic alphabet which, together with a stenographic code of his own invention, he used in his private papers. (He also compiled a Hebrew lexicon, recorded items of Penobscot vocabulary, and transcribed some Malay and Arabic.) Smith describes Fisher's writing system and his stenographic code, and provides a complete transcription of his 'pronouncing dictionary'. The remainder of the monograph discusses Fisher's own variety of English and compares it with the pronunciation recorded in contemporary dictionaries.

The two remaining phoneticians studied this year are James Murray and Daniel Jones. Murray is better known as a lexicographer; but in 'James

28. *The Language of Jonathan Fisher (1768–1847)*, by Raoul N. Smith. Publication of the American Dialect Society 72. UAla. pp. v + 194. pb $16.50.

Murray and the Phonetic Notation in the *New English Dictionary*' (*TPS*), Michael MacMahon provides an illuminating account of Murray's work in a different sphere, though one supplementary to his major field of interest. Murray's phonetic symbols have puzzled many users of his *NED*, who will welcome this explanation. MacMahon notes that 108 symbols and diacritics are employed, some of which, such as the italicizing of certain vowel symbols, cannot even now be explained. Crucial to this discussion is an enquiry into the nature of the accent of English which Murray was transcribing. MacMahon's attempt to discover its identity provides an illuminating discussion not only of Murray's own ideas but of their relationship to those of other eminent phoneticians of the period. This is an important paper, and should be read by all who have frequent recourse to the *NED*. Murray was born in the lifetime of Fisher; the last of these phoneticians was a much younger contemporary of Murray, but his work brings us almost up to the present. Daniel Jones is the subject of an interesting biography by Beverley Collins noted in section 5[29].

Several books and articles this year are concerned with attitudes to, and ideas about, the English language in the eighteenth century. In James and Lesley Milroy's study of 'authority' in language they deal, *inter alia*, with the history of attempts to impose a standardized usage[30]. In the chapter entitled 'Standard English and the Complaint Tradition', they adopt an unusual stance in relation to the eighteenth century, whose achievements the authors view as 'a successful culmination of a long process'. A brief general survey is provided by James Stalker in 'Attitudes towards Language in the Eighteenth and Nineteenth Centuries'[10], and Geoffrey Hughes discusses 'Johnson's *Dictionary* and Attempts to "Fix the Language"' (*ESA*).

Combining an interest in questions of usage and of more general linguistic issues is Thomas Frank's paper on 'Linguistic Theory and the Doctrine of Usage in George Campbell's *Philosophy of Rhetoric*' (*Lingua e Stile*). Campbell held an unusual view of the relationship of rhetoric and grammar: rhetoric is universal, based on a principle operating similarly in every people and every language; grammar is an arrangement of convention, differing considerably in different languages. On usage, Campbell set out certain conditions for correctness which Frank discusses in relation to the ideas of his contemporaries. The number of *HEL*[22] devoted to seventeenth- and eighteenth-century British linguistics contains two important articles; one, by Lia Formigari, 'Le "Way of Ideas" et le langage moral', deals with the influence of Locke's semiotics as set out in Book III of his *Essay*; she demonstrates how, to combat the possible revolutionary consequences of Locke's nominalism on theological and moral questions, Edward Stillingfleet and others proposed a 'way of reason' guiding the conduct of men in establishing universals. Locke is also the subject of a piece by Alberto Cucchi, 'John Locke: Idee sul linguaggio e "uso civile"' (*Lingua e Stile*). The other item in *HEL*[22] on eighteenth-century linguistic philosophy is Patrice Bergheaud's illuminating 'Remarques sur la réception de Harris en France'; *Hermes*,

29. *Our Changing Speech: Two BBC Talks By Daniel Jones. With a supplement: Daniel Jones (1881–1967) – his Life and Contribution to Phonetics*, by Beverley Collins, ed. by Arne Juul and Hans Frede Nielsen. National Institute for Educational Media, Copenhagen. pp. xvii + 62; four cassettes. pb Dkr 38.25. Cassettes, Dkr 24.40 each.

30. *Authority in Language: Investigating Language Prescription and Standardisation*, by James Milroy and Lesley Milroy. RKP. pp. x + 189. £16.95.

following the distortions in translation which James Harris's grammatical theory underwent there, was used, but seldom actually read and understood in specific detail. In the same issue Bergheaud also prints the text of an abridgement of *Hermes*, the manuscript of which he discovered in the British Library; it was written by an unknown scholar, J. F. Winman, in the later eighteenth century. To an unusual collection[31], Bergheaud contributes a further paper, 'Le mirage celtique: antiquaires et linguistes en Grande-Bretagne au XVIII siècle' in which he describes what he calls a veritable 'Celtomania' between 1760 and 1780, situating the study of language within a 'Gothic Renaissance' which affected all domains of art. The results in linguistic thought are seen in the writings of Rowland Jones, John Cleland, and James Parsons.

A fourth paper by Bergheaud, 'Empiricism and Linguistics in Eighteenth-Century Great Britain' is a contribution to the special number of *Topoi* devoted to linguistic historiography; it specifies the complex links between empiricism and the polemically related views of James Harris and John Horne Tooke. To conclude this section we should draw the attention of those interested in the linguistic philosophy of Adam Smith, Hugh Blair, Horne Tooke, David Hume, Lord Kames, and Lord Monboddo to J. Noordegraaf's study of Dutch linguistics in the nineteenth century[32]. Even those who, like your reviewer, are not proficient in Dutch will find the English summary and the numerous references to these names in the index extremely helpful. It is interesting to note that Blair's *Lectures on Rhetorick and Belles-Lettres* (1783) were a rich source for Dutch grammarians and stylisticians in the nineteenth century.

Turning now to the contribution made by English scholars to the study of language in general, we begin with that ever-interesting topic of the seventeenth century, universal and philosophical language projects. This year there is a major study to record, Andrew Large's history of the universal language movement, part I of which describes its manifestations from the Renaissance to *Solresol*, published in 1866[33].

The second part of the book deals with invented languages like Esperanto. Large makes modest claims for his study, which he describes as an attempt to synthesize existing scholarship, and he gives due acknowledgement in footnotes to his predecessors. While this study should interest the general reader, more detailed discussions appear in individual articles, the first of which, Naomi S. Baron's 'From Universal Language to Language Origin: The Problem of Shared Referents' (*Semiotica*), discusses briefly the views of Bacon and Descartes and, with fuller exemplification, the *Real Character* of Wilkins. Two papers, written with his usual admirable clarity, are contributed by David Cram: 'Language Universals and 17th Century Universal Language Schemes'[34] and 'Universal Language Schemes in Seventeenth-Century

31. *La Linguistique Fantastique*, ed. by Sylvain Auroux, Jean-Claude Chevalier, *et al.* Clims/Denoël. pp. 380. pb Ffr 160.

32. *Norm, Geest en Geschiedenis. Nederlandse Taalkunde in de Negentiende Eeuw*, ed. by J. Noordegraaf. Foris. pp. xvi + 620. pb Fl 85.

33. *The Artificial Language Movement*, by Andrew Large. Blackwell/Deutsch, pp. x + 239. £19.50.

34. *Rekonstruktion und Interpretation. Problemgeschichtliche Studien zur Sprachtheorie von Ockham bis Humboldt*, ed. by Klaus D. Dutz and Ludger Kaczmarek. Tübinger Beiträge zur Linguistik 264. Narr. pp. viii + 351. hb DM 120, pb DM 68.

Britain' (*HEL*[22]). The former paper utilizes his discovery of some hitherto-unknown Dalgarno manuscripts in Oxford which make explicit the principles on which Dalgarno believed a universal language should be based, i.e. not (like Wilkins) on a taxonomy of objects and of human notions but on a minimal set of elements and rules whereby those notions might be expressed. Cram's brilliant interpretation of Dalgarno's views shows that he aimed to model grammatical analysis on phonological analysis, and that he used, not a system of binary contrasts, but a trichotomous one. (This volume[22] also contains several papers which should interest historians of linguistic ideas in general, though they are not strictly relevant to English.) Cram's other illuminating paper consists of a more general survey, in which, attempting to answer the question 'Why was Wilkins' *Essay* such a "Famous Failure"?' Cram lists and comments on the areas of recent scholarly disagreement on the *Essay* – the relative importance of Bacon, Mersenne, and Comenius; the part played by other linguistic interests in the conception of philosophical language; reasons for the favourable reception by contemporaries; and the reasons for its eventual decline.

Cram's view of the relevance of Wilkins's *Essay* to specialists in other fields is supported by the publication of three papers whose subject matter is indirectly related. The first, by Janet E. Halley, discusses 'Sir Thomas Browne's *The Garden of Cyrus* and the Real Character' (*ELR*). A second paper devoted more particularly to literary topics is Daniel Eilon's 'Swift Burning the Library of Babel' (*MLR*), which refers to Wilkins and the universal language schemes. The third paper is 'The Burning Ark: Words and Things in the English Revolution' (*LTP*) by Tony Davies, who, like Halley, provides a useful facsimile of part of the *Essay*. To these may be added an item which was overlooked last year – a survey of the linguistic thought of the Restoration with which James Thompson introduces his study of the language of Wycherley's drama, arguing that it can be fully understood only in the appropriate context[35].

Finally, we come to the achievements of early British linguists in the teaching and study of foreign languages. The study of Latin grammar is a theme illustrated this year in a number of different ways. First, in 'Linguistics in the Earlier Middle Ages: The Insular and Carolingian Grammarians' (*TPS*) Vivien Law describes the revolution, hitherto unrecognized, in the forms of grammar which followed the disappearance of classical Latin as a spoken vernacular. It is relevant to historians of English linguistics because one of the first named grammarians to provide a genuine teaching grammar was the Anglo-Saxon scholar Tatwine. Latin grammar of the later Middle Ages is the subject of Martin Irvine's 'Medieval Grammatical Theory and Chaucer's *House of Fame*' (*Speculum*), a brilliant analysis of Chaucer's exploitation of the range of medieval grammars, from elementary teaching texts to modistic speculative grammar, so as to provide a frame of reference for his poem. Irvine provides a lucid account of many aspects of medieval grammar as well as explicating the literary qualities of the text. Fifteenth-century teaching grammars of Latin are discussed in Linda Voigt's and Barbara Shailor's 'The Recovery of a Fifteenth-Century Schoolmaster's Book' (*YULG*) providing both

35. *Language in Wycherley's Plays. Seventeenth-century Language Theory and Drama*, by James Thompson. UAla (1984). pp. xii + 151. $17.75.

Latin–English lexical and sentence equivalents (e.g. *myrknes* = *obscuritas, caligo, tenebre*); and in Nicholas Orme's 'Latin and English Sentences in Fifteenth-Century Schoolbooks' (*YULG*) which are sometimes as deliberately ambiguous in the use of examples as is transformational grammar (e.g. *I saw þe drunkyn while þu were sobere*). The tradition of Latin grammar teaching is illuminated by Claire Lecointre in 'Twells upon Lily'[34]. This is an edition with commentary of Twells's grammar of 1683, which provides a detailed comparison of 'old' grammars, such as Lily's, and 'new' ones – i.e. those based on the theory of ellipsis of Sanctius and Vossius. Lecointre is to be congratulated on bringing such an interesting text to our notice.

By the time that Twells was surveying the history of Latin grammar, the teaching of the vernacular and of foreign languages had become fairly well institutionalized, and one of the most brilliant of our early foreign-language grammars is described by Douglas A. Kibbee, in 'John Palsgrave's *Lesclaircissement de la langue françoyse* (1530)' (*HL*). This is in fact a contrastive grammar of French and English, and subtle enough even to note differences in English and French intonation. Palsgrave's was the forerunner of an astonishing number of English grammars of French, Spanish, Italian, Dutch, German, Swedish, and Russian, all of which had appeared by 1700. These, the methods of teaching, and the reasons for which they were used, are described by Vivian Salmon in 'The Study of Foreign Languages in 17th-Century England' (*HEL*[22]). She is forced to conclude, to judge by seventeenth-century comments, that the English reputation for backwardness in speaking foreign languages was already well established in the seventeenth century. The teaching of English in the eighteenth century is explored in a highly original paper by Ian Michael, 'Prosing, Transposition and other Linguistic Exercises' (*HEL*[22]). Michael describes the rigorous and unimaginative training in the writing of English to which young scholars were subjected but which, as it happened, must have given them quite sophisticated insights into the structure of their native language. Finally, a contribution to the history of applied linguistics of a different kind should be noted. In 'Deafness in the 17th Century: Into Empiricism' (*Sign Language Studies*, 1984), R. Conrad and B. C. Weiskrantz discuss, in part of a substantial paper, the contributions of early British linguists to the teaching of language to the deaf; and they explore in detail the claims to priority of John Wallis and William Holder in the use of innovatory techniques.

4. Dialectology and Sociolinguistics (including Creolistics)

The most impressive bit of early applied dialectology is M. L. Samuels' attribution of 'Langland's Dialect' (*MÆ*) to Malvern in Worcestershire purely on the basis of the alliterative practices which are held to represent the poet's natural speech. Almost equally interesting is Gert Ronberg's demonstration that the D manuscript of the ME *Alexander* shows modern, standardizing features rather than the admixture of elements from some specific non-northern dialect ('The Two MSS. of *The Wars of Alexander*: A Linguistic Comparison' (*Neophil*)).

The modern situation in the British Isles is well represented in the literature of 1985. K. M. Petyt's Reading doctoral dissertation of 1977 appears as *Dialect*

and Accent in Industrial West Yorkshire[36]. This is a Labovian piece of work whose main interest is less in its methodology, which is now well known and pretty much taken for granted, than in its being the first major book on a northern urban dialect conducted in this mode. Its conclusions are not very surprising, which does not mean they are uninteresting; the traditional dialect has virtually yielded to a regionally distinct English accent, tending in the direction of RP, with a stylistically restricted addition of certain RP phonemes. (Petyt describes the influence as from 'standard English', not 'RP', as a consequence of his redefinition of the distinction between *accent* and *dialect*.) In the same series from Benjamins, there are three further new volumes. I have not seen Wolfgang Viereck's *Focus on: England and Wales* or J. Penfield and J. Ornstein-Galicia's *Chicano English: An Ethnic Contact Dialect*. I have seen Manfred Görlach's edited collection *Focus on: Scotland*[37]; it consists of two essays reprinted from *EWW* and fourteen new ones, most having a sociolinguistic slant and several being on Scots writing. If the book as a whole leans in a particular direction, it is towards the notion of Scots as a repository of Scottish national political-cultural values. Other themes include the decline of Kelvinside and analogous accents (Paul A. Johnston), the syntax of Hebridean English (Cynthia Shuken and Annette Sabban), and Shetlanders' attitudes to dialect (Gunnel Melchers). The project on which Melchers is engaged is represented also by Bengt Oreström's *A Corpus of Shetland English*[38], containing beside the orthographically transcribed and prosodically annotated corpus some minimal apparatus about the history and background of the area.

Ann H. Pitts finds that 'Urban Influence on Phonological Variation in a Northern Irish Speech Community' (*EWW*) can be either positive or negative; in the speech of Lurgan she finds trends both towards and away from certain features of Belfast English. That urbanization may be an important consideration in the study of language change is also suggested by Suzanne Romaine in 'The problem of Short /a/ in Scotland' (*EWW*); see section 5.

The methodology of dialectology is a topic well represented in the books mentioned in the last paragraph, and its sub-branch of linguistic geography is the major theme of *Studies in Linguistics Geography: The Dialects of English in Britain and Ireland*[39], edited by John M. Kirk and others; the focus of the book is not on the facts of the various dialects as such, but on such issues as how to represent them graphically (R. K. S. Macaulay's essay) or to plot the statistical relationships between them (Wolfgang Viereck's); whether traditional data-gathering techniques are adequate (the essay by Brendan Adams and others); and on how an accumulation of historical processes affecting the same items can be mapped (Beat Glauser's essay). This last one is particularly intriguing, as it is alleged to be about generative phonology in dialect study, though it actually appears to be an exercise in rather sophisticated comparative reconstruction, working from ancestor forms to historical

36. *Dialect and Accent in Industrial West Yorkshire*, by K. M. Petyt. VEAW G6. Benjamins. pp. 403. pb Fl 120, $44.

37. *Focus on: Scotland*, ed. by Manfred Görlach. VEAW G5, Benjamins. pp. 241. pb Fl 82, $30.

38. *A Corpus of Shetland English*, ed. by Bengt Oreström. SSEL 64, A&W. pp. 119. pb Skr 80.

39. *Studies in Linguistic Geography*, ed. by John M. Kirk, Stewart Sanderson, and J. D. A. Widdowson. CH. pp. xix + 186. £35.

processes instead of vice versa. All in all this is an eclectic, different, and beautifully presented volume which libraries should consider well worth the expensive asking-price. Since English shares these islands with a large number of other languages, we should find space to note the report of the Linguistic Minorities Project on *The Other Languages of England*[40]; this sociolinguistically oriented study has implications, of course, for the future external history of English.

The fate of the English language in distant lands and in foreign mouths again excites a lot of attention. V. O. Awonusi discusses 'Issues in Language Planning: An Examination of the Continued Role of English as Nigeria's Lingua Franca' (*Sociolinguistics*), and predicts that the role of English will remain unchanged despite the north/south Hausa/English division in lingua franca function. The most evident growth area is the sociolinguistics of the Antipodes. Australia is the locus of Barbara M. Horvath's Labovian book in the Cambridge Studies in Linguistics series; the hitherto secret world of *Variation in Australian English*[41] is now becoming open to public view. She is able to point to fairly convincing sex differentiation of English in Sydney, and (with less statistical clout) variation also on other social parameters. She has interesting things to say on the social integration of non-English-speaking immigrants as revealed by immigrant phonology, and it is clear that the centre of the local vernacular continuum represents an acceptable phonological target for those of continental European ancestry as well as 'Anglos'. That is, the English of the land of Oz is no longer an inferior member of the family in its own country. Examining the English of immigrants to ascertain precisely what variety of English they accommodate to is a methodological novelty within a study of this kind, for hitherto they have focused on rather well-defined speech communities, by definition, to which immigrants do not obviously belong. The myth of the monolithicity of Australian English should surely have been dispelled once and for all by Horvath, by James W. Ney's 'Australian English Dialect Studies' (*Orbis*, 1982), by Pauline Bryant's 'Regional Variation in the Australian English Lexicon' (*AuJL*), and by the article also in *AuJL* by J. Ingram, J. Pittam, and D. Newman entitled 'Developmental and Sociolinguistic Variation in the Speech of Brisbane Schoolchildren'. Ney argues that any variety which can be found is social rather than geographical, and the work of Horvath and Ingram *et al.* also points in this direction. With some caution, Bryant nevertheless identifies vocabulary isoglosses. This may be the place to note the high quality of recent pieces in *AuJL*; it should appear in more European libraries than it does. On a different matter, John Sandefur argues in its pages for a resolution of conflicting terminology in the description of the languages of the black people of Australia ('English-based Languages and Dialects Currently Spoken by Aboriginal People: Suggestions towards a Consensus on Terminology'). He sees the term *aboriginal English* as the appropriate one for all except Torres Strait and Kriol (creoles which are not decreolizing) and the historical Australian pidgin. I have not seen a book which on the face of it should be of considerable interest: E. Gordon and T. Deverson's *New Zealand English* (Auckland: Heinemann).

The sociolinguistics of North American English is also much explored. In a

40. *The Other Languages of England*, ed. by Michael Stubbs. RKP. pp. 429. hb £25, pb £11.95.

41. *Variation in Australian English*, by Barbara M. Horvath. CUP. pp. xi + 200. £25.

piece on its external relations, '"U.S. English": Its Life and Works' (*IJSL* 56), Thomas S. Donahue spells out the politically sinister implications of California's recent referendum calling for the exclusive use of English for official purposes. In 'Sex-Linked Variation in the Responses of Dialect Informants, Part I: Lexicon' (*JEngL*), Harold B. Allen scours atlas material to form a large database and discovers genteelism in the oldest-generation female informants. Not inconsistent with this is the answer to the question posed by Garland Cannon and Susan Roberson, 'Sexism in Present-Day English: Is it Diminishing?' (*Word*); namely Yes, a little, to judge by lexicographical evidence. John R. Rickford sees 'Ethnicity as a Sociolinguistic Boundary' (*AS*). In this fascinating article, he shows how elderly black and white Americans of similar regional origin and adult life experiences (including cross-racial contact), and having comparable phonologies, nevertheless diverge from each other morphologically and syntactically; he speculates that voluntary ethnic differentiation is the cause, and that this stems from a period of enforced racial segregation in their early schooling followed by *relative* voluntary segregation in their more intimate social lives. A further angle on the problem of the relation between black speech and white is provided by Guy Bailey and Natalie Maynor in 'The Present Tense of BE in White Folk Speech of the Southern United States' (*EWW*); in this interesting article they show that the ethnic dialects differ only quantitatively in East-Central Texas. The entire question of the relation between the different 'racial' dialects is surveyed pessimistically by Wolfgang Viereck in 'On the Origins and Developments of American English' (*6ICHL*[8]), lamenting the naivety of theorizing on the matter and the overlooking by theoretical scholars of such empirical works as do exist. Edgar W. Schneider assesses whether there was any significant 'Regional Variation in 19th Century Black English in the American South' (*6ICHL*[8]), concluding that, at least as regards morphology and syntax, there was considerable homogeneity in the seaboard states from Mississippi to South Carolina, and that these states were set off in certain ways from Tennessee and its eastern/western neighbours.

Glenn G. Gilbert has been working through the Hugo Schuchardt archives and has discovered the great man's early appreciation of the (controversial theory of the) creole origin of Black English Vernacular and of inter-creole similarities ('Hugo Schuchardt and the Atlantic Creoles: A Newly-Discovered Manuscript "On the Negro English of West Africa"' in *AS*). Donald Winford studies 'The Syntax of *fi* Complements in Caribbean English Creole' (*Lg*), and in *LSoc* he explores 'The Concept of Diglossia in Caribbean Creole Situations', concluding that creole continua are not as different from diglossias as might be expected. A sidelight on English Caribbean creoles is provided by the eventual publication, eighteen years on, of Lawrence D. Carrington's structuralist phonology and morphology of *St. Lucian Creole*[42], a French-based creole. A sign of the changing times is the profound silence of the original on the social dimension, and the need for a postscript about it! The major recent book on these matters is Loreto Todd's *Modern Englishes: Pidgins and Creoles*[14]. The topic is covered from surely every angle: the linguistic nature of pidgins and creoles in general, their relation to English imperialist expansion,

42. *St. Lucian Creole: A Descriptive Analysis of its Phonology and Morpho-Syntax*, by Lawrence D. Carrington. Kreolische Bibliothek 6. Buske. pp. xv + 180. pb DM 32.

their educational significance in Britain today, plus a couple of detailed analyses (on Cameroon Pidgin and Tok Pisin) and twenty pages of texts. This is an authoritative book, scholarly, well researched, and well put together. Ian F. Hancock has collected a bunch of essays under the title *Diversity and Development in English-Related Creoles*[43]. This book suffers from having taken three years between the editor's desk and the bookshop, and no doubt some of the contributors, e.g. Peter Mühlhäusler and Loreto Todd, would have liked to cite more recent work (there is little in the bibliography after 1980). None the less some of the essays are stimulating. Paul Stoller writes a speculative-historical account of the growth of West African Pidgin out of a creolized variety of metropolitan English; Lenore D. Ralston has a pioneering piece on so-called St. Vincent 'country talk'; Charles Gilman adduces phonological evidence for the origin of the Atlantic creoles in the seventeenth century and speculates on variety within the original, arguing that the West Indian creoles are conservative in postvocalic [r]-pronunciation; Jan Voorhoeve reports briefly on a cast-iron example of a grammatically conditioned morphophonological rule; Loreto Todd compares the lexicon of Cameroon Pidgin and Tok Pisin; and Peter Mühlhäusler investigates certain conjoined expressions in Tok Pisin which testify to methods of lexical and stylistic elaboration used in the postcreole continuum. 1986 promises a good deal more in this area; it appears to be one of the flavours of the decade.

The techniques and findings of sociolinguistics continue to be applied speculatively to the older language. Thomas E. Toon looks at 'The Socio-Politics of Literacy in Early England: What we Learned at our *Hlaford*'s Knee' (*FLH*), and investigates the contexts, purposes and political motivations of acts of writing. He argues that there was a Mercian literacy which symbolized Mercian political hegemony, and that a Mercian substrate underlay the OE poetic koiné. Eighth-century literacy was Mercian literacy, he alleges. Most controversially of all, he sees the vernacular glosses (e.g. the *Vespasian Glosses*) as adornments (i.e. objects of esteem) on Latin parchments. This is exhilarating stuff, even if it turns out to be wrong; he has made a case that needs to be answered. Ann Harleman Stewart, in the same journal, has a piece from the 1983 Poznań Workshop on Socio-Historical Linguistics entitled 'Inference in Socio-Historical Linguistics: The Example of Old English Word-Play'. She finds evidence of an 'Old English turn of mind' brought to bear on oral texts by the hearer, and the suspension of the validity of the conversational maxims during this audience participation.

An article of wide general interest to those espousing sociolinguistic models of historical change in language is James and Lesley Milroy's 'Linguistic Change, Social Network and Speaker Innovation' (*JL*), where it is argued that change is spread by people peripheral to relatively closed social groups and carrying some kind of prestige within them: in short, lames. Their evidence is drawn largely from their own work in English-language urban dialectology. Philip M. Smith has a new book on the fashionable topic of *Language, the Sexes and Society*[44] (and why are tripartite titles so popular?) reviewing

43. *Diversity and Development in English-Related Creoles*, ed. by Ian F. Hancock. Karoma. pp. viii + 168. pb $14.50.

44. *Language, the Sexes and Society*, by Philip M. Smith. Blackwell. pp. x + 211. pb £7.50.

numerous of the issues in the area and contributing a good deal of his own, largely from a social-psychological (attitudinal) perspective. There are several pieces in *FLH* which bear on the concerns of power, prestige, and political pattern in relation to style, but which there is no space to give details of here.

5. Phonetics, Phonology, and Orthography

We have one work this year designed to take the whole of present-day English pronunciation by the scruff of the neck. Morris Halle and K. P. Mohanan return to the topic of the fourth chapter of *The Sound Pattern of English* (*YW* 50.52) in their 'Segmental Phonology of Modern English' (*LingI*). This uses the new MIT approach called Lexical Phonology in which phonological operations are associated with particular word-formational strata. The present version of the theory distinguishes five strata and the present article distinguishes cyclic from non-cyclic strata, a cyclic stratum being one at which a phonological operation 'of' that stratum applies to every morphological constitutent which is available at that point in the derivation. The article's point is a theoretical one, *viz.* to claim that structure-building operations, but not structure-changing ones, may violate strict cyclicity. For the present writer, brands of phonology like this which depend on the postulation of unique forms underlying all allomorphs of a morpheme and whose operations depend on this postulation are rather like performing autopsies on fossils, since the practitioners are rarely interested in ascertaining what their constructs mean in terms of language processing and the forms which interest them most appear to be in a large measure thoroughly lexicalized wholes. A work that has been subterranean for some time is B. Elan Dresher's neo-generative doctoral thesis *Old English and the Theory of Phonology*, which has now emerged as a Garland Outstanding Dissertation. I have not seen it, but some of its content is familiar from several recent papers by Dresher.

A further paper couched in generative-phonology-like terms is Włodzimierz Sobkowiak's 'On some /n/-final Prefixes, Boundaries and Nasal Assimilation' in modern English (*SAP*, 1984). His account of the assimilation is more complex than standard GP accounts in that he argues for the necessity of both two similar phonological rules (one optional) and also boundary-reduction devices in a solution sensitive enough to do justice to all the facts of this tricky problem. Sobkowiak respects these problems and does not juggle with formalisms in order to 'explain' them by means of a clear theory. Defenders of the faith will no doubt see his account as full of *ad hoc* devices; and this may suggest that he is on the right lines. While on the subject of GP, we notice a curious paper in *L&S* by Vicki L. Hanson and Deborah Wilkenfeld entitled 'Morphophonology and Lexical Organization in Deaf Readers', in which evidence is presented which purports to show that deaf readers are, like hearing ones, sensitive to phonological relations underlying allomorphic variety in English. If this is intended to argue for the psychological reality of abstract underlying forms, counterevidence is provided by Carol A. Fowler and her associates in *SRSR* 82/83; psychological priming experiments reveal that morphologically related word-forms may well not even share a common lexical entry, let alone a unique underlier.

The earliest stages of our language are investigated by Kim McCalla in 'The Evolution of the Consonant-System of Germanic into Old English' (*CJL*); the

familiar facts are gone over in the light of an approach describable as 'dynamic synchrony' and evaluated with an eye on the ultimate, long-term, changes in later OE. Raymond Hickey compares 'Velar Segments in Old English and Old Irish' (*6ICHL*[8]), although the precise purpose of comparison in his detailed phonetic and phonological arguments is lost on me. James D. Alexander offers '*R*-Metathesis in English: A Diachronic Account' (*JEngL*), and finds repeated evidence of the attraction of /r/ by alveolar consonants in adjacent syllable margins. His further reasoning, towards demonstrating that early English /r/ was a retroflex tap or trill, is much less convincing. Using evidence assembled by Gillis Kristensson and the Middle English Dialect Project, Jacek Fisiak writes that the boundary of 'The Voicing of Initial Fricatives in Middle English' is to be found much further north than previously admitted (*SAP*, 1984). He discusses further the voicing of [f], and argues that all the various fricative voicings constitute a single phonological process dating from after the middle of the tenth century. The matter is taken up by Patricia Poussa in 'A Note on the Voicing of Initial Fricatives in Middle English' (*4ICEHL*[7]). She agrees with Fisiak, and attributes the halting of the northward spread of this process to the creolizing impact of the Scandinavian settlement zone of the north and east. In the same volume, M. L. Samuels investigates 'The Great Scandinavian Belt' and arrives at conclusions broadly compatible with Poussa's, in that he sees Scandinavian speech surviving as late as the thirteenth century and as being responsible for some of the most characteristic differences between north country and south country vernaculars. I did not find every one of his changes supposedly attributable to Scandinavian speech convincing, though I was prepared to concede a good part of the claim. A general, universalist, piece of likely interest to historians of English consonants is L. Wetzels' 'On the Phonology of Intrusive Stops' (*CJL*).

Turning to vowels, I begin with a confession. One piece on OE phonology, 'Old English *ĕo* in the West Midlands in Late Middle English', escaped into *YW* 65 a year early; our notice is repeated here for the sake of completeness in 1985: 'Gillis Kristensson argues that ME /ø/ and /ø:/ did not persist in their rounded state in the West Midlands as long as their high counterparts' (*Gerritsen*[3]).

The transition from Germanic to English is investigated by Henry Hollifield in his piece 'On the Phonological Development of Monosyllables in West Germanic and the Germanic Words for "Who" and "So" ' (*IF*). He provides etymologies for the relevant words which dispense with the alleged process of '**a*- darkening in monosyllables'. Not for the first time, there is intense interest in the reflexes of Germanic [a]. In 'Some Notes on the Origin of Middle English /a/' (*SAP*, 1984), Arleta Adamska-Sałaciak sees the collapse of the back/front distinction in low vowels as due to the perceptual difficulty in distinguishing such things, and she endeavours to draw an analogy with the loss of the in some ways comparable rounding distinction in OE front vowels. However, the 'reasons for the instability of WGmc. *a*' remain less than obvious to me. It is not at all hard to find biphonemic low vowel systems persisting, e.g. in Lithuanian, Finnish, Azerbaijani, Persian, Montenegrin... Raymond Hickey turns his attention to 'Length and Frontness with Low Vowels in Irish English' (*SL*), an interesting, mainly descriptive piece on allophony with a theoretical sting in the tail about the typological regularity of long low vowels being backer than short ones; the sting wilts into some airy speculative remarks

about the teleology of developments in the bottom right-hand corner of the vowel quadrilateral. Joan C. Beal attributes 'The Lengthening of *a* in Tyneside English' (*4ICEHL*[7]) to the effects of the Northumbrian 'burr' on a variant pronunciation of a reflex of ME *ai*, rather than to RP influence, as is commonly assumed. Hubert Gburek analyses the disappearances and re-appearances of 'The Vowel /a:/ in English' (*6ICHL*[8]), seeing various changes as directed at restoring the correlation of length in short vowels whenever that correlation was broken. Suzanne Romaine has kind words for Roger Lass (*YW* 57.13–14) in 'The Problem of Short /a/ in Scotland' (*EWW*) but is otherwise critical of most previous work, especially its frequent RP-centredness and the use of under-differentiated low vowel descriptions. On the basis of modern Scots, northern Irish, and (in less detail) English and American data, she suggests that ME /a/ may have been a fully open but **front** vowel, and she offers as the primary cause of recent change a sociolinguistic impetus for urban dialects to be 'refocused' away from Standard English. Fran Colman looks at OE *ie*, which may also of course be a reflex of Gmc. [a], in her polypunfully titled piece 'OE *ie*: Quid est?' (*Lingua*). She argues satisfyingly that (ignoring length) it admits of a monophonemic solution as /iy/, whilst after a palatal the *i* may simply be a diacritic of palatality and in hiatus the *ie* is disyllabic. Robert P. Stockwell sets out an 'Assessment of Alternative Explanations of the Middle English Phenomenon of High Vowel Lowering when Lengthened in the Open Syllable' (*4ICEHL*[7]). The article is notable for the asperity with which he treats the ignorance of younger scholars (Rochelle Lieber is the main victim) about alternatives to allegedly 'standard' opinions on the matter referred to in his title. He restates his own familiar 'non-standard' view that the lowering of high vowels is completely illusory. The most massive, and no doubt soundest, work on English vowel phonology this year is Bernhard Diensberg's awe-inspiringly careful and pedantic *Untersuchungen zur phonologischen Rezeption romanischen Lehnguts im Mittel- und Frühneuenglischen*[45], which is an analysis of the absorption by English of French material in [ui/oi] and the impact of this material on the phonological system of English. Diensberg believes that early ME already had native /oi/ (Klaus Dietz lurks in the background), that Anglo-Norman [oi] and [ui] were probably not phonemically distinct but that a phonemic distinction arose temporarily in the course of the history of English to disappear in about the eighteenth century, and that the supposed convergence of /ui/ and /ī/ in the fifteenth century is unreal. Who would dare to disagree after reading all of this? Diensberg has a partly related piece on loanword assimilation in *SAP* (1984) called 'Historical Phonology and Markedness', in which he endeavours to explain, via the problematic concept of markedness, the early modern English reflexes of Romance originals with palatal consonants and (more particularly) their associated off/onglides. Scott Allan argues in 'A Note on AYE Distribution' (*JL*) that [ʌi ~ ae] in Scots does not, after all, provide evidence for the need for extrinsic rule-ordering descriptions, and shows how a wider consideration of the facts of Aitken's Law support his view. In a further piece on modern dialect phonology, this time in *Anglia*, Rodney Sampson treats 'The "*Goat* Split": A Phonological Puzzle in

45. *Untersuchungen zur phonologischen Rezeption romanischen Lehnguts im Mittel- und Frühneuenglischen*, by Bernhard Diensberg. Tübinger Beiträge zur Linguistik 286. Narr. pp. xvii + 257. pb DM 61.

One Variety of English', the variety in question being London non-RP. This involves the complicated allophony of the modern reflexes of ME /ō/ – or rather near-allophony, because there are odd lexical exceptions to the simplest rules, yielding what appears to be a contrast between backed and unbacked diphthongs before /l/. Sampson points to the theoretically piquant fact that the most nearly descriptively adequate formal analysis involves the simultaneous application of two phonological rules which give no direct expression to the phonetic motivation of the backed diphthong.

Arne Juul and Hans Frede Nielsen publish two talks given by Daniel Jones on BBC Radio in 1949 under the title 'Our Changing Speech'[29], a brief survey of past and current changes in English pronunciation. The booklet is of interest as a period piece, for the sound of Jones's voice on the accompanying tapes, and for the memoir on Jones by Beverley Collins. Modern variable pronunciation is studied in the chapters by Cynthia Shuken and Paul A. Johnston in *Focus on: Scotland*[37].

The only piece I have noticed this year on the pronunciation of U.S. English which does not have an overtly sociolinguistic intent is David L. Shores's brief piece in *JEngL* on 'Vowels before /l/ and /r/ in the Tangier Dialect', i.e. of Tangier Island in Virginia. The phonology of non-North American overseas English is beginning to generate more interest. Roger Lass and Susan Wright write on 'The South African Chain-Shift: Order out of Chaos?' (*4ICEHL*[7]). They examine early untutored writings by South Africans of English extraction and produce evidence that the raising of front vowels, whilst being in effect a chain-shift, is in fact the result of reconciling contradictory processes endemic in the Home Counties dialects from which SA-English arose. This is historical linguistics of the highest sophistication; would it were all like this. Some substantial Australian studies are mentioned in section 4 above. Also relevant here is the essay by Charles Gilman in the collection by Ian F. Hancock[43] mentioned above.

There are two pieces this year on the morphophonemics of individual words/affixes. Robert A. Peters follows the 'Historical Development of Noun Plural -(*e*)*s*' (*JEngL*) and concludes that voicing assimilation in this suffix was a phenomenon spreading from environment to environment in John Hart's time. Kirsti Peitsärä writes 'On the Uses of the Variants for "and"' (*NM*) in the modern dialect of Suffolk, concluding that the fully reduced allomorph is characteristic of fossilized lexical expressions and conjoined nominal pairs, whilst the fully unreduced form has a rather predictable sociostylistic function. Perhaps this is the place to mention Patrick V. Stiles's paper 'The Fate of the Numeral "4" in Germanic (1)' (*NOWELE*), of which part I appeared in 1985. Stiles plots the relations among the various Germanic words for this numeral in a most painstaking way, and makes interesting speculations on some rather obscure phonological developments.

The ultra-modern techniques of Metrical Phonology are applied to three problems of earlier phases of the English language. Seiichi Suzuki examines 'The Role of Syllable Structure in Old English Poetry' (*Lingua*), where it is argued that lift-assignation is determined by the so-called 'Branching Nucleus Condition', a reformulation of traditional observations about heavy syllables. The novel contribution is in seeing intervocalic single consonants as ambisyllabic, and structures containing them as compatible with description in terms of branching nuclei; Suzuki is able to explain resolution (i.e. the state of

affairs where two syllables, the first of which is metrically light, count for a single lift) as legitimated by the fact that words such as OE *mere* count as having branching nuclei in this description. Scott Myers, in *CLS*, hacks through a forest whose floor is littered with the remains of phonological theories when he presents 'The Long and the Short of it: A Metrical Theory of English Vowel-Quality' within the framework of Elisabeth Selkirk's stress theory (cf. *YW* 65.41–2). He claims to be able to handle morphological alternations of the Great Vowel Shift type in a satisfactory way. Donka Minkova has another punnily-titled piece in *4ICEHL*[7] called 'Of Rhyme and Reason: Some Foot-Governed Quantitative Changes in English', in which she argues that the prime conditioner of Middle English open syllable lengthening is the type of foot in which the victim segments occur, and that the lengthening is a kind of compensatory one for the impending loss of certain final syllables. A marginal place in *YW* must be found for Heinz J. Giegerich's *Metrical Phonology and Phonological Structure: German and English*[46]. It presents a gridless variant of MP (i.e. one relying exclusively on tree-based analyses). It is important as the first complete book on MP of any hue. Its treatment of English as the major topic of analysis is largely, though not exclusively, confined to sentence-level patterns of accent with special attention to the rhythmic alternation of strong and weak stresses and so-called iambic reversal or the 'thirteen men' rule. For the rest, English is used as a counterpoise in analyses of German, and some striking similarities in their phonology emerge.

Prosodic matters in the narrower sense figure quite largely on the scene this year. There is a major work on intonation, as well as the abovementioned insights into matters of English pronunciation from the perspective of non-linear approaches to phonology. The major book on intonation is *Intonation and its Parts: Melody in Spoken English*[47] by the doyen of the subject, Dwight Bolinger. Bolinger is at pains to justify his long-held view that there is no clear separation of grammatical and attitudinal meaning in intonation, which he does with his usual perspicuity of style and wealth of examples. He believes that the linguistic meanings of intonation need to be anchored, to some degree, to the extralinguistic significance of metaphors involving up and down. Analysts wedded to the description of intonational contours by levels will be irritated by his insistence that differences which are both perceptible and exploited by native speakers, and which therefore differ in meaning, may nevertheless be allocated to the same basic tune. But this makes sense in the wider context of Bolinger's views on the clinal nature of prominence and melody. The book consists largely of extensive descriptive pieces on form and function in relation to both of these topics, and those descriptions suggest that Bolinger's remark that 'There are no certainties in a medium as fluid as intonation' is a cloak of modesty. But he does describe very clearly where his approach leads to indeterminacies, and the intellectual honesty of the work is very striking.

Bolinger also has a piece in *JL* entitled 'Two Views of Accent'. In this he adopts his familiar standpoint, that accent-placement is not predictable in

46. *Metrical Phonology and Phonological Structure: German and English*, by Heinz J. Giegerich. CUP. pp. x + 301. £27.50.

47. *Intonation and its Parts: Melody in Spoken English*, by Dwight Bolinger. Stanford (1985)/Arnold (1986). pp. xiii + 421. £35.

purely structural terms (and perhaps not at all). Picking on recent work by Carlos Gussenhoven, and applying his theory to English-language data, he denies that accent-placement is governed by speakers' decisions about the informational value of the various parts of his utterance, at least in the first instance, asserting instead that 'the speaker's sensation of INTEREST in what he is saying . . .' is the prime motivation, and that such interest may not strictly respect structural units. Gussenhoven defends his position in the following pages ('Two Views of Accent: A Reply'), arguing that, granting the need for an idea like Bolinger's 'highlighting', it is none the less the case that highlighting appeals to a level of structure higher than the word. Incidentally, this is an area where difficult decisions about inclusion in *YW* have to be taken; since the great bulk of work on intonation is about, or includes, English, practically any general article on the topic is a candidate for inclusion. An earlier article by Gussenhoven in *JL* for 1983 was passed over on the grounds that it appeared, on balance, to be general and theoretical; but Bolinger's response discussed here appeals so crucially to nuances of English prosody that it *eo ipso* converts Gussenhoven's earlier piece into a piece about English.

A different account of accent-placement is offered by Merle A. Horne in 'English Sentence-Stress, Grammatical Functions and Contextual Coreference' (*SL*). She predicts that, in natural discourse, the accent will fall leftwards on a hierarchy Predicate Complement > Subject > Verb if and only if the relevant element is non-coreferent with some expression in the preceding discourse. As if from a different world from all this proliferation of difficult data comes Eunice V. Pike's attempt in *Word* to present 'The Intonation of American English Simplified'. Kenneth L. Pike's long-established description of twenty contours with their attitudinal meanings is reduced, for 'acceptable unemotional English', to four basic ones with various attitudinal modifiers. A piece specifically about English is Malcah Yaeger-Dror's attempt to account for 'Intonational Prominence on Negatives in English' (*L&S*) in terms of the speaker's disagreement with him/herself or with another speaker, prominence being reduced for interactional reasons in the latter case.

The usual sprinkling of papers on spelling and punctuation is reduced to a single drop this year, though that drop is quite a substantial one. It is Noel Osselton's 'Spelling-Book Rules and the Capitalization of Nouns in the Seventeenth and Eighteenth Centuries' (*Gerritsen*[3]). He shows that what was once a stylistically variable device became swamped by the mechanical application of one variant by printers, and that it was abruptly abandoned in 1758 (±2). For strict completeness I note here the chapter by J. Derrick McClure tracing the course of 'The Debate on Scots Orthography' in *Focus on: Scotland*[37]. A tailpiece is provided by Fred C. Robinson's mischievous, and to phonologists worrying, article on 'Metathesis in the Dictionaries: A Problem for Lexicographers'[2], finding far more, and more kinds of, metathesis in manuscript variants than are generally recognized.

6. Morphology

We have a relatively small output on this topic this year once certain papers on morphophonology have been hived off to section 5. Samuel Jay Keyser and Wayne O'Neil discuss 'The Simplification of the Old English Strong Nominal Paradigms' (*4ICEHL*[7]). This is basically a theoretical article defending their

Structural Hierarchy Principle, which is a heuristic device for allomorph-selection when stem-allomorphy is in the process of being levelled. Stems containing stressed syllables with branching rhymes are preferred to non-branchers, and disyllables to monosyllables. They apply their findings to OE strong nouns and find that they can almost crush down the fourteen traditional classes to a single one showing gender-based affix-allomorphy, plus a couple of fairly straightforward phonological rules, and invite us to infer that speakers of OE used the Structural Hierarchy Principle to achieve this state. They display some nifty footwork around some apparent countercases in Middle Kentish, and finish with a few real counterexamples (*sinu, sceadu*) and a startling etymology for *denbera* 'swinepasture'. It is nevertheless quite an impressive piece of reductionism. (I have not seen the authors' *Rule Generalization and Optionality in Language Change* (Foris) on which this paper draws.) A further theoretically motivated piece in the same collection is Frans Plank's 'The Interpretation and Development of Form Alternations Conditioned across Word-Boundaries: The Case of *Wife's, Wives* and *Wives'* '. He endeavours to explain what principles permitted English to achieve levelling of allomorphy in just those environments where it did, and the argument is too dense and difficult to persuade me that any interesting generalizable principle at all was involved. A more traditionally philological piece is Alfred Bammesberger's 'Die Endung für Nom.Akk. Pl. bei ae. *U*- Stämmen' (*Anglia*). He regards the *-a* plurals as an innovation spreading from the dual form; this is of some interest as it bears on one of Keyser and O'Neil's problem cases in the article discussed above. This innovation replaces expected reflexes of **-juz*, though Bammesberger believes traces of this remain in the plural of *magu* (*mægas*). He proposes a new etymology for *nosu*, also from a dual form. The immensely productive John M. Anderson produces a paper encased within his localistic theory of case, arguing that in 'The Case System of Old English . . .' we find '. . . A Case for Non-Modularity' (*SL*). He espouses the principle that case-inflections as he defines them map one-to-one onto a subset of case- or other grammatical relations such that each case-inflection is uniquely identified by the case-relation it manifests. He argues against distinct theoretical modules for case morphology, grammatical relations, and semantic functions.

Alarik Rynell attacks a morphological problem of present-day English in 'With the Chamberses, the Chambers, the Chambers' or the Chambers's?' (*NM*). This is basically a frequency study, and he discovers the not altogether interesting fact that of the 'irregular' orthographic pluralizations of sibilant-final names the form identical to the singular is preferred. Verbs are the quarry of Hans Frede Nielsen in *JEngL*; he traces 'Tendencies in the Evolution of the Modern English Irregular Verbs' lexeme by lexeme and picks up the predominance of well-known patterns of relationship between the infinitive, preterite, and perfect participle forms. He analyses the material as exhibiting ongoing attrition, but also points to the substantial amount of irregularization that has taken place. Mary M. Heiser has conducted a conceptually related study of 'Verb Forms in the Western Reserve Area in North-Eastern Ohio' (*Orbis*, 1982) and catalogues the occurrence of nonstandard preterites in terms of their distribution according to social criteria, principally educational attainment. The most irregular verb of all is studied by Guy Bailey and Natalie Maynor in 'The Present Tense of *Be* in Southern Black Folk Speech' (*AS*), with special concentration on the highly problematical distribution of the forms in relation

to the categories of person and number, and on the relevance or otherwise of distributive aspect for the morphology of this verb.

Aimo Seppänen wonders whether 'The *Who/What* Contrast in Germanic Languages' (*ZPSK*) relates to a difference in inflection for animacy, but decides that they are lexically separate; though he believes the opposite to be true for the Swedish and German congeners.

In the sphere of lexical morphology, the bulk of the items for report are from *HSHWF*[9], and all the items in this paragraph appear therein with one clearly indicated exception. Dieter Kastovsky has an authoritative piece, 'Deverbal Nouns in Old and Modern English: From Stem-Formation to Word-Formation', on the restructuring of the system that has taken place. He gives a generous listing of suffixes involved in deverbal nouns, describing each one using semantic roles (deep cases). He attributes great importance to loss of inflections, in that OE hardly ever had bare stems as free forms, whereas ModE has one dominant stem for each verb as a derivational base (the infinitive, a free form; hence his title). 'Laȝamon's Compound Nouns and their Morphology', by Hans Sauer, is essentially a full description in the manner of Hans Marchand (cf. *YW* 50.58 (etc.)), with a brief conclusion setting Layamon in historical context as far as word-formation is concerned. Two papers this year compare and contrast the same English nominal suffixes. Elizabeth M. Riddle gives 'A Historical Perspective on the Productivity of the Suffixes *-ness* and *-ity*', in which she argues for a lack of synonymy: *-ness* means roughly 'embodied attribute or trait', *-ity* 'abstract or concrete entity'. On that basis she explains some differences in their histories and distributions, and she continues to explore at length other factors like genre. Suzanne Romaine compares their productivities in 'Variability in Word Formation Patterns and Productivity in the History of English' (*6ICHL*[8]), partly by looking at translations of Boethius' *De Consolatione Philosophiae* from various dates. The results do not appear to be surprising. Herbert Pilch tries to clarify 'The Synchrony–Diachrony Division in Word-Formation' in a theoretical piece which uses mainly English data for illustration. Pilch lists affixes by paradigm rather than by etymology (thus *wilderness* does not contain the synchronic *-ness* of *kindness*; cf. Kastovsky's piece, mentioned above). For Pilch, productivity is an either–or matter, in contrast, say, to the views expressed in Bauer's recent book on English word-formation (*YW* 64.49). Philip Baldi, Victor Broderick, and David S. Palermo tackle 'Prefixal Negation of English Adjectives: Psycholinguistic Dimensions of Productivity'. Their well-constructed experiment tested how speakers used *un-* and *in-/im-/il-/ir-*. They conclude that *un-* is the most productive negativizing prefix, that speakers do have access to, and make use of, etymological information, and that speakers have underlying IN- and observe the classical assimilation patterns in producing its surface variants. It is interesting to read this alongside Sobkowiak's article mentioned in section 5 above. Claude Guimier writes 'On the Origin of the Suffix *-ly*'. His article on the semantics of the transition from noun to suffix is couched in the (to us) unfamiliar terminology of Gustave Guillaume. Guimier argues that a meaning '*Gestalt*, form' precedes and underlies both the 'body' meaning of *līc* and its use as suffix. William C. Ritchie has an important article on 'Word-Formation, Learnèd Vocabulary and Linguistic Maturation'. It concerns theoretical matters like language acquisition which are outside our normal purview, but we mention it because its data are the now well-known

differences between simple and derived verbs as far as dative shift is concerned, thus *John (re-)boiled an egg for Mary*, OK with or without prefix, but *John (?re-)boiled Mary an egg*. I don't think Ritchie adduces any new English facts, but his conclusions in favour of a gradual and changing process of acquisition (*contra* Chomsky) are interesting and reassuring. Finally in *HSHWF*[9], Thomas Fraser's 'Etymology and the Lexical Semantics of the Old English Preverb *be-*' attempts to provide a kernel of meaning for *be-* having due consideration for its supposed double etymology in Germanic and its apparent polysemy/homonymy.

Michael R. Dressman analyses 'The Suffix *-ist*' (*AS*) as largely lexically independent of its relatives *-ize*, *-ism*; and in the same periodical A. Wayne Glowka sees in 'The Continuing Story of *-ola*' the persistence of a connotation of wholesomeness. Göran Kjellmer muses 'On the pronunciation of *sacrilegious*' (*SN*) and wonders why it doesn't have a long vowel in the stressed syllable; he concludes that it has been analogically reformed on the basis of *religious*, which gets the prize for the most obvious published deduction of 1985.

The most extensive work of the year specifically on English lexical morphology is Ilse Karius's *Die Ableitung der denominalen Verben mit Nullsuffigierung im Englischen*[48], a book about 'conversions'. There is thorough discussion of numerous subtypes of such verbs, and Karius is led to conclude that a purely linguistic analysis of them is inadequate because to understand them precisely the speaker has to draw on his/her encyclopaedic knowledge. Specifically, this is because denominal verbs only ever draw on part of the semantic range of the base noun, and which part can only ever be determined by the application of extralinguistic knowledge in the syntactic context in which the verb appears, whether the usage is a fully lexicalized one or a nonce-usage. Conversion is thus not an open and mechanically applicable lexical process. Garland Cannon has a paper on the same topic, 'Functional Shift in English' (*Lings*), giving a typology of the shifts encountered over a period of about six hundred years and assessing the place of this tactic in the strategy of lexical creation; it only has a small role to play, accounting for 4% of neologisms.

Picking books and papers which might be of specific interest to the Anglicist out of the vast array of work in general linguistics every year is a very subjective procedure. Of special interest to one of the writers was Joan L. Bybee's general work on *Morphology*[49], a quite magnificent work of synthesis in this complex area, which unusually draws together argument based on psychological as well as linguistic considerations, uses both diachronic and synchronic evidence, and taps the literature of both universals and current theoretical debate; I have commented before on the exceptionally stimulating approach and lucidity of this writer and I do not have to recant here. The book is somewhat sceptical of 'optimality' arguments in morphology and is thus an interesting antidote to Wolfgang U. Dressler's book[16] mentioned above; or vice versa! Next for attention is Bernard Comrie's book *Tense*[50], in which the

48. *Die Ableitung der denominalen Verben mit Nullsuffigierung im Englischen*, by Ilse Karius. Niemeyer. pp. x + 264. pb DM 92.

49. *Morphology: A Study of the Relation between Meaning and Form*, by Joan L. Bybee. TSLang 9. Benjamins. pp. xii + 234. hb Fl 90, $33, pb Fl 55, $20.

50. *Tense*, by Bernard Comrie. CUP. pp. x + 139. £17.50, pb £5.95.

analysis of various phenomena in English looms fairly large. Comrie attempts to sketch the direction a theoretical account of tense should take, and pays particular heed to the constraints on such a theory which are postulated in the course of his careful scrutiny of a wide range of data. *Tense* is a companion-piece to his earlier book *Aspect* in the same series. Arnold M. Zwicky writes a programmatic, theoretical piece on 'Clitics and Particles' (*Lg*), arguing that acategorical words ('particles', in one sense of the term) should be disallowed in linguistic theory: items are either clitics or they belong to one of the universal syntactic categories. Quite a few interesting observations are made – as so often – on English examples. Although psycholinguistic work is not often mentioned in these pages, I would like to draw attention to 'The Suffixing Preference: A Processing Explanation' (*Lings*), in which Anne Cutler, John A. Hawkins, and Gary Gilligan account for the unexpected preponderance of suffixation in the languages of the world by considering evidence that stems and affixes are processed separately, and that for presumably informational reasons language users prefer to process stems before affixes; this, they suggest, accounts for the preponderance of suffixation. Lastly, Wolfgang Dressler presents the burgeoning theory of Natural Morphology for inspection in a tightly-argued, very dense form ('On the Predictiveness of Natural Morphology' (*JL*)). NM is an endeavour to account for morphological processes in terms of linguistic functions and to relate the fruits of such an account to a general semiotic theory. The article has the great merit of giving considerably more substance to the notion of naturalness than can be found in other works using it and of disclaiming strict predictiveness for it.

7. Syntax

1985 has been a big year for syntax, with major works on OE, PE, and linguistic theory. Deciding what is syntactic is perhaps hardest in the case of auxiliary verbs. Treatments of auxiliary GET have seemed to fit most conveniently in section 7, as also Warner's monograph on auxiliaries, while the rather sparse material on modal verbs is as in previous years gathered in section 8. Auxiliary DO appears in both sections.

(a) Old English

Several papers delve back into syntactic prehistory. Alain Bossuyt's piece on 'The Typology of Embedded Predications and the SOV/SVO Shift in Western Germanic'[51] concentrates on the history of main clauses in OE. Bossuyt relies wholly on the data of Marian Bean (*YW* 64.52), perhaps unwisely, but he is wrong to accuse her of only counting SVO clauses as verb-third: she also counts them as possibly verb-second. Bossuyt is so wholly committed to Dik's Functional Grammar in his work that he rather neglects to assist the uninitiated.

There is a larger group within the more hi-tech Government-Binding paradigm, and we cannot avoid technicalities in discussing them. Christer Platzack's article could profitably be read first. 'A Survey of Generative Analyses of the Verb Second Phenomenon in Germanic' (*NJL*) does what it claims with admirable clarity, working from earlier transformational accounts

51. *Syntax and Pragmatics in Functional Grammar*, ed. by A. M. Bolkestein, C. de Groot, and J. L. Mackenzie. Foris. pp. xiv + 223. pb Fl 42.

to recent GB work. Its own contribution is the ploy of making COMP a case assigner. Lisa Demena Travis examines 'The Role of INFL in Word Order Change' (*4ICEHL*[7]), starting from the less formal account of Stockwell (*YW* 58.17) and offering an explanation of pristine mathematical purity. The development from Proto-Germanic to ModE is explained by a series of reanalyses whereby word order variants at S-structure, produced by the rule Move-α, become new D-structures at a later epoch. Discussion of, say, the landing-sites of INFL is necessarily so wholly internal to GB theory that assessment outside that theory is impossible.

Ans van Kemenade's analysis of 'Old English Infinitival Complements and West-Germanic V-Raising' (*4ICEHL*[7]) is consistent with her earlier work (cf. *YW* 65.47). V-Raising is a transformational union between an embedded clause and a higher clause, so that a single clause at S-structure contains two verbs in a sort of verbal group. Van Kemenade's necessarily brief discussion is confined to modal sentences in OE, Dutch, and German, and the behaviour of verb clusters in OE is seen as strong support for the hypothesis of underlying SOV order. The same hypothesis, again with a movement rule of verb-second, is defended by Susan Pintzuk and Anthony S. Kroch, intent on 'Reconciling an Exceptional Feature of Old English Clause Structure'[52]. Clauses from *Beowulf* with verb + infinitival complement provide their data, and their highly impressive analysis of word order is corroborated by a statistical analysis of metrical patterns. Willem F. Koopman also makes these assumptions in two related papers, 'The Syntax of Verb and Particle Combinations in Old English'[53] and 'Verb and Particle Combinations in Old and Middle English' (*4ICEHL*[7]). The latter is a fuller development of his ideas, a fair-minded attempt to capture the attested orders of verb, particle and other elements within a GB framework. Koopman eventually settles on a rule of leftward particle movement (conventional enough) and the possibility of verb movement to INFL and on again to COMP (stronger stuff).

Not overtly generative but nevertheless presupposing movement rules is Hans Henrich Hock's discussion of 'Pronoun Fronting and the Notion "Verb-Second" Position in *Beowulf*'[52]. Hock's contribution to the literature of verb-second concerns the **first** position which the verb would tend to follow. According to him the first element changed in the course of the OE period from being the whole fronted string to just the first NP (where 'NP' seems to cover **any** non-verbal constituent).

Ruta Nagucka offers some 'Remarks on Complementation in Old English' (*4ICEHL*[7]), critically testing Anthony Warner's methodology for tracing Latin influence in ME (*YW* 63.35) by trying a similar exercise on samples of Ælfric and *Beowulf*. Nagucka concludes that *Beowulf* does not show significantly less use of the accusative and infinitive than the apparently more Latinate Ælfrician texts. As Olga Fischer points out (*FLH*, forthcoming), her classification of GEFRIGNAN 'learn by enquiry' as a verb of knowing rather than a perception verb is responsible for the apparently high rate in *Beowulf*. Warner's methodology and results need not be rejected, therefore.

52. *Germanic Linguistics: Papers from a Symposium at the University of Chicago, April 24, 1985*, ed. by Jan Terje Faarlund. Reproduced by IULC. pp. 193. pb $12.20.

53. *Linguistics in the Netherlands 1985*, ed. by Hans Bennis and Frits Beukema. AVT Publication 1. Foris. pp. x + 234. pb Fl 38.

Half of Linnea M. Lagerquist's short piece on 'The Impersonal Verb in Context' (*4ICEHL*[7]) goes on a survey of previous work, while the rest proposes to extend the field of inquiry to semantically related **non**-impersonal verbs in OE and to discourse factors – both worthy aims. Some intriguing ideas on the reasons for Ælfric's use or non-use of *hit* with GELIMPAN and for Wulfstan's choice between nominative and non-nominative experiencers are at least sketched out. I have not seen Jun Terasawa on 'The Function of the Passive in Old English and Present-Day English' (*SELit*, 1984).

Incidentally related to OE syntax is Erica C. Garcia's 'Quantity into Quality: Synchronic Indeterminacy and Language Change' (*Lingua*). In support of an argument that frequency of items is relevant to linguistic change, she harnesses a count of third person singular pronouns in the *Anglo-Saxon Chronicle* to familiar information on case syncretism in the pronoun system.

Absolutely central to the subject is the work that rounds this subsection off, the culmination of Bruce Mitchell's long study of *Old English Syntax*[54]. It is comprehensive, reliable, and quite astonishingly well proofread: all invite favourable comparison with another great work, Visser's equally essential sourcebook (*YW* 44.57, 47.51, 50.53, 54.42). Mitchell helps the reader around **his** encyclopaedic work in various ways, for example with tables of conspectus and magnificent indexes, while his traditional terminology should make it accessible to readers of all persuasions. Some may still be daunted by his predilection for examples which defy neat classification, for quarrels with living generative grammarians and long-dead German dissertation writers, and for long expository sentences interrupted by long OE citations. One important (see some of the articles referred to above) and difficult topic, OE word order, is self-confessedly not as fully treated as almost all others. But this is to cavil at a truly valuable work of scholarship, combining remarkable knowledge both of OE syntax and, apparently, of all modern attempts to write about it. Mitchell's work, which cannot be done justice to in a short review, has already become an indispensable work of reference.

(b) Middle English

The impersonal verb continues to attract attention. Lilo Moessner writes interestingly on 'Impersonal Constructions in Early Middle English' (*SAP*, 1984). Her angle is to regard impersonality as a semantic property of pronouns rather than a syntactic property of verbs, but we must wait to see whether this can be developed beyond a largely terminological reorganization. In the same issue Jerzy Krzyszpień writes 'On the Impersonal-to-Personal Transition in English'. He takes the conventional analysis and explains the change in grammatical function of the experiencer – switching from object to subject while remaining typically in initial position – as a consequence of its retention of thematic function. 'Pragmatics in Diachronic Syntax' (*SLang*) by Jan Terje Faarlund is mostly on Scandinavian material, but English impersonals get brief mention too. All three articles were unable to take account of Fischer and van der Leek's article (*YW* 64.54).

David Denison's 'Why Old English had no Prepositional Passive' (*ES*) should now be dealt with. It mainly concerns the emergence of the

54. *Old English Syntax*, by Bruce Mitchell. Clarendon. Vol. 1, pp. lxiv + 820, £65; Vol. 2, pp. xlv + 1080, £75.

construction in the thirteenth and fourteenth centuries and thus is perhaps misleadingly titled. In it Denison concentrates on surface syntax, semantics and functional factors, also correcting some errors in previous accounts. He argues that LETEN OF 'think of, regard' has a central role in the actuation stage and gives evidence that the spread of the prepositional passive is a matter of lexical diffusion. I have not seen 'The History of the Prepositional Passive in English' (*Proceedings of the Berkeley Linguistics Society*) by Linda Thornburg.

Matsuji Tajima publishes a monograph on *The Syntactic Development of the Gerund in Middle English*[55]. This is straightforward, wholly traditional, and very useful despite being, or perhaps because it is, essentially descriptive. Tajima's corpus is wide and helpfully referenced, his research and results clearly laid out. An article by the same author on 'The Gerund in Chaucer, with Special Reference to the Development of its Verbal Character' (*Poetica* (Tokyo)), is derived from the larger study.

Tauno F. Mustanoja has a token contribution to *Gerritsen*[3] on 'Some Features of Syntax in Middle English Main Clauses', namely repetition of the subject especially in religious writing and the order of infinitive and its object. I have not been able to see Miki Takahashi's piece on 'Subjectless Infinitive Complements of Causative Verbs and Perceptive Verbs in OE and ME' (*Descriptive and Applied Linguistics*, 1984, cf. *YW* 64.60). Roman Kopytko makes 'Some Observations on the Possible Interrelationship between Synchronic and Diachronic Data in Syntactic Analysis' (*KN*). A theoretically dubious 'diachronic projection principle' is conjured up to justify the analysis, for both ME and ModE, of *I saw him work* as [NP I] [VP saw him [$\bar{s}$ [s PRO [work]]]], and there is an attempt to explain the absence ('deletion') of *to* with infinitives in perception verb complements.

Jun Terasawa argues that 'The Historical Development of the Causative Use of the Verb *Make* with an Infinitive' (*SN*) proceeded from pure causative use (2-place, like ModE CAUSE) to agentive causative (3-place, Equi, like FORCE). Eight biblical translations from West Saxon to the *NEB* are compared, in order to show that the relative proportions of causers and causees that are agentive both increase over time.

Another ME causative, DO, is often thought to be the source of the periphrastic auxiliary. In 'The Origins of Periphrastic DO: Ellegård and Visser Reconsidered' (*4ICEHL*[7]), David Denison finds problems in standard derivations from both causative and anticipative DO. He argues for causative origin but with a syntactic rather than semantic explanation, and suggests that a development from causative with overt embedded subject to causative without overt embedded subject to genuine auxiliary can be fully motivated. Other papers to be discussed below and in section 8 deal with the meaning and spread of auxiliary DO.

'The Informal English Sentence: Changes since 1450' (*Word*) is actually just a comparison by Alice H. Deakins of ten fifteenth-century letters with a comparable twentieth-century set, done quite nicely (in a tagmemic framework) but not revealing much. For example, Deakins finds great stability especially of subject, verb and object behaviour, as against detailed changes in adverbial position and the use of DO.

55. *The Syntactic Development of the Gerund in Middle English*, by Matsuji Tajima. Nan'un-do Publishing Co., Tokyo, distrib. Benjamins. pp. xii + 154. Fl 96/$35.

(c) Modern English

René Derolez looks at 'Queries and Questions' (*Gerritsen*[3]). He speculates that the now-obsolete question pattern where the word *query* or *question* introduces one of several kinds of interrogative clause may have been due in part to the pervasive use of catechistic teaching methods.

Ingrid Tieken-Boon van Ostade analyses '*Do*-Support in the Writings of Lady Mary Wortley Montagu: A Change in Progress' (*FLH*). There is interesting material to be found here, with the figures showing greatest regularization of the use of DO (towards the PE system) in more literate prose, and yet the lower classes being represented in drama as more advanced than their betters. (The percentages quoted are somewhat hyperaccurate considering the often small totals involved.) This year's offering from Fances O. Austin is 'Relative *Which* in Late 18th Century Usage: The Clift Family Correspondence' (*4ICEHL*[7]) (cf. *YW* 65.49). Her observations, often more biographical than sociolinguistic, concern the various correspondents' use of *which* with human antecedent and their choice of *wh-* or *that*. David Denison has 'Some Observations on *Being Teaching*' (*SN*), citing examples like Jane Austen's *being only acting a part* and giving references to such secondary sources as Visser. The note was prompted by two recent discussions of a structural gap in the PE verbal group, written in apparent ignorance of each other and of the history of the gap – if it was then a gap.

Ruta Nagucka argues 'For a Diachrony-in-Synchrony Analysis' (*6ICHL*[8]) of the *for-NP-to-V* construction, suggesting that it is a blend of several structures, including prepositional phrase and embedded sentence.

(d) Present-day English and Linguistic Theory

Knud Sørensen's paper on 'The Distributive Plural and its Limits' (*ES*) is a non-formal survey of the factors blocking the use of the plural in cases like *They've all got bad consciences/a bad conscience*.

Sørensen's earlier paper on cataphora (*YW* 64.55) is picked up by Norman Macleod in 'Some Further Observations on Pronominalization in English' (*ES*). This long article reinterprets Sørensen's PE examples in the light of structural factors, for example suggesting that pronominalization is more likely for an NP in a phrasal domain than for one whose direct function is clausal; this may permit a more principled explanation for some choices of cataphora over anaphora. Erik Jørgensen has a discursive critique of various authors' attempts to pin down – or alternatively to deny the existence of – a distinction in usage between the two reciprocals 'Each Other – One Another' (*ES*). His only conclusion is that Simeon Potter came closest to getting it right (cf. *YW* 34.37).

In *Ellegård/Frykman*[4] Göran Kjellmer discusses how 'A Preposition Vanishes' from, e.g., . . . *why Britain is in the state it is*, citing various analogies in explanation and mentioning neither Jespersen (who noticed the phenomenon in 1927) nor the possible significance of haplology.

Robert Lankamp and Ron Verheijen use Generalized Phrase Structure Grammar (GPSG) in their analysis of 'Adverbs in English'[53], generating adverbs fairly freely in various positions and weeding out certain occurrences with interpretative rules. Richard K. Larson has an interesting account of 'Bare-NP Adverbs' (*LingI*), the pattern seen in *I saw John that day/someplace*.

A valuable descriptive section is followed by a clear, if technical, analysis in the GB framework.

Johan van der Auwera's article, 'Relative *that* – a Centennial Dispute' (*JL*), deals with the question of whether relative *that* is a pronoun or a conjunction (or indeed something else) by a sort of dialectical process, examining in turn the arguments which have been offered one way or the other. His conclusion is, appropriately, a synthesis: relative *that* is a 'highly pronominal relativizer'. Kirsti Kekäläinen has a note in *NM* on the pronouns which begin 'Relative Clauses in the Dialect of Suffolk'. Sölve Ohlander's piece in *Ellegård/Frykman*[4], '"That's when your heartaches begin": An Outing in the Relative-Interrogative Domain', is an elaborate argument for taking the *wh*-clause in the pattern *This is what she said* as interrogative rather than relative.

Word classes enter into syntactic description, and problems encountered in assigning the correct grammatical label to individual words – here every word in the LOB Corpus – are discussed by Stig Johansson in 'Grammatical Tagging and Total Accountability' (*Ellegård/Frykman*[4]). Idioms are, of course, one problem in tagging. Peter A. Machonis has a piece called 'Transformations of Verb Particle Idioms: Passivization, Particle Movement, Dative Shift' (*AS*). In it he looks at the resistance of idioms to these familiar transformational processes and concludes that a simple linear scale of 'frozenness' doesn't work.

Most of the detailed work this year is on the behaviour of verbs. The generalization referred to in Liliane Haegeman's title, 'The *Get*-Passive and Burzio's Generalization' (*Lingua*), concerns the relationship between the thematic role of a verb's subject and case-marking of its complement. Haegeman's clearly-constructed paper offers a Government-Binding analysis in which intransitive GET is ergative, that is, in D-structure it has an empty subject position. On possessive GET (*John got a new book on linguistics*) Haegeman is rather speculative, but otherwise she successfully relates the GET-passive to other instances of copula GET and in turn to causative GET. A substantial portion of Jim Miller's book on *Semantics and Syntax*[56] is devoted to GET (see below), and H. Chr. Wekker touches on the GET-passive in 'Points of Modern English Syntax LXVII' (*ES*). Two other matters which – if anyone is concerned about – they will find get discussed by Wekker, are parasitic gaps and sex-neutral *they*.

Embedded infinitive clauses seem to want to make a comeback. Juhani Rudanko has two surveys, 'Classes of Verbs Governing Subject-Controlled Forward Equi in Present-Day English' (*ES*) and 'Towards Classifying Verbs Governing Object-Controlled Infinitival Equi in Modern English' (*SN*), each with the same layout. (The patterns are, respectively, *R. likes listing/to list them all* and *R. expects us to read it all.*) Using TG jargon but essentially giving a descriptive account, Rudanko takes the classifications in Visser and emends them to remove obsolete verbs and to bring out interconnections between (semantic) classes, and tries to find some overall semantic basis for each of his two main syntactic groupings.

There is a small dust-up between Scandinavian anglicists in *NM*. First we find Pertti S. Hietaranta, 'Raising Once More: The Requisite Evidence for *Want*', using the pattern *I don't want there to be any misunderstanding* as

56. *Semantics and Syntax: Parallels and Connections*, by J. Miller. CUP. pp. viii + 262. £25.

evidence to complete the argument of Ossi Ihalainen (*NM*, 1982) that subject-to-object raising has taken place, and citing Agatha Christie's *know . . . where she was wanted to go* as proof that WANT + infinitive **can** be passivized. Then comes Aimo Seppänen with 'Some New Non-Arguments for Subject-to-Object Raising', lucidly removing the force of two of Ihalainen's observations by providing additional data. And then Ihalainen himself replies 'On the Rising Interest in Raising: A Review of Comments on "New Evidence for Raising"', accepting one of Seppänen's points and rebutting the other. Where he rather relies on Hietaranta's *was wanted* example, I would prefer to take it with a pinch of surface analogy or serial relationship. These are intricate marshallings of data and logic, concerned more with the minutiae of English syntax than with any highly abstract theoretical issues. Bob Rigter's 'TO and PRO'[53], on the other hand, is pure GB theory.

Göran Kjellmer replies to Åge Lind's articles (*YW* 64.60) with 'Help To/Help Ø Revisited' (*ES*). Critical of the idea that detective stories are representative of present-day usage, Kjellmer instead compares the Brown and LOB corpora. He speculates on the syntactic isolation of the type *he helped distribute the envelopes*, the wide constructional variability of HELP, and its relation to modal verbs.

Evert Andersson has a substantial monograph *On Verb Complementation in Written English*[57], investigating five broad types of non-finite or verbless complement. The analysis in this doctoral dissertation is descriptive, though influenced by TG work, and makes use of a two-million-word corpus of written English, cross-classified as British or American, imaginative or informative. Andersson sets up twenty syntactico-semantic classes of matrix verb, many with subdivisions, but I was interested to find him arguing in the end for a continuum in which one class blurs into the next.

André Hantson works 'Towards an Analysis of Retroactive Gerunds'[58] in a Government-Binding study of the pattern *Your hair needs/wants/requires cutting*. John M. Dienhart and Leif Kvistgaard Jakobsen take a broadly systemic approach 'On Clauses, Syntagms, and the English Gerund' (*JEngL*), giving a useful descriptive overview of gerundial *-ing* and identifying a cline that runs from clausal (verbal role) through hybrid to syntagm (nominal role).

I have not seen a number of papers from the Japanese journal *English Linguistics* which are abstracted in *Linguistics Abstracts* 2.1.

'A Linear Approach to Coordinate Deletion' (*Lings*) continues Robert R. van Oirsouw's work on coordination, again trying to bring a number of deletion and reduction phenomena under a single rule (cf. *YW* 64.59). This time he makes use of the linear order of constituents and three crucial positions within the clause, and cites Dutch and German data as well as English. One of van Oirsouw's constructions is treated by Donna Jo Napoli in 'Verb Phrase Deletion in English: A Base-Generated Analysis' (*JL*). She is concerned with sentences of the type *I know Caspar would have been admitted, and I think Maxwell would (have (been))*. Her argument is that the final auxiliary (*would,*

57. *On Verb Complementation in Written English*, by Evert Andersson. LSE 71. Gleerup. pp. 293. pb Skr 124.

58. *Sentential Complementation: Proceedings of the International Conference Held at UFSAL, Brussels, June 1983*, ed. by W. de Geest and Y. Putseys. Foris (1984). pp. viii + 280. hb Fl 68, pb Fl 48.

have, or *been* in the example above, depending on the degree of reduction) is a pro-form rather than the survivor of deletion. Anthony Warner's monograph[59] (see below) also makes interesting observations on verb-phrase deletion (though not under that name, since he abjures deletion on theoretical principle). I note that Mark Steedman believes that a categorial grammar can handle a wide range of facts to do with 'Dependency and Coördination in the Grammar of Dutch and English' (*Lg*).

Nobuya Itagaki and Gary D. Prideaux have conducted a psycholinguistic experiment on 'Nominal Properties as Determinants of Subject Selection' (*Lingua*). Their findings for high-frequency English nouns are, predictably, that animate and especially human nouns tend to be selected as subject over concrete and even more over abstract nouns. (This ties in with Jespersen's views on the history of the impersonal construction, for instance.) For low-frequency nouns, however, **non**-human animates are more likely to be selected than any other type. The investigation deliberately excludes discourse and pragmatic factors.

Frank Parker and John Pickeral make a systematic study of the pragmatics and syntax of 'Echo Questions in English' (*AS*). Yael Ziv discusses 'Parentheticals and Functional Grammar'[51], giving a preliminary account of English data which, I'm glad to report, is well presented, and explaining the technical terminology of FG. The analysis leads to a modification of the concept of 'tail'.

Now discourse matters. Libuše Dušková contrasts 'The Position of the Rheme in English and Czech Sentences as Constituents of a Text' (*PP*). In both languages it comes prototypically at the end of its clause, and in English it occurs there some 50% of the time. Larry B. and Linda K. Jones look at the 'Discourse Functions of Five English Sentence Types' (*Word*). They regard one functional class (clefts, pseudo-clefts, rhetorical questions) as highlighting theme in discourse, the other (extraposition sentences and sentences with sentential adverbs) as often marking author comments.

Sandra A. Thompson shows, with typical originality, that two sorts of purpose clause behave quite differently despite similar internal constitutions ('Grammar and Written Discourse: Initial vs. Final Purpose Clauses in English' (*Text*)). In order to state a problem relevant to the preceding discourse, a writer may use the initial type, which in turn may have many following clauses in its scope, whereas the final type has only its immediately preceding main clause in its scope and is used to carry out a semantic rather than textual function.

In *Ellegård/Frykman*[4] Magnus Ljung writes about 'Ouch!' and similar exclamations. Karin Aijmer in the same volume surveys the uses of 'Just' in *A Corpus of English Conversation* (*YW* 61.50), and several other papers address problems of conversational organization. Jens Allwood looks at relevance, Erland Hjelmquist at characteristics of dialogues, and Jan Svartvik and Anna-Brita Stenström at kinds of pause and filler.

An often-used and often-studied filler comes up again (cf. *YW* 64.61) in Deborah Schiffrin's 'Conversational Coherence: The Role of *well*' (*Lg*). She studies the discourse marking role of *well* in a corpus of interviews, treating it as one means whereby participants keep a discourse coherent. Coherence in

59. *The Structuring of English Auxiliaries: A Phrase Structure Grammar*, by Anthony Warner. IULC. pp. 92. pb $6.95.

the written English especially of Scandinavian students comes under scrutiny in a slim volume edited by Nils Erik Enkvist, *Coherence and Composition*[60]. Their problems with English concord are the subject of Ulla Thagg Fisher's doctoral thesis[61]. Concord is one of various sources of deviation listed by Anju Sahgal and R. K. Agnihotri in 'Syntax – The Common Bond. Acceptability of Syntactic Deviances in Indian English' (*EWW*), after which they draw up a hierarchy of acceptability to educated Indian speakers.

There are several works this year which tackle large parts of English syntax. The biggest, of course, covering more or less every topic, is *A Comprehensive Grammar of the English Language*[62] by Randolph Quirk and his collaborators, the culmination of a series of grammars whose first member, *A Grammar of Contemporary English* ('*GCE*', *YW* 53.62), was about half the size of this replacement. Users of *GCE* will recognize the style of approach, several of the chapter headings, and much of the detail, but the layout is not altogether comparable, as both contents and structure have been reworked. Improvements are evident throughout, especially in breadth and systematicness of coverage. A good example is the more than fifteen large pages on 'Irregular sentences' and 'Nonsentences', compared with *GCE*'s four on 'Formulaic utterances, greetings, etc'. The confused section on multi-word verbs in *GCE*, already clarified in intervening works by the Quirk team, is now – dare I say it? – wholly acceptable (cf. thesis and paper by Denison, *YW* 65.49!). There is a substantial chapter on the now-important area of textual organization. The book will need (and get) years of constant use to reveal all its strengths and any weaknesses, but that it will become the standard grammar of English seems assured – and deserved.

A Modern Course in English Syntax[63] by Herman Wekker and Liliane Haegeman is emphatically text rather than reference book. Students are led (with their hands very firmly held) through quite a good range of English data, many of the descriptive devices of current Chomskian syntax being introduced on the way. The emphasis definitely shifts from the understanding of English to the understanding of Chomsky in *A Government and Binding Approach to English Sentence Structure*[64] by Bob Rigter and Frits Beukema. Theirs is a demanding textbook on linguistic theory. As far as English is concerned, their analysis finds 'small clauses' under every bed.

Basil Cottle's *The Language of Literature*[65] is for a general audience which likes to be told what's what. A desultory historical survey of the grammar of

60. *Coherence and Composition: A Symposium*, ed. by Nils Erik Enkvist. Åbo. pp. 134. pb.

61. *The Sweet Sound of Concord: A Study of Swedish Learners' Concord Problems in English*, by Ulla Thagg Fisher. LSE 73. Gleerup. pp. xi + 212. pb.

62. *A Comprehensive Grammar of the English Language*, by Randolph Quirk, Sidney Greenbaum, Geoffrey Leech and Jan Svartvik; index by David Crystal. Longman. pp. x + 1779. £42.50.

63. *A Modern Course in English Syntax*, by Herman Wekker and Liliane Haegeman. CH. pp. 202. hb £17.95, pb £8.95.

64. *A Government and Binding Approach to English Sentence Structure: First Explorations in English Syntax, Part 2*, by Bob Rigter and Frits Beukema. Van Walraven, Apeldoorn. pp. 200. pb Fl 29.50.

65. *The Language of Literature: English Grammar in Action*, by Basil Cottle. Macmillan. pp. 158. hb £16, pb £5.95.

literary English leads to chapters on the present states of English grammar and syntax (note the sense of *grammar*) in which Cottle can indulge his prejudices to the full, not always even with philological accuracy. (*If I'd've known*, for example, may be a nasty idiom but it isn't a new one.)

Jim Miller sketches out a localist theory of *Semantics and Syntax*[56], fleshing it out somewhat by working through verb morphology, particles and verb-particle combinations, GET, and parts of speech, mainly with data from English. Miller quietly demolishes many of the premises of the Chomskian school to leave a simple phrase structure grammar with dependencies stated; the boundary between syntax and semantics is drawn in a different place too. Miller's book may be compared with one missed last year, *Locality in Linguistic Theory*[66] by Peter W. Culicover and Wendy K. Wilkins. The latter is essentially an adaptation of the Chomskian framework which sticks to analysis of the topics traditionally covered by TG grammarians. The real heart of the book, however, is the theory of learnability, and that is what the second half is devoted to. (N.B. locality is a purely syntactic notion, unlike localism.)

A slim monograph of considerable weight is *The Structuring of English Auxiliaries*[59] by Anthony Warner, an analysis developed from Gazdar, Pullum, and Sag's (*YW* 63.37) which impresses both by its painstaking concern for the niceties of English verbal usage (and dialectal variation) and by its formal precision. Warner's approach is essentially morpho-syntactic and is more explicit than Falk's semantically motivated account (*YW* 65.52). Besides covering a wide range of data with some elegance, it gives useful insight into the syntactic mechanisms of GPSG.

That leads us naturally to the begetters of *Generalized Phrase Structure Grammar*[17] themselves, Gerald Gazdar and his collaborators, whose long-awaited textbook finally appeared in 1985. It is hard going (though less so than Chomsky's writing), concerned with modelling the syntax and semantics of isolated sentences by means of a non-transformational generative grammar. Its abstraction partly derives from GPSG's use of 'metarules' to generate the actual rules of the grammar (which in turn generate the sentences). The development is orderly if closely argued, and the somewhat forbidding formalism demands to be worked through systematically. The serious student of English language should take note of it, not just because its own examples are almost exclusively drawn from English, but because an increasing amount of GPSG-based work is coming out – though still outnumbered by work in the Chomskian varieties of generative grammar – and this is (or was then) the Authorized Version of the theory. GPSG looms large in a special issue of *Lings* on *Computational Tools for Doing Linguistics*, edited by Gazdar.

Michael Halliday has written *An Introduction to Functional Grammar*[18], a serious linguistic work which doesn't fight shy of literature, child language, even nursery rhymes. The book defies the usual pigeon-holing: it is both an outline of a linguistic theory and a guide to the detailed analysis of English texts, concerned with the grammar of discourse and the grammar of the clause, fully involved in real-life uses of language and insistent on the need for generative grammar. Familiar Hallidayan themes like transitivity and coherence get an airing here, and children's acquisition of language is frequently

66. *Locality in Linguistic Theory*, by Peter W. Culicover and Wendy K. Wilkins. Academic (1984). pp. viii + 276. £39.

brought into the argument. When opened at almost any point, it is comprehensible, enlightening, often thought-provoking: a rich book. It and the textbook by Gazdar *et al.* are almost from different universes, yet both are of major importance.

As last year, let Richard Hudson have the final word. 'The Limits of Subcategorization' (*LA*) poses a surprising problem for most formal models of language – apart, it seems, from Hudson's own Word Grammar (*YW* 65.54). How does linguistic theory cope with the fact that certain verbs appear to subcategorize for extralinguistic noises, as in *The car engine went [brmbrm] and we were off*? (And how, I wonder, would Johansson tag a written representation of such noises? – see above.) Hudson rather enjoys going [raspberry], but his question is a good one.

8. Vocabulary and Semantics

It has been a good year for diachronic word studies, but only moderately productive for studies of specific periods other than OE. Studies of the tense and aspect systems of English continue to proliferate. Several of the items to be discussed below come from collections mentioned in section 2.

(a) Old English

It will be best to start with the major collection, *Problems of Old English Lexicography*[2]. The contents include the following general items, of obvious relevance to the scholars who will produce the Toronto *Dictionary of Old English* but often of direct interest to the rest of us. Ashley Crandell Amos and Antonette diPaolo Healey report on 'The Dictionary of Old English: The Letter "D"', the first letter to reach near-completion in draft form. Differences from previous dictionaries are noted, and there are a dozen sample entries.

Sharon Butler and Bruce Mitchell discuss 'Some Lexicographical Problems Posed by Old English Grammar Words', that is, the high-frequency function words like prepositions and (potential) auxiliary verbs. The problems have been aired elsewhere in *Old English Syntax*[54] or other publications by Mitchell, but they give point to some interesting material on the *DOE*'s method of sorting occurrences of such words, and in particular their coverage of (GE)DON (relevant to the origins of the DO-periphrasis).

T. F. Hoad has an important piece on 'The Reconstruction of Unattested Old English Lexical Items', arguing that the OE written record is so much less complete than the PE that reconstructed forms must be made use of. Some of the diffieulties are illustrated by means of specific items like **cape* 'kind of cloak', **leofman* 'beloved person, ?paramour'. E. G. Stanley considers 'The Treatment of Late, Badly Transmitted and Spurious Old English in a Dictionary of that Language', throwing a wide range of evidence into the discussion. Hans Sauer writes on 'Die Darstellung von Komposita in altenglischen Wörterbüchern', concluding his long theoretical discussion of how an OE dictionary should treat compounds with a generous selection of draft entries (in English). This too is a substantial contribution. Roland Torkar deals with 'Zehn altenglische "Ghost-Words"'.

Helmut Gneuss, referring to his earlier article on loanwords (*YW* 64.63),

now tackles a specific lexical field in 'Linguistic Borrowing and Old English Lexicography: Old English Terms for the Books of the Liturgy'. There are detailed observations of some intricacy, tempered with recognition of the real-world limitations of dictionary-writing. A lexical field of perhaps greater intrinsic interest, and also showing much Latin influence, is competently handled by Janet Bately, 'On some Words for Time in Old English Literature'. Two workers on the *Historical Thesaurus of English* give interesting reports on their work. Günter Kotzor braves 'Wind and Weather: Semantic Analysis and the Classification of Old English Lexemes', while 'Some Problems of a Thesaurus Maker' concern Jane Roberts's work on the OE portion of English vocabulary. A classified listing of words to do with death concludes this piece. Elsewhere the same author passes over to 'A Preliminary Heaven Index for Old English' (*LeedsSE*). Here we may note that in 'Historical Thesaurus of English: Annual Report 1985' (*OENews*), M. L. Samuels envisages completion of the thesaurus of **Old** English by 1986.

Returning to the Bammesberger collection[2] we find Franz Wenisch's paper, entitled '*(ge)fægnian*: Zur dialektalen Verbreitung eines altenglischen Wortes'. Wenisch painstakingly confirms the (West) Saxon origins of the verb. Other contributions come closer to textual studies, though none is out of place in the volume. I deal with them summarily. C. J. E. Ball worries over 'Homonymy and Polysemy in Old English: A Problem for Lexicographers', taking his few examples mostly from familiar poetic texts and contributing to the interpretation of the poems. Peter Bierbaumer offers 'Research into Old English Glosses: A Critical Survey', not so much critical as downright testy. René Derolez contributes 'Aldhelm and the Lexicographer', Michael Korhammer 'Viking Seafaring and the Meaning of Ohthere's *ambyrne wind*', and Hans Schabram 'Ae. *smylting* "electrum": Polysemie Lat. Wörter als Problem der ae. Lexikographie'. In '*Gerefa*: Some Problems of Meaning', R. T. Page reveals a wide range of lexicographical problems in a short text. (Words for tools and implements in *Gerefa* are discussed by Christine E. Fell in 'Some Domestic Problems' (*LeedsSE*).)

Rather different from the other contributions is H. Joachim Neuhaus on 'Design Options for a Lexical Database of Old English', which is mostly about transliteration of symbols and digital typography. (A stream of articles in *OENews* on computers, to which I confess adding my pennyworth, also touches on the latter point, and note too 'The Systematic Representation of Early Manuscripts in Computer Form: A Proposal' by Mary-Jo Arn in *Gerritsen*[3]). Bammesberger's collection[2] is completed by Petra Herzog's essential 'Index Verborum'.

For 'The Lexicological Analysis of Older Stages of Languages' (*HSHWF*[9]), Jürgen Strauss suggests that we look for the prototypical conditions of usage of a given word. The examples come from OE poetry but in what is a short paper are no more than sketched in. An interesting exercise is mounted by Louis Goossens: 'Framing the Linguistic Action Scene in Old and Present-Day English: OE *CWEÞAN, SECGAN, SP(R)ECAN* and Present-Day English *SPEAK, TALK, SAY* and *TELL* Compared' (*6ICHL*[8]). Goossens brings out the differences in argument structure and pragmatics among the most important 'linguistic action verbs', showing that the OE verbs are less differentiated and less specific than their PE counterparts. Matti Rissanen discusses the 'Expression of Exclusiveness in Old English and the Development of the

Adverb *only*' (*4ICEHL*[7]), rejecting an (exclusive) derivation of adverbial *only* from *anlich(e)/ænlich(e)* and suggesting instead an adverbialization of *ana/ane* as the main source.

Even though we could have put them in our syntax section, let us consider here two related articles by Ekkehard König, 'Where do Concessives Come from? On the Development of Concessive Connectives' (*HSHWF*[9]) and 'On the History of Concessive Connectives in English: Diachronic and Synchronic Evidence' (*Lingua*). These give a careful discussion of the semantics of concessives, with some cross-linguistic comparison, leading to the claims that there are four fairly general semantic/pragmatic sources of concessives and that concessives proper (as opposed to concessive conditionals) did not exist in OE. The former piece adds a section on PE *anyway*. For convenience I mention here Wolf-Peter Funk's article 'On a Semantic Typology of Conditional Sentences' (*FolL*), which makes comparisons between English and other languages.

Amongst this year's small items are the 'Germanische Kleinigkeiten' (*IF*) of Christian Peters. One of them is a new etymology for *thin*, Gmc. **þunnjaz*. Also in *IF* T. L. Markey returns to his earlier theme of disafforestation in 'Anglo-Norse *thwaite* "clearing", Engl. *whittle*, and German *stossen*', deriving these words from a common root **(s)twéd-*, and Claus-Dieter Wetzel debates whether 'Ae. *īsīðes*' is a ghost, finally accepting *man īsīðes* in the *Institutes of Polity* as *lectio difficilior*. Klaus Dietz points out the problems with equating 'Ae. *tasol – te(o)sol* "Würfel"' (*Anglia*); *tasol* is derived from Latin *tāxillus* 'lottery stick' in its vulgar form, not *tessera* 'mosaic cube', says Dietz with conviction. For 'The Scottish Adjective *Eldritch*: A Proposed Etymology' (*NM*), Martin Puhvel tentatively suggests OE **ælrīce/elrīce*. Eric P. Hamp discusses 'German *Bein*, Old English *bān*; Slavic *kostь*' and 'OED Suppl. *dreck*' (*NOWELE*), and Alfred Bammesberger 'Old High German *Breton* and Old English *(A)bre(o)dwian*' (*GL*). R. I. Page hazards guesses about 'Two Problematic Old English Words' (*LeedsSE*): that **byrding* (two occurrences) might be 'braiding, tablet-weaving' and that **mexscofl* (one) might be 'mash-shovel'. E. G. Stanley recants on his former analysis of *Matt(Li)* 13.44 in 'OE *tō-gedēgled*: A Ghostword' (*N&Q*), now regarding *tō* as a postposed preposition and not a prefix.

Thomas Fraser's question, 'Did Old English Have a Middle Voice?' (*6ICHL*[8]), concerns a concept of middle voice which allows it to be expressed by the progressive or -- centrally for Fraser – by verbal prefixes, though his conclusion is that it was not grammaticized in OE but was a temporary lexical usage. The same author gives a careful analysis, in the Guillaumean theory, of 'Etymology and the Lexical Semantics of the Old English Preverb *be*' (*HSHWF*[9]). Laurel J. Brinton writes on 'Iconicity and Semantic Change: Old English Verbal Prefixes' (*ABäG*). Her excellent account of the perfective prefixes argues that the development of goal meaning from a spatial meaning is better regarded as a matter of structural iconicity than the result of metaphor or bleaching. She gives a similar explanation for semantic changes in aspectual verbs like BEGIN, SIT, LEAVE OFF ('From Verb to Aspectualizer: The Semantics of Grammaticalization'[52]). One functional replacement of verbal prefixes is the particle of the phrasal verb. David Denison examines 'The Origins of Completive *up* in English' (*NM*). His detailed history of the usage seen in (say) USE UP, regarded as a microcosm of the now-important phrasal verb system,

claims to show that it results from a confluence of Scandinavian influence and internal functional factors.

(b) Middle English

The *MED*[67] continues to make quiet progress. By the end of 1985 it was to be found in the middle of *robbing(e.*

In 'Social Terms and Social Reality' (*FLH*), Kathleen Dahlgren analyses some changes in Anglo-Saxon social terms (*ceorl, þegn, cyning*) and the reasons for borrowing (*barun*) or not borrowing (*vilain*) from French. A very similar problem is attacked by Bernhard Diensberg. Using a componential analysis of 'The Lexical Fields *Boy/Girl – Servant – Child* in Middle English' (*NM*), Diensberg argues that *knaue* was replaced by *boie* because *knaue* was polysemous. For a related field see also Beat Glauser's article, discussed below. Leonhard Lipka includes what he calls 'inferential features' in his componential analyses in order to deal, *inter alia*, with fuzziness and change of meaning. His paper on 'Inferential Features in Historical Semantics' (*HSHWF*[9]) – that is, features which are optional, contextually bound, and cover properties usually associated with a referent – makes generally careful observations on the history of various English words, though the discussion of STARVE does not mention Samuels's ideas on phonaesthetic factors (cf. *YW* 53.45).

Elizabeth Closs Traugott's research on semantic change bears fruit in several articles. 'From Opposition to Iteration: A Study in Semantic Change' (*SLang*) deals with ME meanings of *again*. She suggests that the changes direction → opposition → return → abstract return → iterativity are cross-linguistically common and can be partly explained by principles of asymmetry (to do with our perception of spatiality) and cohesion (of text). The article, though interesting, promises more than it delivers. The same two iconic principles reappear in 'Confrontation and Association' (*6ICHL*[8]), where she defends a functional explanation of the replacement of *mid* by *with* and the development of *with* from direction to opposition to association. I have been unable to see her article 'On Regularity in Semantic Change' (*JLS*).

Wolf-Dietrich Bald writes 'On the Diachrony of English Linking Verbs' (*Gerritsen*[3]), that is, verbs like FALL which can have a change-of-state meaning (as in FALL *ill*). He gathers some interesting material on the distribution of linking verbs and the relative importance for each one of linking and other uses in the period from ME to PE.

Tamotsu Matsunami studies 'The Middle English Verbs of Motion' (*Poetica* (Tokyo)) – especially those whose etymological meaning is other than (pure) motion – taking NIMEN as a case study, then giving a checklist of derivative verbs of motion, finally generalizing about the semantic and functional processes involved. Herbert Schendl's field is much more limited. In 'Middle English *lenden*: "To place" or not "to place"?' (*WBEP*) he argues that *lent* in *Sir Eglamour* 852 means 'send' (i.e. 'cause to go to') and *lænde* in Layamon's *Brut* A 996, 998 means 'give land'; *MED*'s grouping of both under 'place' is claimed to be unsupported. In a quite different field, Patrick V. Stiles makes a

67. *Middle English Dictionary*, parts *P.8, Q, R.1* and *Supplement 1* to *Plan and Bibliography* (1954), parts *R.2–R.5*. Editor-in-Chief Robert E. Lewis, Review Editor John Reidy. UMich (1984, 1985).

pleasing case for 'eME (AB) *wes*: A Reflex of IE **wes-* "to pasture, tend (livestock)"?' (*ZVS*). The puzzling first element in the alliterative pair *wes & wiste* (*St. Margaret*, 2x) might well, he argues, be a reflex of an IE verb otherwise only indirectly represented in Germanic.

More small contributions are Leena Löfstedt's analysis of alternative etymologies for *fee* in 'Études de linguistique juridique III' (*NM*); V. P. McCarren's 'ME *Plaunting*, Latin *Plantarium*' (= 'rooting', *MÆ*); and 'An Etymology of the Middle English *Coise*' (*ELN*) in Gower's *Tale of Florent* offered by Judith Davis Shaw: OF *coi* 'what'.

(c) Modern English

Terttu Nevalainen's article is called 'Lexical Variation of EModE Exclusive Adverbs: Style Switching or a Change in Progress?' (*4ICEHL*[7]). In contrast to the mere three choices thrown up by Rissanen's study of OE (mentioned above), she has a long list of items (e.g. *just, merely, purely*) and furthermore a large, stylistically homogeneous corpus, so quantitative methods are most promising. However, the corpus only allows her to study in detail the main alternatives, *but* and *only*. She finds that the differences in distribution best fit an incipient lexical redistribution (ultimately to lead to the obsolescence of adverbial *but*) and give little support to a hypothesis of style switching.

Here we can put some studies on the spread and regulation of auxiliary DO. Dieter Stein's investigation of 'Stylistic Aspects of Syntactic Change' (*FLH*) finds surprisingly little stylistic variation in the use of interrogative DO in early ModE. Thomas Frank finds evidence of competing rules in his statistical analysis, 'The Rise of Do-Support in Early Modern English' (*RCEI*). Edwin Battistella's piece is entitled 'Markedness Isomorphism as a Goal of Language Change: The Spread of Periphrastic *Do* in English' (*Lingua*). The data are familiar, the analysis is old-fashioned, standard-theory TG, and the thrust of the argument is that ±markedness in syntax (in a Jakobsonian sense) tends to align itself with ±markedness in semantics. John M. Penhallurick approaches 'The Semantics of Auxiliary *do*' (*SLang*) from the Bolingerian position that DO is unlikely to be wholly empty of meaning. He suggests that it means 'occurrence questioned'. Thus DO is essentially modal in its semantics and is at least not inappropriate in questions, negatives, emphatic affirmatives and imperatives. A brief historical coda proposes that the fixing of subject–verb order in ME led to problems with questions and other fronted-verb constructions – problems solved by the creation of an auxiliary out of lexical DO because the 'activity' meaning was suitably imprecise; later the choice of DO was interpreted as meaning**ful**, therefore modal.

Matti Rissanen uses texts that reflect or record spoken language to argue that DO is largely motivated by emotion, emphasis, and euphony, and thus is not of literary origin ('Periphrastic *Do* in Affirmative Statements in Early American English' (*JEngL*)). I can't follow him in his belief that the **origins** of periphrastic DO and emphatic DO are inseparable, but the early occurrences of DO + infinitive analysed in my paper (section 7 above) may well reflect quite different functional motivations from the auxiliary DO in his, rather later, material. Dieter Stein, for instance, vaguely supports emphasis as a basic meaning of DO at around that date. In a second article of his, 'Discourse Markers in Early Modern English' (*4ICEHL*[7]), Stein sees the use or non-use of DO and the choice between 3 sg. *-th* and *-s* as performing discourse functions

which vary with the text under scrutiny, depending, *inter alia*, on which variant is the unmarked one. Stein finds that the use of the DO-periphrasis tends to cluster at 'peaks', pivotal points in the narrative. Similar ideas are developed at greater length in his book on *Natürlicher syntaktischer Sprachwandel*[68], where the history of the subjunctive is also brought into the discussion and the covariance of several factors is analysed. Stein thus takes a novel line on several well-studied questions in the history of English: the rise of interrogative DO, the fall of the subjunctive, the replacement of *-th* by *-s*. His demanding book, which dwells at length on theoretical issues in historical linguistics, should repay study.

As the song has it, 'one man's ceiling is another man's floor'. In 'A Short Essay on Semantic Duality' (*TYDS*) François Chevillet explains how apparently contradictory meanings can develop in words like *floor, ceiling, ditch, dike, learn, owe*. Adrienne Lehrer looks at 'The Influence of Semantic Fields on Semantic Change' (*HSHWF*[9]). Her examples of parallel changes cover the fields of animal metaphors, gambling terms (a brief fling), and dimensional adjectives applied to the taste of wine, and are plausible rather than overwhelmingly convincing. Beat Glauser's 'BOYS and GIRLS, SONS and DAUGHTERS: The Evidence of the Survey of English Dialects (SED)' (*EWW*) makes interesting use of a small semantic field in analysing the co-occurrence patterns of the words for male and female children. Teresa Fanego writes 'Notas en torno a las innovaciones léxicas en la obra de Christopher Marlowe' (*RCEI*). Amongst the gleanings in *N&Q* for the *OED* are: Mats Rydén, 'Antedatings and Additions for *OED* from *The Vertuose Boke of Distyllacyon of the Waters of All Maner of Herbes* (1527)'; Roland Hall, 'Some Seventeenth-Century Antedatings of *OED* from Charleton'; Fred R. Shapiro, '*Scotticism*', 'Poe's Early Usage of the Word *linguistic*' and 'Neologisms in Coleridge's *Notebooks*'; Herbert G. Klein, 'An Early Occurrence of the Expression *to have anger*'. The last-named, not in *OED*, means 'draw anger on oneself' and is found in *Pride and Prejudice* and *Pamela*, both times in informal letters. Edward W. Pitcher has discovered 'Mother Carey's Chickens: The First Use in Colonial America?' (*AN&Q*). David Norton deals with 'The Bible as a Reviver of Words: The Evidence of Anthony Purver, a Mid-Eighteenth-Century Critic of the English of the King James Bible' (*NM*), finding that some of Purver's judgements have themselves become obsolete.

The journal *AS* continues to provide readable little word-stories, some at greater length than seems necessary. The useful series 'Among the New Words' is compiled, presumably for the last time, by Mary Gray Porter and the late I. Willis Russell, fifty-two years after Russell's first contribution to *AS*. Fred R. Shapiro offers 'Historical Notes on the Vocabulary of the Women's Movement', which someone with a sense of humour has followed with Thomas E. Murray's 'The Language of Singles Bars'. They have had the sense to put Richard A. Spears, 'On the Etymology of *dike*', in a different part. Elsewhere Shapiro pops up yet again with 'More on the Tennis Seed', and Murray with 'The Words of Scrabble'.

68. *Natürlicher syntaktischer Sprachwandel: Untersuchungen zur Entstehung der englischen do-Periphrase in Fragen*. Tuduv. pp. 381. pb DM 58.80.

(d) Present-day English and linguistic theory

Alan R. Slotkin writes on '*Absent* "Without": Adjective, Participle, or Preposition?'(*AS*). Absent any familiarity with this new, American locution, I was interested to learn of it. Charles Barber updates his book (*YW* 45.43) in 'Linguistic Change in Present-Day English: Some Afterthoughts' (*Ellegård/Frykman*[4]), covering counterfactual *may have* (less censoriously than the new Quirk grammar[62]) and adding lists of items on phonology, word-formation, and semantics. John Silverlight publishes a collection of his newspaper articles on *Words*[69], in the Philip Howard mould and readable enough. Although Raymond W. Gibbs, Jr and Annette Nagaoka are 'Getting the Hang of American Slang' (*L&S*), they have the psycholinguistically interesting purpose of showing that slang metaphors are processed more quickly than their literal homophones.

Now three very different studies of particular lexical items, respectively generative, anecdotal, and systematic. In 'Believing and Intending: Two Sides of the Same Coin' (*LingI*), Ray Jackendoff takes two meanings of CONVINCE (and synonymous verbs), seen in *B convinced A that the sky is green* and *B convinced A to give up linguistics*, and tries to give them a single lexical entry. Alarik Rynell writes 'On the Confusion between *lay* and *lie*' (*MSpr*), giving a brief historical introduction and then an annotated selection of examples come across in apparently random reading. Y. B. Olsson's piece is called 'The Major Lexeme "Admire": A Study in Lexicon and Grammar' (*NM*). This is a re-organization (and occasionally re-interpretation) of material scattered and repeated amongst twenty different *OED* entries with the lexical base ADMIRE, done in order to focus on the boundary between lexical and grammatical facts and to suggest more efficient ways of presenting such information.

Thus we move on to the theory and assessment of dictionary-making, a major growth area (cf. *YW* 65.56). Ewald Standop examines English dictionaries under his magnifying glass[70], collecting together a number of reviews to offer brief, practical assessments of all sorts of dictionary, from thesaurus to idiom to bilingual, and including all the major one-volume dictionaries. A final chapter offers more general thoughts on the subject. W. F. H. Nicolaisen checks the treatment of possible proper names from *Chablis* to *Chippendale* in five modern dictionaries (*Gerritsen*[3]). Erik Akkerman, Pieter Masereeuw, and Willem Meijs offer their thoughts on *Designing a Computerized Lexicon*[71]. This report on the first of three years' work compares the *Oxford Advanced Learner's Dictionary* and the *Longman Dictionary of Contemporary English* as suitable input for their project. (Both are available in machine-readable form.) The latter comes out as far more consistent for the purposes of computerization – though the authors are wrong to blame the former for not labelling BE and HAVE as anomalous finites. They aren't. Edmund Weiner has two pieces entitled 'The New Oxford English Dictionary'. A short one in *ALLC Bulletin* gives a provisional and preliminary description of the

69. *Words*, by John Silverlight. Macmillan/*The Observer*. pp. vii + 107. hb £17.50, pb £6.95.

70. *Englische Wörterbücher unter der Lupe*, by Ewald Standop. Lexicographica, Series Maior 2. Niemeyer. pp. vii + 110. pb DM 32.

71. *Designing a Computerized Lexicon for Linguistic Purposes*, by Erik Akkerman, Pieter Masereeuw, and Willem Meijs. ASCOT Report 1. Rodopi. pp. 80. pb Fl 25.

computerization of the *OED* and the formation of a database. The rather longer one in *JEngL* goes on to discuss aspects relevant to English language studies. Manfred Görlach surveys thirteen dictionaries from Britain and other outposts of English and gives us his views on 'Lexicographical Problems of New Englishes and English-Related Pidgin and Creole Languages' (*EWW*). I have not been able to see various articles on 'Advances in Lexicography' in *PIL*.

Jan Rusiecki analyses *Adjectives and Comparison in English*[72] in a pleasingly written book. Rusiecki's treatment of the semantics of gradable adjectives is systematic and lucid, making frequent use of elicitation tests to ensure that theory and reality remain in sight of each other. Adrienne Lehrer covers similar territory in a good article on 'Markedness and Antonymy' (*JL*); she treats only gradable antonyms. 'Absolute vs. Relative Comparison: Typology and Development' (*6ICHL*[8]), by T. L. Markey, is a cross-linguistic survey with brief comments on English *rather*. Beatrice Warren's 'Making Sense of Making Senses' (*Ellegård/Frykman*[4]) is about paraphrasing novel senses of a composite or derived word, and in particular which covert elements of meaning (cf. her book, *Classifying Adjectives, YW* 65.57) need to appear in the paraphrases.

Eugenius M. Uhlenbeck contributes 'John opened the door with the key: Some Remarks on Case, Semantic Role and Word Meaning' (*Winter*[5]). These are sage observations on weaknesses of sentence grammar generally and TG and case grammar in particular, with a general cynicism about the value of Charles Fillmore's work (on which cf. *YW* 49.35 and the work of John Anderson noted above). I don't know what to make of 'Lexical and Syntactic Semantics in Historical Aspect' (*HSHWF*[9]) by Anatolij M. Mukhin, which is on semantically related sets of English verbs (and verb–noun pairs) and their selection or not of a preposition, with members of a set often behaving similarly. Some examples are of doubtful idiomaticity, and there seems to be little of substance in this programmatic article.

Henryk Kałuża's title is a quotation, 'English has Two Tenses ...' (*KN*), which Kałuża complains about and crisply rejects. For him, future and perfect (but not progressive) must be treated as part of the English tense system, so that, as he states with utter conviction, English has not two but *eight* tenses. Eva Edgren offers 'The Progressive in English: Another New Approach' (*SL*). She sees 'temporary relevance' as the common denominator of all uses of the progressive, subdividing her examples into medial (i.e. simultaneous with the action of a non-progressive clause), retrospective, and anticipatory. Kazuo Kato gives a descriptive account of '*The First Time* and Various Tense Forms' (*JEngL*).

Three books tackle larger issues in the realm of tense and aspect. Carl Bache makes a careful study of *Verbal Aspect*[73] based on the use of that term in Russian linguistics, distinguishing it from *Aktionsart* and from tense and formulating a metalanguage for discussing such matters. The question of Part II, 'Aspect in English?', is asked of a corpus culled from novels and elsewhere

72. *Adjectives and Comparison in English: A Semantic Study*, by Jan Rusiecki. Longman. pp. xiv + 206. pb £6.95.

73. *Verbal Aspect: A General Theory and its Application to Present-Day English*, by Carl Bache. Odense Studies in English 8. OdenseU. pp. vi + 337. pb Dkr 130 + postage.

and gets the carefully justified answers: Yes for the progressive; No for the perfect. Östen Dahl also worries over the methodology involved in investigating *Tense and Aspect Systems*[74], though his purposes are more general and typological than Bache's. Dahl sets up a database of some sixty-four languages and interrogates that, producing interesting observations on such matters as the difference between perfect and perfective, and coming up with a conspectus of the tense-mood-aspect categories which are used in (his sample of) the world's languages. Bernard Comrie has a cross-linguistic account of tense[50], already noted in section 6.

In a nice paper on 'The Semantic Development of *will*' (*HSHWF*[9]), Karin Aijmer explains changes as deviations from prototypical uses which are remote enough to weaken the meaning. G. A. Veikhman's piece on 'English Modal–Dictal Constructions' (*PP*) has a theoretical and terminological approach which is, I confess, quite foreign to me, and I am unable to offer any comment on it. Theodora Bynon writes on 'Serial Verbs and Grammaticalisation' (*Winter*[5]), defending the tentative hypothesis that the equi-subject construction, where a shared NP is subject of two verbs, is invariably an innovation and an inherently unstable one. She has some diachronic English evidence on CAN and WILL which is meant to throw light on some purely synchronic data on serial verbs in West African and other non-IE languages. Gunnel Tottie has used elicitation tests to examine the negation of such sentences as *John must have read the instruction booklet*. She shows that *can* + *not/n't* is the majority form for 'The Negation of Epistemic Necessity in Present-day British and American English' (*EWW*), but that where British speakers have *could* + *not/n't* as the main low-frequency alternative, Americans also have *must* + *not/n't* (usually uncontracted). The conditioning of the choice is a complex matter, discussed at length. Some relative frequencies of modal usage turn up in an article by Stig Johansson discussed in section 10.

9. Onomastics

1985 saw two new general books on place-names – one rather the reappearance of an old friend: Percy H. Reaney's *The Origin of English Place-Names*[75]. This is the first paperback edition. As everyone knows, Reaney's was a good, scholarly introduction to the subject when it was first published in 1960. But it is not clear that the publishers have done the public a service by reissuing it in precisely its 1964 format. Scholars no longer see certain important subjects in the same way as in the early 1960s; for example the question of the chronology of *-ingas* names and that of the extent and nature of British survival in England after the English conquest. Some of Reaney's work – for example that on the relation between surnames and place-names and that on French impact on English names – has not been surpassed. How is the uninitiated reader to tease out the superseded from what is still current? The book needed at least an updated annotated bibliography. On the other hand its reappearance will probably do no active harm, because it is written with beautiful clarity, and erudition without heaviness, and anyone who becomes hooked on the subject

74. *Tense and Aspect Systems*, by Östen Dahl. Blackwell. pp. x + 213. £22.50.

75. *The Origin of English Place-Names*, by Percy H. Reaney. RKP (1960, 1964). pp. x + 277. pb £4.95.

by reading this will no doubt soon be led to discover the texts enshrining the orthodoxies of more recent years. I confess my own affection for it. The other newcomer, a genuine one this time, is Adrian Room's *Guide to English Place-Names*[76]. This is a jeans-back-pocket-sized compilation taking into account some of the latest research on the subject. It is a handy addition to the general reader's bookshelf, provided the reader takes care not to lose it between larger volumes.

This year saw the appearance of two volumes from the English Place-Name Society. Oliver J. Padel's book on Cornish place-name elements[77] is the last in the familiar printed style before the takeover of the word-processed and photocopied style, represented here by Kenneth Cameron's first volume on Lincolnshire[78]. Padel's work is thorough, painstaking, and pedantic (a word which has positive overtones for me!); it applies the sometimes hard-won gains of Celtic philology to the difficult subject of place-name elements, which in the case of Cornish actually provide a substantial amount of the existing evidence for the language. It is a model of care and clarity, and a pleasure to use. It is only to the few that it will be indispensable; but for them the reviewer's cliché about indispensability seems insufficient. Given that dramatic new discoveries of Cornish writings, providing new lexicographical evidence, are rather unlikely, my feeling is that Padel's book will be virtually irreplaceable. Cameron's book is more familiar-looking to place-name specialists (despite the high-tech format), in the sense that it is a conventional county volume and in the sense that the more familiar languages of English and Danish form the bulk of the subject matter. It covers the pre-1974 city and county of Lincoln, and as is now customary minor and late names are amply treated along with the major parish and manor names. This is tending to make modern EPNS volumes rather formidable for the non-specialist, with sheaves of abbreviations from ever-larger databases of primary documents; but there is no denying that Cameron has done what he has done well, and with my scholar's hat on I am grateful to him for it. But as a Lincolnshire man, I have some jitters on behalf of the ordinary Yellowbelly with a local historian's interest in place-names.

There has as yet been no EPNS volume for Lancashire, and we still rely on Eilert Ekwall's 1922 volume published by the Chetham Society (Volume 81). Scholars now have the advantage of a digest of a further sixty years' accumulated evidence compiled by Denise Kenyon in *JEPNS* as 'Addenda and Corrigenda' to Ekwall. This undertaking absorbs most of the space in *JEPNS*, leaving room for two shortish pieces. M. S. Parker contributes 'Some Notes on Barnby and Related Place-Names in England', explaining the name as 'children's estate' (in Danish) under either of two possible interpretations of the notion of partible inheritance: physical subdivision of an estate or joint control by heirs. G. E. Morris accounts for 'The Significance of the Place-Name Stonegrave' in Yorkshire as follows: it means 'quarry of those associated with the stone' (this being a particular topographical feature), and may well denote the quarry from which stone was got to build the York Tower. In *Anglia*, Klaus

76. *Guide to English Place-Names*, by Adrian Room. Longman. pp. 239. £4.50.

77. *Cornish Place-Name Elements*, by Oliver J. Padel. EPNS 56/57. EPNS. pp. xli + 349 + maps. £24.

78. *The Place-Names of Lincolnshire*, vol. 1, by Kenneth Cameron. EPNS 58. EPNS. pp. xliii + 236. £12.

Dietz associates 'Ae. *bēocere* "Imker", me. *bike* "Bienennest" und die Ortsnamen auf *Bick-*', e.g. Bickerton, Cheshire. *Nomina* contains an analysis by Ann Cole of 'Topography, Hydrology and Place-Names in the Chalklands of Southern England: **funta, æwiell* and *æwielm*'. She follows Margaret Gelling (*Signposts to the Past*, cf. *YW* 59.31) in associating *funta* with Roman works (buildings?); *æwiell* is characteristically a strong spring or group of springs, as is *æwielm* when used as a simplex name; the latter, when compounded with a river-name, marks the source of that river whether the spring is a strong one or not. All these name-types are early with the exception of *æwielm-* compounds. Karl-Inge Sandred, in 'From the King's Retainers to Unfree Peasants: Some Reflexes of Anglian Social Class Groups in Norfolk Place-Names' (also *Nomina*), offers a new etymology for Neatishead and discusses names of the *Carlton* type. The Scots toponymic landscape is dug into somewhat self-indulgently by W. F. H. Nicolaisen in the offputtingly titled 'Burnside of Duntrune: An Essay in Praise of Ordinariness' (*Names*). Behind the ordinariness of such names, he points out with impeccable structuralist manners, can be discerned the patterns of lexical contrast in landscape terms which constitute the namegivers' most fundamental picture of the terrain.

The problem of *Scandinavian Settlement-Names in the North-West* (UCopenhagen) including south-western Scotland, is explored by Gillian Fellows Jensen; I have unfortunately not seen this study, though a related piece was mentioned in 1984 (*YW* 65.60), and a no doubt cognate article appears as 'Scandinavian Settlement in Cumbria and Dumfriesshire: The Place-Name Evidence'[79]. The Giessen Field-Name Colloquium[80] yields a general appraisal 'Zur Flurnamenforschung in England', by Klaus Förster, and in the same volume inter-ethnic contact between the Welsh and the English is explored by John NcNeal Dodgson in his 'The Welsh Element in the Field-Names of Cheshire'. The same topic crops up in Hywel Wyn Owen's 'Enwau Lleoedd Clwyd' (*Llafar Gwlad*).

There is, in local journals, the usual bunch of attacks on individual place-names that have proved intractable hitherto; I note Hywel Wyn Owen on 'Caergwrle' (*Clwyd Historian* – yes, English in two of its elements!); G. Burleigh and M. Salisbury, '"The Tene", Baldock, Explained' (*Hertfordshire's Past*); Richard Coates on *Keere Street* in 'Four Lewes Place-Names' (*Sussex Archaeological Collections*); and Malcolm Todd on 'Lammana', alias St. George's Island, Looe, Cornwall (*Cornish Archaeology*).

Names has quite a few articles relating to place-names in the U.S.A., about which your reviewer has no special knowledge; I draw attention to these articles with self-explanatory titles: Virgil J. Vogel's 'Indian Trails and Place-Names', and Frederic G. Cassidy's 'From Indian to French to English – Some Wisconsin Place-Names'. 'The Place-Name Correspondence of Chester Arthur Brown', a doyen of U.S. toponymic studies, is filleted by Marvin Carmony in the same periodical. Raven I. McDavid Jr *et al.* are at pains to track down 'Names not on the Map'; that is, to verify the sources of merely local place-names from the records of fieldworkers on dialect survey. Still in *Names*, Timothy C. Frazer shows, in 'Isoglosses and Place-Names in Historical

79. *The Scandinavians in Cumbria*, ed. by J. R. Baldwin and I. D. Whyte. EdinU.

80. *Giessener Flurnamen-Kolloquium*, ed. by Rudolf Schützeichel. Beiheft 23. BN. CWU. pp. 762.

Context', that there are anomalies between the distribution of dialectally characteristic place-names and dialect islands, and gives demographic reasons for the breakdown of dialect boundaries which this implies. A semi-serious piece by Hamill Kenny in the same journal, 'Free Will, Determinism and the Names of Places', argues for a closer look at whether the namegiving process is fully arbitrary; and David L. Gold finds that the 'Figurative Use of *Alley* in English-Language Place-Names' (as in *Tin Pan Alley*) is a productive device.

We have a rather rare kind of article in *ASE* in the shape of Alan Bliss's 'The Aviones and *Widsith* 26a'. Tribal names are not often discussed in the journals these days. Bliss equates the Aviones with the *Eowum* mentioned where the title indicates. However Kemp Malone did that sixty-three years ago.

Apart from Ann Cole's and Karl-Inge Sandred's pieces (above), the rest of *Nomina* is largely devoted to personal-name studies, papers from the seventeenth annual conference of the Council for Name Studies in Great Britain and Ireland. Gillian Fellows Jensen, writing 'On the Identification of Domesday Tenants in Lincolnshire', points out the perils of a purely philological approach to the interpretation of name-forms and shows how certain difficulties can be resolved by not considering landholdings in isolation from each other, by considering evidence across county boundaries, and by paying particular attention to genealogical evidence. Occasionally the selfsame person may be identified in different documents by close study of the patterns of tenure, and the question of the original form of the name thus cleared up. John McNeal Dodgson is concerned with 'Some Domesday Personal Names, Mainly Post-Conquest', and, unlike Fellows Jensen, operates an almost exclusively philological approach to the elucidation of thirty-odd difficult forms. I held my breath at some of the death-defying stunts, but given Dodgson's assurance of the provisionality of such solutions I was prepared to be convinced (*pro tem.*) by most. Of much interest is the fact that two particular Domesday forms are treated both by Fellows Jensen and by Dodgson. In one case (*Unfac*) they arrive at essentially the same solution by their essentially different routes; in the other (*Unlof*) Dodgson has recourse, like Fellows Jensen, to identification of the person through comparison with another mention in order to establish that a misspelling has taken place.

In 'The *Liber Vitae* of Thorney Abbey and its "Catchment Area"' (still in *Nomina*), Cecily Clark examines the by-names in the document BL Add.MS. 40,000 with a view to establishing that the confraternity of that abbey (and by implication others too) had a regional basis. She spells out very lucidly all the possible perils which attend that view. George Redmonds examines 'Personal Names and Surnames in some West Yorkshire "Royds"', and is able to use anthroponymic evidence to suggest convincingly that this characteristic place-name element was in use for assarts dating from the time up to the Black Death, a significant refinement of A. H. Smith's hypothesis, based also on name evidence, that assarting proceeded with the greatest vigour in the fourteenth century. 'Cornish Surnames in 1327' are the interest of Oliver Padel; he believes he has evidence that surnames were still largely unfixed and non-hereditary in Cornwall at this time, and that people were taking their names to a significant degree from the place at which they lived. Surnames may have been fluid for some considerable time after this. There are also intriguing indications that occasionally toponymic surnames were bestowed upon new farms when the bearers of those surnames moved; one may imagine the havoc

that would be wrought in topographical place-name study if this were ever proved to be a frequent happening. R. L. Thomson provides a brief typology of 'Manx Surnames'. Further afield, again in *Nomina*, Torben Kisbye investigates 'The Ossianic Names', giving his piece the at first sight surprising subtitle 'A Contribution to the History of Celtic Personal Names in Scandinavia'. Macpherson's work was lapped up on the continent around 1800, and especially in Scandinavia. Kisbye's highly interesting piece demonstrates the convolutions of this passion, for most of the Ossianic 'Christian' names in Denmark seem to be of Swedish inspiration (e.g. from the popularity of King Oscar I of Sweden in Denmark). Kisbye also judges the two Ossianic names of *Oscar Fingal* O'Flahertie Wills Wilde to be not unconnected with Wilde's father's being doctor to the said Oscar I. What is perhaps the best-known Celtic 'English' surname since *Kennedy*, namely *Reagan*, is analysed by Allan Metcalf in a shrewd piece in *Names* entitled 'Reason for Reagan' (a knowing pun over at least four hundred years of English pronunciation). He pursues the sociolinguistic interpretation of the alternative pronunciations with [ei] and [i:], and shows, entertainingly and *inter alia*, that the latter is used as a putdown by Reagan's older opponents. Even closer to the periphery of English language studies is Werner Enninger's investigation of 'Amish By-Names' (*Names*); that is, those in use among the culturally German Mennonites and similar sects in the U.S.A., and I do no more than mention it here.

Alarik Rynell's investigation (*NM*) of the morphology of sibilant-final surnames is dealt with in section 5 above; Thomas L. Markey's further hypothesizing about the history of the place-name element *thwaite* (*IF*) in section 8. Other studies on lexical elements of interest to place-name enthusiasts are Klaus Dietz on 'Me. **berse* "Jagdrevier" ' (*Anglia*) and Gillis Kristensson on the spectacularly hypothetical 'Old English **flȳge* "a stream" (?), Swedish *fly* "a body of water" ' (*SOÅ*). At the very fringe of the onomastician's interest is A. G. Kennedy's 'Disputes about "bocland": The Forum for their Adjudication' (*ASE*), where it is argued that the case for royal supervision of bookland disputes is less persuasive than has been thought hitherto.

10. Stylistics

From the end of 1984 and into 1985 there has been an upsurge in book-length publications of relevance to stylistics, the majority of these being collections of papers or essays. I will present a general overview of them here, but where the individual papers have been already published I will not as a rule comment on them. The others will be referred to at relevant points in the paragraphs below.

Three collections arise from an interest in stylistics and other disciplines in The Netherlands. *Pragmatics and Stylistics*[81], edited by Willie van Peer and Jan Renkema, contains eleven articles, five in German, based on an interdisciplinary workshop held at Tilburg in 1983. The editors believe that pragmatics and stylistics have a lot to learn from each other, and the contributors have certainly tried to adopt a pragmatic approach, if not always explicitly. The

81. *Pragmatics and Stylistics*, ed. by Willie van Peer and Jan Renkema. ACCO. pp. 398. pb BFr 790.

twelve articles in *Discourse and Literature*[82], edited by Teun A. van Dijk, are only linked to each other physically, not ideologically, despite the editor's claim that the collection is meant to show the integration of literature and other discourse types. Many of the articles present research surveys of different genres such as literary narrative, song, graffiti, and drama; and there are four more general articles on text and discourse linguistics (N. E. Enkvist); stylistics (G. N. Leech); rhetoric (H. F. Plett); and text classification (Matthias Dimter). Enkvist's article in particular offers a clear outline of the study of rhetoric, and clear definitions of *style* and *stylistics*; and adopts the sensible view that if there is overlap between stylistics and other disciplines, labels do not really matter, and the subjects will merge *de facto*. (See also his similar article, 'Stylistics, Text Linguistics, and Composition' in *Text.*) *Literary Stylistics*[83], edited by Peter Verdonk, contains six articles on the language and stylistic study of poetry, five of which have been published elsewhere in the last twenty years: two by G. N. Leech, two by Verdonk himself, and one by H. G. Widdowson. The collection is supplemented by an extremely useful twenty-page bibliography of stylistics publications since 1960.

Also from Europe come two collections of articles on James Joyce. *Joyce's Dislocutions: Essays on Reading as Translation*[84] presents the first English collection of thirteen articles, newly revised, by the Swiss scholar Fritz Senn, a useful selection of his pertinent work on aspects of *Ulysses* and *Finnegans Wake*. The title is apposite: *dislocutions* are, in Senn's definition, basically 'dislocatory locutions', disruptive syntax and phraseology that characteristically thwart us as readers of Joyce, and also illuminate; and a feature of Joyce's style which Senn has constantly engaged with as critic, philologist and translation consultant. Quite different is the approach adopted by the contributors to *Post-Structuralist Joyce: Essays from the French*[85], edited by Derek Attridge and Daniel Ferrer. As the title suggests, all seven of the articles which have already appeared in French journals from 1970 onwards, are concerned with what the editors call the 'mechanics of textuality' from a post-structuralist standpoint. They also grandly assert in their Introduction that 'there is no possible application of a theory to a text: the text reads the theory at the same time as it is read by it'. I'm not sure the essays reveal this, at least in the way they assert. Time and again a theory seems unconvincingly applied; and if the text does read the theory, it is to throw it back again .... But Stephen Heath's 'Ambiviolences' still deserves rereading for its stimulus to the discussion of the language of *Finnegans Wake*; and Jean-Michel Rabaté's '*Lapsus ex machina*' is stimulating too for his ideas on 'voices' and illocutionary acts in the same novel. It is convenient to mention here also an article that appeared in *ConL* by David Hayman, on 'James Joyce, Paratactician'. This rather lengthy article tabulates examples of parataxis and its effects throughout Joyce's works, using the term in rather a special sense, however, in his analysis of *Finnegans Wake*.

82. *Discourse and Literature*, ed. by Teun A. van Dijk. Benjamins. pp. vi + 245. hb Fl 100, $37; pb Fl 66, $24.

83. *Literary Stylistics*, ed. by Peter Verdonk. English Dept. UAmsterdam. pp. 132.

84. *Joyce's Dislocutions: Essays on Reading as Translation*, by Fritz Senn, ed. by John Paul Riquelme. JHU. pp. xxx + 225. £20.35.

85. *Post-Structuralist Joyce: Essays from the French*, ed. by Derek Attridge and Daniel Ferrer. CUP. pp. xi + 162. hb £20, pb £6.45.

A non-literary collection of articles in the general framework of critical linguistics (and also systemic grammar) is *Language and the Nuclear Arms Debate: Nukespeak Today*[86], edited by Paul Chilton. The twelve original contributions examine different aspects of Western pro- (and anti-) nuclear language and ideology in discourses ranging from official documents in Britain (Roger Fowler and Tim Marshall) and the U.S.A. (Peter Moss) to cartoons (Bob Hodge and Alan Mansfield) and Australian commercial radio (Peter Moss). Paul Chilton's own piece ('Words, Discourse and Metaphors') makes interesting observations about the word *deterrence* and its meanings and transformations. In this connection also can be mentioned Jan Renkema's piece in *Pragmatics and Stylistics*[81], on 'Text Linguistics and Media: An Experimental Inquiry into Coloured News Reporting'. Using journalists' own written examples of reporting a test 'case', his aim is to show how 'colouring' can affect structuring: e.g. the processing of quotations; proportionary emphasis to participants, etc. What remains unclear, however, is the relationship between 'colouring' and 'ideology'.

The final collection of essays is *Roman Jakobson: Verbal Art, Verbal Sign, Verbal Time*[87], edited by Krystyna Pomorska and Stephen Rudy, with pieces by Jakobson (mostly) and others. The volume in large part is based on a celebratory issue of *PoT* (1980), where many of the articles appeared; but all of the Jakobson articles have appeared in print elsewhere, if here handily reprinted (e.g. 'Poetry of Grammar and Grammar of Poetry' and 'Subliminal Verbal Patterning in Poetry').

Jakobson's ideas, on metaphor and metonymy in particular, are one of the main influences on Guido Latré's *Locking Earth to Sky: A Structuralist Approach to Philip Larkin's Poetry*[88], along with David Lodge's work on these two modes. The book is an analysis of Larkin's use of metonymy (particularly) and metaphor in the structural framework of A. J. Greimas and Mark Adriaens. It is a clear and meticulous book, if rather underplaying the presence and significance of the metaphoric at the expense of the metonymic. Also meticulous in its approach to the subject is Robert Golding's *Idiolects in Dickens*[89], a subject which, as he states, has not hitherto been treated in a full-length study. One part of the book deals with the origins of the major idiolects, and Dickens's linguistic techniques; the other part charts their use and significance from novel to novel throughout Dickens's career. It is a pity that with so entertaining a subject, the 'voices' of the characters are not given more space; instead the reader must rely simply on references to the Oxford Illustrated editions, and to take on trust Golding's analysis of obviously quite lengthy examples. As a teaching aid to students the value of the book is therefore somewhat diminished.

The language of humour generally is the subject of Walter Nash's book of the same name[90], a difficult topic to analyse, but one which inevitably amuses

86. *Language and the Nuclear Arms Debate: Nukespeak Today*, ed. by Paul Chilton. Pinter. pp. xi + 244. £17.50.

87. *Roman Jakobson: Verbal Art, Verbal Sign, Verbal Time*, ed. by Krystyna Pomorska and Stephen Rudy. Blackwell. pp. xiv + 200. pb £25.

88. *Locking Earth to Sky: A Structuralist Approach to Philip Larkin's Poetry*, by Guido Latré. Lang. pp. vi + 470. pb $35.20, Sfr 81.

89. *Idiolects in Dickens* by Robert Golding. Macmillan. pp. viii + 255. £25.

90. *The Language of Humour*, by Walter Nash. Longman. pp. xiv + 181. pb £5.95.

writer and reader. Nash's explanation of the designs and formulae of typical jokes is clear, and enlivened by his own creative variants, so characteristic of his critical idiom. (See also his piece on 'Composition and Creativeness', in *Pragmatics and Stylistics*[81].) By contrast, Regina Blume's piece on 'Graffiti' in *Discourse and Literature*[82] is deadly earnest, and rather understates, in fact, the role of humour in this medium. Some readers may well find Nash's book too self-indulgent and over-explanatory, and missing a wider sociolinguistic perspective. He does not explore the illocutionary functions of humour in detail, nor extend his field much beyond riddles and traditional music-hall-type jokes to the variety of styles of media comedians, or to Goonery, or the language of advertising, for instance.

The recent trend for humour, self-parody and verbal play in advertising is not much in evidence in Torben Vestergaard and Kim Schrøder's study of *The Language of Advertising*[91], and this may well be due to the fact that their study is based on advertisements of nearly ten years ago. Their scope is limited to press advertising also, on the grounds of both technical problems in transcription of TV advertising, and also because they do not believe methods differ between the two kinds. But transcription of oral material is not insuperable in these days of discourse analysis, and how else will studies of TV and radio scripts be disseminated? Moreover, it is obvious that audio-visual advertisements do differ quite considerably in the kind of techniques used or exploited, with humour and narrative playing an important role. None the less, within its chosen field, this is an excellent basic book for students since it carefully charts advertising from different perspectives: social, communicative, ideological and psychological.

A number of publications in journals this year are concerned with non-literary discourse or text types. Peter B. Mosenthal, in 'Defining the Expository Discourse Continuum' (*Poetics*) isolates six main types of expository prose, which could be usefully used in graded teaching materials. In *Text* Edward L. Smith Jr analyses the linguistic features of four types of scientific discourse using the tagmemic model in 'Text Type and Discourse Framework' (*Text*), and Michael Agar reviews studies of 'Institutional Discourse' in his own discourse framework of 'diagnosis', 'directives' and 'reports'. 'Signposts for the Reader: A Corpus-Based Study of Text Deixis', Dennis Kurzon's article in the same journal, uses statistics to state the rather obvious, namely that non-narrative texts such as scientific articles and legal documents contain more text-deictic elements than narrative texts such as sf, novels, humour, and newspaper reports. The same Lancaster–Oslo/Bergen corpus is mined by Stig Johansson in his 'Word Frequency and Text Type' (*CHum*), with again rather predictable results in some cases (absence of personal pronouns in formal writing; the use of the present perfect in newspaper texts). Yet we now know that *can* and *may* are more common in informative prose, while *could* and *might* occur more frequently in fiction.

Fiction is the subject of another group of articles. In *Pragmatics and Stylistics*[81], Ronald Carter's 'Why have I Started to Talk to you like This? – Narrative Voices, Discourse Pragmatics and Textual Openings' suggests possibilities for studying narrative openings pragmatically; and his discussion of

91. *The Language of Advertising*, by Torben Vestergaard and Kim Schrøder. Blackwell. pp. x + 182. hb £22.50, pb £7.95.

readerly 'expectations' is taken up more generally by Theo D'Haen in the same volume in 'Frames and Fractures: The Novel and its Discontents'. Drawing on the work of Steven Mailloux on 'interpretive conventions', he suggests that speech act conventions should be explored; but his own comments remain speculative. Cees J. van Rees in 'Implicit Premises on Text and Reader in Genette's Study of Narrative Mood' (*Poetics*) critically unpicks Genette's definitions and ideas on 'mood'. In *L&C*'s 'Analysing Fictional Dialogue' Michael Toolan usefully pulls together work in discourse analysis and ethnomethodology as a means of analysing illustrative passages from Melville's *Bartleby* and Hemingway's *Cat in the Rain* (fast becoming the stylisticians' favourite text). What he says is of much relevance to the analysis of dramatic dialogue also.

Other articles, in *Lang&S*, concentrate on specific fictional works. Hemingway is again the subject of attention in Charles M. Oliver's 'Hemingway's Merger of Form and Meaning', which looks at those passages in his fiction where strong emotion is reflected in marked rhythms and syntax. Mary Cross in 'The "Drama of Discrimination": Style as Plot in *The Ambassadors*' argues persuasively that the complex syntax of James's novel appropriately reflects the fiction of Strether's experiences. The metaphor–metonymy polarity is taken up in Teresa L. Ebert's 'Metaphor, Metonymy, and Ideology: Language and Perception in *Mrs. Dalloway*', where she proposes that they match a distinction between female and male language in the novel. Brian McHale in '"You Used to Know What These Words Mean": Misreading *Gravity's Rainbow*', attempts to sort out the various addressees that are marked by the second person pronoun *you* in Pynchon's novel.

The style of the non-fictional writings of Johnson, backed up with evidence from his *Dictionary*, is the subject of two articles in *PSt*. Eithne Henson in 'Johnson's Romance Imagery' alerts us to many implications of romance in his language and metaphors; and Kathleen Wales ('Johnson's Use of Synonyms in *Dictionary* and Prose Style: The Influence of John Locke?') suggests that semantic discrimination is the key to apparent pairings of synonyms.

The majority of articles published this year are concerned with poetic theory or language. Clayton Koelb in 'Toward a Glossematic Theory of Meter' (*L&S*) usefully surveys the field of metrics, and as his title suggests proposes a glossematic theory. However, since the only text analysed is 'Lloyd George Knew my Father', it is difficult to test its value fully. A few tangentially relevant pieees on Metrical Phonology (notably Seiichi Suzuki's) are mentioned in section 5 above. In a special issue of *Style* devoted to 'Orality and Rhythm', Richard D. Cureton argues that not all our intuitions about rhythm are dealt with adequately in existing hand-books ('Rhythm: A Multilevel Analysis'). Willie van Peer's 'Between Stylistics and Pragmatics: The Theory of Foregrounding', in *Pragmatics and Stylistics*[81], presents the results of experiments to test the correlation between certain linguistic configurations and reader responses.

For the OE period we can note Hugh Magennis's 'Style and Method in the Old English Version of the *Legend of the Seven Sleepers*' (*ES*); and W. F. Bolton's 'A Poetic Formula in *Beowulf* and Seven Other Old English Poems: A Computer Study' (*CHum*). For the ME period there are two companion articles by Roger Sell on Chaucer's *Canterbury Tales*, 'Tellability and Politeness in "The Miller's Tale": First Steps in Literary Pragmatics' (*ES*) and

'Politeness in Chaucer: Suggestions towards a Methodology for Pragmatic Stylistics' (*SN*); these set out various ways in which features of the structure and narration of the tales can be analysed according to a 'Literary Pragmatic' theory.

In nineteenth century studies, Coleridge's *Kubla Khan* is the subject of William Benzon's highly complex analysis in 'Articulate Vision: A Structuralist Reading of "Kubla Khan"' (*Lang&S*). In *Discourse and Literature*[82] Geoffrey Leech discusses Shelley's *Ode to the West Wind* in terms of foregrounding and deviation patterns. In David Richter's 'Two Studies in Iconic Syntax: Tennyson's "Tears, Idle Tears", and Williams's "The Dance"' (*Lang&S*), we are asked to believe that the 'floating syntax' of the first poem enacts a floating Tennyson; and (more convincingly) that the 'pixilated' language of the second mimes the drunken peasant dance that is its subject. By coincidence, in the same issue of *Lang&S*, mimetic language is discussed by John W. Presley in 'Transformations, Style and Meaning' a rather inconclusive article about TG approaches to style. Rosemary L. Gates (ibid.), in 'The Identity of American Free Verses: The Prosodic Study of Whitman's *Lilacs*', uses procedures for describing non-poetic speech in order to identify the salient characteristics of Whiteman's rhythms.

In twentieth-century studies, John W. Presley's 'Strategies for Detemporalizing Language in Modern Literature' (*Lang&S*) is an overview of the way in which poets like Yeats and Stevens have reflected their preoccupation with time and timelessness in various linguistic strategies. Elizabeth Newman in 'Voices and Perspectives in the Poetry of R. S. Thomas's (*Literary Stylistics*[83]) analyses the complexity underlying the apparent simplicity of style in *Depopulation of the Hills*. The complexity of surface style is the subject of Beth Neman's 'A Stylistic Study of Dylan Thomas's "Altarwise by Owl-Light"' (*Lang&S*). Richard D. Cureton presents a detailed study of adjective ordering in the premodified noun phrases of cummings's poetry in order to relate his findings to what he considers to be the poet's major themes in 'Poetry, Grammar, and Epistemology: The Order of Prenominal Modifiers in the Poetry of E. E. Cummings' (*Lang&S*). Angela Downing also deals with the literary value of certain patterns of premodification in *RCEI* ('Recursive Premodification as a Literary Device in Iris Murdoch's *The Sea, the Sea*'). In *Lang&S* once again, Kathe Davis carefully considers the features and function of Berryman's 'blackface dialect' in '"Honey Dusk do Sprawl": Does Black Minstrel Dialect Obscure the Dream Songs?'.

Studies of the language of drama remain less numerous, as in previous years. Rei R. Noguchi's 'Conversational Interaction, Verbal Strategies, and Literary Response' (*Lang&S*), despite its very general title, is really a study of the exchanges in the medieval play *Abraham and Isaac* in terms of the solicitor–solicited relationship. Two articles look at the syntax of Shakespeare's plays and those of his contemporaries from a socio-stylistic perspective. Bryan A. Garner very briefly in 'Latinate Past Participles as Metrical and Tonal Variants in Shakespeare' (*Lang&S*) notes that forms like *exasperate* and *confiscate* as *t*-form participles appear predominantly in the speeches of either upper-class characters, or pretentious characters such as Armado and Holofernes. Kathleen Wales at length in 'Generic "Your" and Jacobean Drama: The Rise and Fall of a Pronominal Usage' (*ES*) suggests that this construction was particularly exploited in satiric plays between 1603–8, and has its dramatic–

symbolic analogue in the present-day Alf Garnett. There is discussion of dramatic semiotic (generic *your* relates to a particular world-view, that of the malcontent). Rubin Rabinovitz in 'Samuel Beckett's Figurative Language' (*ConL*) analyses his images of wastelands and decay in the context of inner desolation. Karen Laughlin in 'Beckett's Three Dimensions: Narration, Dialogue, and the Role of the Reader in *Play*' (*MD*) argues that the apparent non-dialogue of the reported narratives is in fact dialogical. She does not cite the work of Bakhtin, but clearly he foresaw her argument.

IV

Old English Literature

JOYCE HILL

I record my thanks to the editors of *Anglo-Saxon England*, who kindly allowed me to consult the uncorrected proof copy of the bibliography for 1985, which will be published in *ASE* 15.

This chapter has the following sections: 1. Bibliography; 2. Social, Cultural, and Intellectual Background; 3. Literature: General; 4. Beowulf; 5. The Junius Manuscript; 6. The Poems of the Vercelli Book; 7. The Exeter Book; 8. Other Poems; 9. Prose. The section on vocabulary (formerly section 3) has been omitted, in order to eliminate repetition between chapters and to make it easier for the reader to find items of a particular kind. Publications of the kind once noted under 'Vocabulary' are now reviewed in Chapter III or, in the case of a textual crux, under an appropriate heading in this chapter.

1. Bibliography

The three annual bibliographies serving OE literature continue to be published regularly. This year's *ASE* bibliography, prepared by Carl T. Berkhout, Martin Biddle, Mark Blackburn, C. R. E. Coutts, David Dumville, Sarah Foot, and Simon Keynes, lists and classifies all 1984 publications in the entire field of Anglo-Saxon studies. The *International Medieval Bibliography*[1] casts its net more widely in dealing with the whole medieval field for the period A.D. 500–1500, but it also aims to provide comprehensive listings, which are conveniently classified.

OENews, with impressive speed, manages to list the previous year's publications in its Spring issue and to review them in the Fall issue, but it provides in addition the invaluable service of keeping scholars abreast of the many meetings, conferences, societies, and courses that are concerned with Anglo-Saxon studies. A welcome innovation this year is the collection of conference abstracts in an appendix to the Spring issue, along with an author index. The articles on OE and the use of the computer continue in abundance; there are reports on new and established research projects and, in the Spring issue, an article by Audrey L. Meaney discussing the complex textual sources for, and the process of copying of, the *Anglo-Saxon Chronicle* up to *c.* 892, 'The *Anglo-Saxon Chronicle c.* 892: Materials and Transmission'. In the Fall issue James W. Earl provides a translation of the *Riming Poem* and Audrey L. Meaney discusses a transcript made by Nowell in 1562 of some herbal

1. *International Medieval Bibliography*, ed. by Richard J. Walsh. ULeeds. 2 vols. pp. lix + 320; xlvii + 251. hb £69.50, $169.50, pb £63.50, $155 (institutional prices, 2 vols.); hb £35, $80, pb £30, $65 (private subscribers, 2 vols.).

remedies. A reproduction of two folios of the manuscript (British Library Add. 43703) accompanies Meaney's note.

Narrower in its interest and more idiosyncratic is the *Medieval Sermon Studies Newsletter*, published by the English Department of the University of Warwick, but it can be a useful supplementary source of information for those working with homiletic materials. Another source of information of a different kind is Carl T. Berkhout's list of 'Old English Research in Progress 1984–1985' (*NM*), although its value depends on the goodwill of scholars remembering to send in details of their current work.

In addition to these, there are three other bibliographies to be mentioned. That by Michael Lapidge and Richard Sharpe, *A Bibliography of Celtic–Latin Literature 400–1200*[2], is an indispensable resource for anyone concerned with source-study or with the relationship between Anglo-Saxon England and its Celtic neighbours. There are sections on Roman Britain, Wales, and Cornwall; Ireland; Celtic *Peregrini* on the Continent; Brittany; Scotland; Authors and Works of Possible or Arguable Celtic Origin; and Authors and Works of Claimed Celtic Origin Rejected (under which comes the *Liber Monstrorum*, familiar to *Beowulf* readers in connection with Hygelac's Frisian raid). Each entry normally lists manuscript(s); printed edition(s); listings in reference works; and comments in secondary literature. Updated editions of the bibliography are anticipated.

Joel T. Rosenthal's *Anglo-Saxon History: An Annotated Bibliography 450–1066*[3] is, admittedly, not designed for the scholarly readership envisaged by Lapidge and Sharpe for their bibliography, but even when due allowance is made, it is less than satisfactory. Since, as Rosenthal explains in his rather ingenuous preface, the bibliography is selective, he lays himself open to criticism over what is included and what not, but at the very least he would have been well advised to adopt a clear cut-off date so that there would not have been the misleadingly patchy inclusion of recent publications. If we accept the bibliography as it stands, however, my chief criticism is that it contains some serious bibliographical errors and shows signs throughout of careless editing and proof-reading: names are misspelt, wrong information is given, editions which have replaced earlier ones are often not cited and, perhaps most irritating of all, the running titles do not give enough information to allow one to follow up the cross-references without first turning to the table of contents. How anyone can think that the Bishops of Wells constituted a body of 'early fathers' I do not know, but they are so described in the supposedly helpful annotation to *The Saxon Bishops of Wells: An Historical Study in the Tenth Century*, by J. A. Robinson (pp. 74–5). Similar examples abound.

Rather better is Robert Deshman's *Anglo-Saxon and Anglo-Scandinavian Art, an annotated bibliography*[4]. Although much of it is taken up with metalwork, stone sculpture and the like, there is a long section on illuminated

2. *A Bibliography of Celtic–Latin Literature 400–1200*, by Michael Lapidge and Richard Sharpe. RIA Dictionary of Medieval Latin from Celtic Sources, Ancillary Publications I. RIA. pp. xxii + 361. £19.50, $27.

3. *Anglo-Saxon History: An Annotated Bibliography 450–1066*, by Joel T. Rosenthal. AMSP. pp. xiv + 177. $34.

4. *Anglo-Saxon and Anglo-Scandinavian Art, an annotated bibliography*, by Robert Deshman. Hall (1984). pp. xxii + 125. $45.

manuscripts, for which the art-historical dimension is often the best guide for provenance and cultural influences.

2. Social, Cultural, and Intellectual Background

The ninth centenary of the making of Domesday Book in 1986 has prompted the publication of a collection of specially commissioned essays, edited by Peter Sawyer[5], which consider the progress made in modern times in the study of the Domesday documents and the most rewarding topics for future work. Although a product of Norman England, it is, of course, an invaluable source for the study of the late Anglo-Saxon period, so that the complexities of its compilation and the nature of its evidence need to be understood if the information is to be used intelligently. The whole volume is thus of interest, but the essays most likely to attract the attention of scholars of OE literature are John Percival's 'The Precursors of Domesday: Roman and Carolingian Land Registers', Peter Sawyer's '1066–1086: A Terminal Revolution?' and, above all, John Blair's 'Secular Minster Churches in Domesday Book'.

Another major product of Norman England is the Bayeux tapestry. Although it is not a literary text, the review of this year's publications cannot be written without noting David M. Wilson's book, *The Bayeux Tapestry*[6], which handsomely reproduces the entire work in a series of colour plates of remarkably high quality. The accompanying text, written in Sir David's characteristically forthright style, discusses the tapestry from many points of view, both historical and artistic. A literary dimension is also present as Wilson takes up the suggestion (pp. 202–3) that it draws upon a *chanson de geste* prototype and reflects the spirit of this literary genre. Wilson is not inclined to agree; he argues instead that, if a literary context for the tapestry is needed, it is adequately provided by the already well-developed tradition of OE heroic poetry. Readers of *The Anglo-Saxons. Synthesis and Achievement*[7] will find a brief treatment of the work in the opening essay by Shirley A. Brown, 'The Bayeux Tapestry: History or Propaganda?'.

Leicester University Press has issued another volume in its excellent series on the early history of Britain. *The East Midlands in the Early Middle Ages*[8], by Pauline Stafford, is a comprehensive history of the area for the period 400–1066. Students of OE literature will no doubt feel that they have most to learn from Part 3, 'People in the Landscape', which deals with social structure, religion and belief. But the book demonstrates Stafford's thesis that history cannot be compartmentalized; there is consequently also much of value elsewhere. If I draw attention to her treatment of the Benedictine Reform, it is because that is where my own interests lie, but it is a period of great significance for OE literary studies and I can warmly recommend her analysis of the

5. *The Domesday Book: A Reassessment*, ed. by Peter Sawyer. Arnold. pp. x + 182. £25.

6. *The Bayeux Tapestry. The Complete Tapestry in Colour with Introduction, Description and Commentary*, by David M. Wilson. T&H. pp. 234. £45.

7. *The Anglo-Saxons. Synthesis and Achievement*, ed. by J. Douglas Woods and David E. A. Pelteret. WLU. pp. xii + 177. pb C$14.95, US$17.95. (Abbreviated Woods and Pelteret.)

8. *The East Midlands in the Early Middle Ages*, by Pauline Stafford. ULeic. pp. x + 230. hb £25, pb £9.75.

impact of the church on land-holdings (pp. 32–9), the importance of patronage (pp. 125–7), her study of the progress of the reform and its antimonastic backlash (pp. 128–34), and her suggestive comments on Wulfstan (p. 161).

A further item of interest to students of the Benedictine Reform period is Robert Fleming's 'Monastic lands and England's Defence in the Viking Age' (*EHR*), which explains how Edgar was able to be so generous in the establishment of new monastic houses and in the strengthening of existing ones. In large measure he was re-allocating to the church ex-monastic lands that had been alienated when ecclesiastical life had been disrupted by the Viking invasions.

Consideration of the reform period leads naturally into my next item, *The Chronicle of Glastonbury Abbey*[9], edited by James P. Carley in 1978 and reissued with a parallel English translation by David Townsend. John of Glastonbury was heavily dependent on William of Malmesbury for his information up to the twelfth century but his chronicle, which was written, according to Carley, in the mid fourteenth century, is of interest for Anglo-Saxonists since it is on the period 63–1126 that he expends most of his creative energy and, within that span, devotes more space to the reformer Dunstan than to any other figure.

Aldhelm: The Poetic Works[10], translated by Michael Lapidge and James L. Rosier, with an appendix by Neil Wright, takes us back to the early period of Christianity in Anglo-Saxon England, when Aldhelm became the first non-native speaker of Latin in the Middle Ages to compose quantitative Latin verse extensively. The translations follow the Latin closely so that they can be used as a crib to Ehwald's edition, and the volume as a whole is a companion to *Aldhelm: The Prose Works*, translated by Michael Lapidge and Michael Herren (*YW* 60.57–8). There is a wide-ranging introduction and an excellent bibliography, which is helpfully annotated, often with refreshing honesty. Cynewulf's *Fates of the Apostles* is illuminated by Aldhelm's *Carmen Ecclesiasticum* IV (pp. 50–7 and introduction pp. 42–4) and the OE *Riddles* by his *Enigmata* (introduction pp. 61–9; translation pp. 70–94). Aldhelm emerges from this book as a dogged pioneer who, by his own admission, 'toiled ... mightily' (p. 19) in the pursuit of poetry. Now that his works have been made so accessible, we can look forward to the rewards without the toil.

The other major Anglo-Latin writer from the early period is Bede, whose scientific achievement was the subject of this year's Jarrow Lecture by Wesley M. Stevens[11]. Its particular focus, however, means that it will be of greatest interest to those concerned with the specialized field of computistical writings in Latin and the vernacular. Audrey L. Meaney, in 'Bede and Anglo-Saxon Paganism' (*Parergon*), performs the useful service of collecting together the comments about pagan practices found in the works of Bede and in contemporary anonymous writings. Whilst they are likely to display some distortions, they are unlikely to tell us anything that is substantially untrue since, as

9. *The Chronicle of Glastonbury Abbey: An Edition, Translation and Study of John of Glastonbury's "Cronica sive Antiquitates Glastoniensis Ecclesie"*, ed. by James P. Carley, trans. by David Townsend. Boydell. pp. lxii + 320. £29.50.

10. *Aldhelm: The Poetic Works*, trans. by Michael Lapidge and James L. Rosier, Appendix by Neil Wright. Brewer. pp. viii + 274. £25.

11. *Bede's Scientific Achievement*, by Wesley M. Stevens. Jarrow Lecture. Distributed by The Parish of Jarrow, St Paul's House, 1 York Avenue, Jarrow. pp. 44. pb £2.50.

Professor Meaney reminds us, pagan beliefs and practices were current in living memory. Bede was also the focus of a group of essays in the delayed 1984 volume of *Peritia*. The groups of essays in the same issue on Insular Latin and Insular monasticism are equally worth noting. In addition, the volume includes the second Denis Bethell Memorial Lecture, in which James Campbell investigates 'Some Twelfth-Century Views of the Anglo-Saxon Past'.

Intriguing insights into the teaching of Latin in Anglo-Saxon England are provided by Gernot Wieland in 'The glossed manuscript: classbook or library book?' (*ASE*), who reconsiders the point recently made that glossed manuscripts may often have been used as reference books rather than as classbooks (*YW* 64.79–80). Wieland agrees that we can accept as classbooks only those that can be proved as having been so used, but he makes the common-sense point that they must have existed. He therefore establishes criteria for distinguishing library books and classbooks and uses them to identify fifteen manuscripts that were certainly used in the classroom. It is their glosses, accents, and construe marks that reveal something of the teaching techniques used. Another contributor to our understanding of the acquisition of Latin by non-native speakers is Vivien Law who, in 'Linguistics in the Earlier Middle Ages: The Insular and Carolingian Grammarians' (*TPS*), continues her work, reported in *YW* 64.79, on developments in linguistic studies between the end of Antiquity and the twelfth-century Renaissance.

It is the bookish tradition of Latin scholarship that produced such theatrical vocabulary as is found in OE, as noted in my comments on the first part of Jocelyn Price's 'Theatrical Vocabulary in Old English: A Preliminary Survey' (*YW* 64.87). In 1984 *METh* published the second part of the paper, in which Mrs Price examines the context and circulation of this rather odd vocabulary and discusses the extent to which it was really understood.

Whether Stephen Batman, at a much later date, understood the OE words that he copied is the subject of Carl T. Berkhout's 'Stephen Batman and the *Expositio Vocabulorum*' (*Neophil*). Berkhout is inclined to think not, but for a more rounded picture one needs to read the note in conjunction with an article published in *Neophil* last year by John McNair (*YW* 65.77), to which Berkhout's argument is in part related.

I conclude this section by introducing one of the most valuable books on Anglo-Saxon studies produced this year: *Learning and Literature in Anglo-Saxon England. Studies Presented to Peter Clemoes on the Occasion of his Sixty-Fifth Birthday*[12], edited by Michael Lapidge and Helmut Gneuss. The fourteen essays, many of which are indispensable reference works, are grouped under two main headings: I, The Background: Books, Libraries and Learning in Anglo-Saxon England; II, The Texts: Texts, Sources and Interpretations. They are prefaced by a bibliography of the writings of Peter Clemoes and, at the end, the editors have helpfully provided not only a comprehensive general index, but also an index of manuscripts cited, the impressive length of which graphically illustrates just how firmly the research in this volume is based on primary evidence. The first essay in the collection, Peter Hunter Blair's study of 'Whitby as a centre of learning in the seventh

12. *Learning and Literature in Anglo-Saxon England. Studies Presented to Peter Clemoes on the Occasion of his Sixty-Fifth Birthday*, ed. by Michael Lapidge and Helmut Gneuss. CUP. pp. xiv + 459. £45. (Abbreviated *Clemoes*.)

century', is of undoubted value to all concerned with the development of a Christian tradition of scholarship in Anglo-Saxon England and, more specifically, to those interested in understanding more clearly the intellectual context in which Cædmon's miracle was examined and accepted. The next three contributions, which complete the first section of the book, stand together as reference items. Michael Lapidge performs the invaluable service of editing all available booklists, whether they are in wills or in the form of lists of donations or library inventories. Each is printed in full, with details of the manuscript and a commentary which identifies the items mentioned, and at the end of the article there is an appendix which arranges in alphabetical order all authors and works named, with a cross-reference to the booklist or booklists in which they are cited. Helmut Gneuss's 'Liturgical books in Anglo-Saxon England' is a similarly systematic list, supported by a full bibliography, but in this case there is also an important discussion of the OE terminology for each kind of liturgical book in the inventory. The article, which can profitably be read alongside his essay 'Linguistic Borrowing and Old English Lexicography: Old English Terms for Books of the Liturgy' in *Problems of Old English Lexicography*, reviewed above on pp. 93–4, is a mine of information and will constantly be referred to by anyone concerned in any way with liturgical texts and their influence on vernacular writings. Simon Keynes's identification of the manuscripts owned by King Athelstan, 'King Athelstan's books', is necessarily much more restricted, but it is richly informative in many ways, revealing, for example, the range of the king's political and ecclesiastical contacts and the importance of his reign in bridging the gap between Alfred's revival of learning and the Benedictine Reform. Two other essays in the collection are appropriately mentioned here. Patrick Sims-Williams, in 'Thoughts on Ephrem the Syrian in Anglo-Saxon England', examines the evidence in Anglo-Saxon texts for knowledge of the writings attributed to Ephrem. The earliest English manuscript is from the eleventh century, but Sims-Williams is able to discover a number of instances in prayer-books where his work is drawn upon. 'The Office in late Anglo-Saxon monasticism', by M. McC. Gatch, outlines some of the materials for the study of the Divine Office in the Benedictine Reform period and demonstrates how central this monastic liturgy is to the understanding of the writings of Ælfric. Other contributions to the Festschrift will be reviewed at appropriate points elsewhere in this chapter.

3. Literature: General

Alexandra Hennessey Olsen's *Speech, Song, and Poetic Craft: The Artistry of the Cynewulf Canon*[13], although published in 1984, was not available in England in time for me to review it in the report for that year. In addition to a short introduction and conclusion, there are chapters on critics' views of the Cynewulf canon, a study of the different ways in which the invention of the cross was narrated in various languages in the Middle Ages (as a means of tackling the oral-formulaic question), separate chapters on *Elene*, *Juliana*, and *Andreas*, and a chapter which deals variously with *The Dream of the Rood*, the *Christ* and *Guthlac* poems, and *The Phoenix*. Professor Olsen's declared aim is

13. *Speech, Song, and Poetic Craft: The Artistry of the Cynewulf Canon*, by Alexandra Hennessey Olsen. Lang (1984). pp. ix + 186. Sfr 55.60.

to demonstrate the literary artistry of these works chiefly by a close examination of the poets' treatment of speech-acts, in particular their choices of words and formulas in marking the beginning of speeches. The result is not satisfactory. In the first place, her absolute requirement that the words and phrases must be subject to 'close analysis' (p. 155) begs the question of how these works were received by the listening audience. Secondly, she somehow imagines that the poets' choices were made 'with precision, unhampered by alliteration or the need to compose orally' (p. 156). I have no quarrel with her belief that the poems were not orally composed, but how can poets working with an alliterative medium not be controlled by it? The book begins inauspiciously, rather like a dull dissertation, with a routine trot through the critics, marked by an apparent anxiety to quote (not always purposefully) from as many as possible. The analysis of the individual poems, though more independent, varies between being pedestrian (as in the solemn progress through *Andreas* from beginning to end) and far-fetched (as in her analysis of Cynewulf's 'choice' of 'stefn oncwæð' and 'word hleoþrode' in *Juliana* ll. 282b–3b). It is a difficult book to read and even harder to summarize, partly, I suspect, because of its cluttered style and manner of presentation, but chiefly because, despite all Olsen's efforts to persuade us otherwise, the book lacks a clear and convincing thesis.

Speech-acts are also the concern of one of this year's books: *The Old English Verse Saints' Lives. A Study in Direct Discourse and Iconography of Style* by Robert E. Bjork[14]. The author begins with the observation that in the OE verse lives, by contrast with those in prose, direct discourse forms a major element in the text and is often amplified far beyond what is found in the source. The thesis that he develops is that the protagonists' speech becomes a stylistic analogue of their spiritual state and that this device is a major element in defining what he sees as 'an established, intricate tradition of vernacular poetic hagiography'. The poems are arranged in the order *Guthlac A*, *Juliana*, *Elene*, *Guthlac B*, and *Andreas* because Bjork accepts this as the order of their composition. With them thus arranged, he also detects a developmental pattern in the use of *oratio recta*, tentatively exploited in *Guthlac A*, brought to full power in *Juliana*, *Elene*, and *Guthlac B*, and become relatively lifeless and inexact in *Andreas*. The truth is, of course, that we do not know the order of composition and, unless we do, we cannot construct a developmental curve. Bjork acknowledges the problem in his preface but allows the implications to stand in the way the book is organized.

A reader coming upon the title of Nicholas Howe's monograph, *The Old English Catalogue Poems* (*Anglistica*), which deals, for the most part, with the least regarded works in the extant corpus, might well be forgiven for assuming that this was one of 1985's less stimulating studies. Yet nothing could be farther from the truth. Howe's investigation of the encyclopaedic tradition from classical times through patristic writings to the early Middle Ages opens up for the reader a lost area of prosaic and poetic creativity, and poses and answers some fundamental questions about man's perception of his world, the control of his knowledge, and the role of the medieval poet within this area of

14. *The Old English Verse Saints' Lives. A Study in Direct Discourse and Iconography of Style*, by Robert E. Bjork. McMaster Old English Studies and Texts 4. UTor. pp. x + 180. £18.75, $29.50.

intellectual endeavour. The OE catalogue poems, which Howe takes to be *The Menologium*, *The Fates of the Apostles*, *The Gifts of Men*, *The Fortunes of Men*, *Precepts*, *Maxims I* and *II*, *Widsith*, and *Deor*, are considered afresh in the light of what Howe shows to be their highly respectable and sophisticated literary pedigree, and his unusual approach to *Widsith* and *Deor*, via the encyclopaedia and the catalogue rather than heroic poetry and the elegy, has a freshness which both stimulates and challenges. *Widsith* and *Deor*, rightly I think, are regarded by Howe as being poems of considerable power, but he does not make the mistake of arguing that the others rank highly too, just because he understands their rationale and their appeal. He comes to the undeniable conclusion, however, that these nine poems are an important element in the extant corpus. Without them, 'while we would lose only two very fine poems, *Widsith* and *Deor*, we would lose more importantly much of the didactic poetry in the language. We would be left with a very different sense of the canon than we have today' (p. 203). *The Old English Catalogue Poems* leaves us with a different insight into the medieval mind, and a broader sense of what poetry was about.

That scholars should indeed take a broad view of what constitutes 'literature' in the early Middle Ages is urged by Angus Cameron who, in 'The Boundaries of Old English Literature' (Woods and Pelteret[7]), reminds us that 'Old English literature is above all a literature of things most useful for men to know, to think on, and remember'. This definition embraces most of the surviving vernacular writings, and invites interdisciplinary study.

R. I. Page's inaugural lecture as Elrington and Bosworth Professor of Anglo-Saxon, *Anglo-Saxon Aptitudes*[15], also emphasizes the need for an interdisciplinary approach to the study of Anglo-Saxon culture, in which language has a central role. The humour of the lecture is provided by the misreadings of Anglo-Saxon texts that Page cites, but it is here also that we find the lecture's scholarship as the word or phrase in question is carefully reassessed. There are many examples, but the chief ones are drawn from *Gerefa*, *Maxims*, and the *Anglo-Saxon Chronicle*. All show, as Page's work does elsewhere, that philology is central but that the philological solutions to problems of interpretation must make sense in the context of Anglo-Saxon institutions, ways of thinking, daily life, literary forms, conventions of historical writing, and so on.

The same problem, that of jumping to philological conclusions, is tackled from a different point of view by E. G. Stanley, whose Gollancz lecture, 'Unideal Principles of Editing Old English Verse' (*PBA*, 1984), must be obligatory reading for all users and editors of OE poetic texts. Professor Stanley reviews the change that has taken place from a practice of relatively free emendation to the much more conservative approach of the present day, and concludes with a set of five principles supporting editorial conservatism. The strengths and weaknesses of many editions are revealed in the lecture and several notable cruces are examined by way of illustration. Predictably, *Beowulf* is the text most commented upon, but other poems are also used, and the examples deserve careful consideration.

Another editorial problem is how to interpret and how to represent in an

15. *Anglo-Saxon Aptitudes: An Inaugural Lecture Delivered Before the University of Cambridge on 6 March 1985*, by R. I. Page. CUP. pp. 30. pb £1.95.

edited text the fitt-divisions in the poetic manuscripts. Paul Cavill's 'Sectional Divisions in Old English Poetic Manuscripts' (*Neophil*) gives a useful analytical table showing the maximum, minimum, and average lengths of sections in the four major poetic codices. He notes that most of the poems are reasonably consistent in the length of their sections and that some seem to have such a fixed standard that the longest and shortest sections occur consecutively, as if to compensate for each other. The chief result of his analysis, however, is to provide evidence for his belief that the section divisions originate with the poet, not with the scribes, who sometimes misrepresent them, and that they should therefore not be omitted from the edited text, since they are rhetorical features indicative of poetic structure.

Three good articles this year range widely over the extant corpus. That by T. A. Shippey, 'Boar and Badger: An Old English Heroic Antithesis?', in a special volume of *LeedsSE* issued as a Festschrift for J. E. Cross, draws upon a number of poems in defining a fundamental tension within the OE heroic ethic between tactical necessity and a more rash emotional drive. He argues that the Anglo-Saxons were especially attracted to the contrasts between these two styles of fighting and that, although they may often be presented as contrasts, the true hero gains his stature by encapsulating the antithesis within himself. The lively and perceptive analysis throws an interesting and refreshing light on the Cynewulf and Cyneheard story, *Waldere*, and *The Battle of Maldon*, all of which are examined in some detail. 'The Cup as Symbol and Metaphor in Old English Literature', by Hugh Magennis (*Speculum*), is the second of the three. The imbalance of surviving documentation means that the Christian tradition of the significance of the cup can be examined at greater length than that of the Germanic, but Magennis never loses sight of the fact that both traditions were important and, after a lengthy analysis of Christian writings (Latin and OE, poetry and prose), he returns to *Beowulf* for a discussion of the problematic 'ealuscerwen' (l. 769). Here, as almost invariably elsewhere, the equally troublesome 'meoduscerwen' in l. 1526 of *Andreas* is discussed in conjunction with it. In both cases, according to Magennis, the usage is ironic. He rightly insists, in conclusion, that no one key can be applied to all 'cup' passages and that the critic should respond favourably to the variety that OE writers display. The third article is M. R. Godden's 'Anglo-Saxons on the Mind' (*Clemoes*[12]), which is concerned with the history of ideas about the mind and soul and with the detail of their linguistic expression in OE. Godden identifies two traditions of thought: a classical one represented by Alcuin and traceable in the writings of Alfred and Ælfric, and a vernacular tradition represented particularly by the poets but occasionally reflected by Alfred and Ælfric. His analysis contributes to our understanding of language and concepts and also to our reading of individual poems or parts of poems, notably *The Seafarer* and *The Wanderer*, to which particular attention is given.

Readers' attention is also drawn to C. J. E. Ball's 'Homonymy and Polysemy: A Problem for Lexicographers', in *Problems of Old English Lexicography*, reviewed above, pp. 93–4, where Ball considers particular examples of poetic ambiguity, and to the separate publication by *OENews* of J. D. A. Ogilvy's addenda and corrigenda[16] to his *Books Known to the*

16. *Books Known to the English, A.D. 597–1066: Addenda et Corrigenda*, by J. D. A. Ogilvy. OENews Subsidia 11. CMERS. pp. 45. pb $3.

English, A.D. 597–1066 (*YW* 48.54). It was first published in *Mediaevalia* (*YW* 65.75–6).

In the field of metrics there is one book-length study this year: *A New Theory of Old English Meter*[17], by David L. Hoover. Most metrical theorists take the view either that OE poetry was isochronic, or that it was not. Both schools of thought, however, share the assumption that stress is the primary metrical feature and that alliteration, though significant, is subordinate to stress. Hoover, by contrast, puts forward the revolutionary idea that it is alliteration which is primary and that the stresses are merely opportunities or possible sites for alliteration. His new theory is developed inductively on the basis of what seems to be the textual evidence of *Beowulf* and *The Battle of Maldon*, which have been subjected to computer analysis. The attractive aspects of his system are that, by divorcing metre and rhythm (stress), and by giving alliteration the prime position, he provides a theoretical framework which readily tolerates the highly variable rhythmical pattern that all previous analysts have attempted to come to terms with, and he postulates a metrical form which, in the days of oral composition, would have given the poet greater freedom than those systems based on the primacy of a rhythmical pattern organized into linked two-stress verses. His article in *ASE*, 'Evidence for primacy of alliteration in Old English metre', explains in detail one of the key elements of his case.

Beowulf ll. 1117b–20a is the starting point for Peter Orton's study of 'Verbal Apposition, Coordination and Metrical Stress in Old English' (*NM*). In an attempt to defend an alternative to Fr. Klaeber's punctuation of the passage, he is led into a detailed discussion of a particular syntactic pattern in a-verses (which he calls 'appositional a-verses') and also into a discussion of the b-verses with alliterating finite verbs, with which the appositional a-verses are often linked. Orton's analysis of these combinations of syntax and metre identifies distinctions in practice between groups of poems, and he concludes with the thought that further studies of verse-syntax and style may reveal other, perhaps similar, distinctions, which would provide a broader perspective on developments and variations within OE poetry as a whole.

Similarly, Peter J. Lucas in 'On Some Breaches of Kuhn's Law of Particles and *Genesis A* 2745' (*PQ*) deals with a particular textual problem which prompts a general discussion of certain metrical features. He concludes with a reminder that editors of OE poetry should not underestimate the importance of verse grammar, of which Kuhn's laws form a part.

The one article that I have read this year on oral-formulaic theory is 'The Old English Formula in Context' (*Speculum*) by Anita Riedinger, who proposes some new definitions of old concepts and introduces the new concept of the 'set' which, she claims, brings into sharper focus a poet's individual artistry and style. I regret that I have been unable to see a copy of *Oral-Formulaic Theory and Research: An Introduction and Annotated Bibliography* (Garland) by John Miles Foley.

Finally, I am pleased to report that, in December 1984, the Dictionary of Old English issued *A Microfiche Concordance to Old English: The High*

17. *A New Theory of Old English Meter*, by David L. Hoover. Lang. pp. xvi + 192. $24.

Frequency Words[18] by Richard L. Venezky and Sharon Butler. It lists all spellings of the most common function words that were deliberately omitted from the main concordance, published in 1980 (*YW* 61.35–6). The headwords are relatively few (135), but the entries are legion: for example, 20,996 instances of 'on', 29,595 instances of 'se'. Where would we be without computers?

4. Beowulf

The only book on *Beowulf* this year is Fred C. Robinson's *'Beowulf' and the Appositive Style*[19]. When its chapters were originally delivered as a series of lectures, their title was 'Dark Age Heroism and Christian Regret: The Appositive Art of *Beowulf*', which more accurately reflects Robinson's aim of assessing not simply the style of *Beowulf* of and for itself, but of approaching *through* the style the poem's subject-matter and tone: its representation of a non-Christian world and the ambiguous attitude towards that world of the Anglo-Saxon Christian audience. The stylistic phenomenon of apposition through which Robinson makes this approach is more familiar to Anglo-Saxonists as 'variation', although Robinson includes within his terms of reference not just the parataxis of word and phrase, but also the parataxis which is inherent in a single poetic compound. Time and again he demonstrates effectively that the *Beowulf* poet deliberately exploited the ambiguous and equivocal qualities of his appositional style in order to elicit from his Christian audience a nostalgic admiration for the heroic past. We have to take a good deal on trust, however, in those cases where he argues that the appositions themselves, and not just the connections between them, reside solely in the minds of poet and auditor, with such words as 'god', 'alwalda', 'metod', to which he believes the audience responded in a complex manner, accepting them as Christian and pagan simultaneously. Yet even if one feels uneasy about some parts of his argument, the book is undoubtedly a stimulating addition to *Beowulf* criticism, valuable for its insights into certain features of style and firmly based on the text in its investigation of the vexed questions of the poem's Christianity and the audience's attitude to an essentially pagan world.

Words and phrases can, of course, acquire an ambiguity by the passage of time, and it is often difficult for us to be sure that we have grasped the precise nuance that the poet intended. The participle 'druncen' is a case in point. Hugh Magennis's detailed examination of its use and significance in 'The *Beowulf* poet and his *drunce dryhtguman*' (*NM*) shows that it need not bear any sense of disapproval and that, when it is used disparagingly, the criterion is that of social order as understood within the imagined Danish or Geatish world, rather than the criterion of Christian morality as it may have been understood by poet or audience. Another difficult case is the significance of 'soðfæstra dom' (l. 2820b), which Stanley B. Greenfield discusses in 'Beowulf and the judgement of the righteous' (*Clemoes*[12]).

An entirely different approach to the question of Christian and pagan in

18. *A Microfiche Concordance to Old English: The High Frequency Words*, by Richard L. Venezky and Sharon Butler. PIMS. 253 fiches. C$150.

19. *'Beowulf' and the Appositive Style*, by Fred C. Robinson. John C. Hodges Lecture Series. UTenn. pp. ix + 106. £12.95.

Beowulf is adopted by Kent Gould who, in '*Beowulf* and Folktale Morphology: God as Magical Donor' (*Folklore*), looks at the poet's treatment of the magical donor figure, identified for us in Vladimir Propp's folktale morphology. Normally this figure combines the functions of tester and donor, but in *Beowulf* the functions are separated, with Unferth as tester and God as donor. Gould argues that it is by virtue of this separation that the poet is able to accommodate heroic and Christian themes in his work since the challenge, through Unferth, is presented in a negative, heroic context, whilst the donation of the magical sword by God suggests a Christian endorsement of a pagan past.

Colin Chase's '*Beowulf*, Bede, and St. Oswine: The Hero's Pride in Old English Hagiography' (Woods and Pelteret[7]), tackles the question of the fatal contradiction between the ethic of heroic militarism and that of sovereignty, which has sometimes been claimed to be the source of the tragedy in *Beowulf*. Alongside the poem Chase places two accounts of King Oswine of Deira, that by Bede in his *Historia Ecclesiastica*, and the much longer, embellished *Vita Oswini* from the late eleventh or early twelfth centuries. It is Bede who is the odd one out; the *Vita Oswini*, by contrast, is seen to share many of the preoccupations of the *Beowulf* poet and to be painfully aware of the irreconcilable demands of heroism and kingship. Kings in the heroic age are not usually thought of as being bureaucratic and the procedures of bureaucratic government seem an unlikely model for reading an OE epic. But Malcolm M. Brennan, in an amusing if sometimes arch essay on 'Hrothgar's Government' (*JEGP*), shows how it is precisely the observance of bureaucratic procedures that establishes the formal tone of Beowulf's reception in Denmark and – more importantly from the Danes' point of view – limits the risks posed by his arrival.

A number of articles, as usual, concern themselves with the monsters. R. E. Kaske, in 'The *Gifstol* Crux in *Beowulf*' (*LeedsSE*), begins by considering the troublesome crux of *Beowulf* ll. 168–9 and, on the basis of some passages in Gregory's *Moralia*, argues that the lines refer simultaneously to Grendel's hopeless spiritual alienation from the throne of God, a condition mockingly parodied by his social alienation from Hroðgar's throne. It seems to have escaped Kaske's notice that a similar conclusion had already been reached by the present writer, also using Gregory's *Moralia* in an article published in 1975, entitled 'Figures of Evil in Old English Poetry' (*YW* 56.69). Since the arguments are not identical, it would have been useful had Kaske compared them, in addition to comparing his interpretation, as he does, with those that do not use Gregory to elucidate 'ne his myne wisse' in l. 169. Paul Beekman Taylor, in 'Beowulf's Second Grendel Fight' (*NM*), reconsiders the question of whether there is any significance in Beowulf's use of the masculine pronoun 'he' in ll. 1392 and 1394 in response to Hroðgar's account of the killing of Æschere by a female monster. Editors have tended to dismiss or ignore the manuscript form, or to replace it with feminine 'heo', but Taylor argues that Beowulf's use of 'he' is a deliberate textual feature which expresses the hero's awareness that Grendel's power is the source of all the ills that Hroðgar can describe. It is thus that Taylor is able to see the underwater fight as a second fight against Grendel. Analogues to both the Danish monster-fights have been found in *Grettis saga*, the most famous being the Glamr and Sandhaugr episodes, another being the struggle with Kar the Old. To these, in 'Grettir's Fight with a

Bear; Another Neglected Analogue of *Beowulf* in the *Grettis Sage* [*sic*] *Asmundarsonar*' (*ES*), Arthur A. Wachsler adds Grettir's contest with an enormous bear in chapter 21. Since Wachsler, like Taylor, believes that the fight with Grendel's mother is in some sense a duplicate of the fight with Grendel, it is to both these monster-fights that the bear-contest is thought to be analogous. Marie Nelson's '*Beowulf*, ll. 2824b–2845a' (*Expl*) turns our attention to the fight with the dragon who is shown, by a close analysis of a particular passage, to be a worthy adversary of the hero. The point hardly needs to be laboured, but Nelson's analysis of the language used reminds us that the dragon has a character and function that is more than merely animal.

A broader view of the poem is taken by Clare Kinney, who attempts to define the characteristics of the poem's structure. In her analysis of the importance of the individual narrative moment, 'The Needs of the Moment: Poetic Foregrounding as a Narrative Device in *Beowulf*' (*SP*), she succeeds in conveying something of the lively pleasure that the poem gives its readers. It is, in consequence, an article that is itself a pleasure to read and one that could well be recommended to students. Claus-Dieter Wetzel's detailed and scholarly essay 'Die Datierung des *Beowulf*: Bemerkungen zur jüngsten Forschungsentwicklung' (*Anglia*) is a challenging review article of *The Dating of Beowulf*, edited by Colin Chase, and Kevin Kiernan's *'Beowulf' and the 'Beowulf' Manuscript* (*YW* 64.96–9). Wetzel's considered opinion is that the poem's date remains an open question. Janet Bately's 'Linguistic evidence as a guide to the authorship of Old English verse: a reappraisal, with special reference to *Beowulf*' (*Clemoes*[12]) also takes issue with Kiernan, in regard both to date and authorship. Kiernan had argued for multiple authorship and an eleventh-century date for the poem as we have it; Bately believes that a date after A.D. 1000 seems improbable and that, although single authorship cannot be proved, there is nothing in her linguistic analysis that disproves it.

5. The Junius Manuscript

There are relevant articles by Lucas (noted above, p. 121) and by Biggs (noted below, p. 125), both dealing in part with *Genesis A* but, those apart, all I have seen this year are three items on *Exodus*. J. R. Hall, in '*Exodus* 119a: *Ofer Clamme*' (*ELN*), deals with a half-line that is metrically defective and needs emendation. The usually accepted 'o[n] ferclamme' is questioned by Hall, who proposes instead that the scribe has omitted a morpheme (an error found also elsewhere in the poem) and that the manuscript reading is the remains of a C-verse, which may be reconstructed as 'ofer [f***] clamme'. Hall's proposal is that 'flōd' is the missing morpheme, giving the meaning 'beyond the sea's confinement'. Lines 115b–19 thus express the idea that sea storms came (or might come) to the land – a remarkable idea, but one not out of place in *Exodus*. Frederick M. Biggs, in 'The End of the Sea: The Old English *Exodus*, lines 466b–7a' (*N&Q*), argues that 'sæs æt ende' (l. 467a) is a reference to the shore, rather than a reference to the place in the Red Sea where the waves break back over the Egyptians, as editors have believed. This allows him to propose an eschatalogical meaning for ll. 466–7, in which the reference to the 'end of the sea' metaphorically suggests that the Egyptians' destruction anticipates their final damnation. In the context of such a reading the difficult phrase 'cyre swiðrode' in l. 466b is readily understandable as an

anagogical gloss on the action: as the end draws near, the room for choice lessens. 'Cyre', which has caused editors problems, does not therefore need to be emended to 'cyrm'. It is the notoriously difficult language of this poem that is also the subject of E. G. Stanley's 'Notes on the Text of *Exodus*' (*LeedsSE*), in which we are offered interpretations of fourteen problematic words or phrases.

6. The Poems of the Vercelli Book

Poems in the Vercelli Book are dealt with in some detail by Olsen in *Speech, Song, and Poetic Craft*, by Bjork in *The Old English Verse Saints' Lives*, and by Howe in *The Old English Catalogue Poems*, all reviewed just above. There is otherwise very little to report.

R. J. Reddick, in 'Old English *Unlæd*: A Note on *Andreas*' (*ELN*), questions the adequacy of 'poor, miserable, unhappy, unfortunate' as the usual gloss for 'unlæd' in *Andreas* ll. 30, 142, and 174, and shows, by reference to other occurrences in OE prose and poetry, that it has a more particular and forceful sense in being a metaphor meaning something like 'misguided to such an extent that one becomes bestial'. It is thus very appropriately used for the Mermedonians (twice) and for the Jews in the temple (once). Frederick Biggs deals with '*Englum gelice*: *Elene* Line 1320 and *Genesis A* Line 185' (*NM*), and Robert Boenig comments on 'The *engel dryhtnes* and Mimesis in *The Dream of the Rood*' (*NM*). It is unusual for there to be so little on *The Dream of the Rood*, although there is an interesting paper by Kristine Edmondson Haney, 'The Christ and the beasts panel on the Ruthwell Cross' (*ASE*), which has an oblique relevance.

7. The Exeter Book

A number of poems in the Exeter Book are discussed by Olsen in *Speech, Song, and Poetic Craft*, by Bjork in *The Old English Verse Saints' Lives*, and by Howe in *The Old English Catalogue Poems*, all reviewed above. There are also some articles, which are arranged below following the order of the poems in the manuscript.

Susan Rankin's 'The liturgical background of the Old English Advent lyrics: a reappraisal' (*Clemoes*[12]), is one of several items in the collection which draw attention to the importance of the liturgy in the study of OE language and literature. That these lyrics were inspired in part by the great 'O' antiphons of Advent has long been reeognized; Rankin enlarges upon our understanding of the liturgical source-material in the light of recent advances in liturgical scholarship and attempts to define, more closely than has hitherto been possible, the liturgical tradition that the OE poet used. She also analyses the make-up of his particular antiphonal repertory and the sequence in which the lyrics are arranged. Stanley B. Greenfield, in '*Þancword* for John C. Pope: *Advent Lyric II* Again' (*MP*), takes up Pope's analysis of the damaged portion of *Christ I* (ll. 18–32) (*YW* 61.72) and refines his arguments. In particular he pays attention to ll. 22b and ll. 30–2, interpreting them in the light of possible scribal errors and the typological tenor of the whole passage, which Pope did not fully recognize. The starting point of John C. Pope's 'Mary to Joseph, *Christ I*, 164–67a: A Probable Scribal Error, *nu* for *na*' (*Speculum*) is the

commonsense position that Mary's opening speech to Joseph should register a protest at his declared intention to put her away. Pope therefore proposes the simple emendation of 'nu' to 'na' at l. 166, which has the satisfactory result of immediately solving the difficulties of sense and syntax created by the manuscripts's 'nu'. The dialogue between Mary and Joseph is also the subject of C. G. Harlow's 'The Old English *Advent VII* and the "Doubting of Mary" Tradition' (*LeedsSE*). As a result of comparing *Christ* ll. 164–213 with a characteristic feature in the tradition of the Annunciation, he proposes a redistribution of the speech-material between Mary and Joseph, with consequent changes to the editorial punctuation of the lines.

Zacharias P. Thundy's 'St. Guthlac and Spiritual Friendship' (*ABR*) deals with the friendship between Guðlac and Beccel in *Guðlac B*, a relationship which is not, in Thundy's view, either homosexual or reminiscent of a *comitatus* ideal, but one which conforms to a well-established Christian tradition.

Karl Sandred, in 'An Old English poetic word in the light of some place-names' (*NN*), uses place-name evidence to arrive at the meaning 'place of refuge' for the *hapax legomenon* 'beorhstede' in *The Phoenix* l. 284. This poem is also the subject of Andrew J. Patenall's essay 'The Image of the Worm: Some Literary Implications of Serpentine Decoration' (Woods and Pelteret[7]). The motif of serpentine decoration in Anglo-Saxon art is used as an analogy for exploring *The Phoenix*'s recurring phrases, formulaic expression, and lexical reiteration. Patenall admits that he uses the parallel as a pedagogical device when teaching beginning students and it is perhaps fair enough for that purpose. It is, however, a little strained in the paper itself and it is disconcerting, to say the least, to find the poem's structure likened at one point to that of a rose-window. If the analogy is drawn in class, I hope that the students are alert enough to recognize that they are not where they thought they were, artistically or chronologically.

Donald G. Bzdyl, in '*Juliana*: Cynewulf's Dispeller of Delusion' (*NM*), analyses the didactic structure of Cynewulf's poem, showing how it has three stages: the first seeming to present a pagan view of reality; the second, a balance between Christian and pagan; and the third, one that is wholly Christian. It is Bzdyl's contention that this gradual imposition of the Christian view of reality within the poem both induces and reflects the progress of growing spiritual perception that Cynewulf hopes his audience will share.

Donald M. Davis's brief note 'The Wanderer' (*Expl*) introduces the idea that 'wyrmlicum fag' in l. 98 is a grim, ironic kenning, meaning 'decorated with worm bodies', signifying that the bodies of the fallen warrior host (see ll. 79–80) have now become food for worms. He admits that the kenning is far-fetched, but argues that the new reading increases the unity and power of the poem.

The syntactical difficulties and ambiguities of *The Seafarer* ll. 50–2 are admirably analysed by Bruce Mitchell who, in 'The Syntax of *The Seafarer*, Lines 50–52' (*RES*), defines what solutions are possible, whilst leaving the reader to make a personal choice between them. Syntactically the lines may, in various ways, be a statement about the man thinking to journey, or about the mind thinking to journey. Many readers will feel that the ambiguity is itself an important part of the meaning of the text and will perhaps not wish to make an absolute choice between the possibilities that Mitchell presents.

A teasing – if not exasperating – question faced by readers and editors of *Widsið* is whether a given tribal name in the OE poem can be identified with a tribal name recorded elsewhere. R. W. Chambers, in his 1912 edition of *Widsið*, identified the *Eowe* (l. 26a) with Tacitus's *Aviones*, but this was questioned by Kemp Malone in his editions of 1936 and 1962. Alan Bliss, in 'The Aviones and *Widsith* 26a' (*ASE*), shows that there is no philological objection to Chambers's equation.

The enigmatic and textually difficult *Riming Poem* is the subject of a lengthy study by Karl P. Wentersdorf. In 'The Old English Rhyming Poem: A Ruler's Lament' (*SP*) he argues that the narrator is a former ruler and that, once this is accepted, many of the apparent problems are immediately resolved. In consequence, the poem can be allowed to take its place as an impressive representative of the OE elegiac tradition.

I have only recently been able to consult the 1983 issue of *Filologia Germanica*, which includes Maria Amalia D'Aronco's extended study '*Wulf and Eadwacer*. Analisi del Testo'. It stands alongside Peter Orton's equally detailed analysis 'An Approach to *Wulf and Eadwacer*' (*PRIA*), which was published this year. As a basis for his re-examination, Orton goes back to W. J. Sedgefield's 1931 interpretation of the poem as a work about domestic animals (*YW* 12.75–6). After a detailed scrutiny of the text, including some valuable investigations of the key words *wulf*, *hwelp*, and *bogum*, Orton comes to the conclusion that the poem is about wolves: the narrator a she-wolf, her mate, and their whelp. There follows a perceptive examination of the poem as a whole, a translation, an assessment of its place in the OE poetic corpus, and a discussion of audience-response then and now. Many readers, I suspect, will remain unconvinced, not because of any obvious shortcomings in Orton's arguments, but because the understanding of the poem as an 'elegy' about human beings is so firmly entrenched that they will be disinclined to change; the commonly accepted reading, for all the puzzles that it presents, is in many ways the more comfortable one, easier to fit into the categories of OE literature that modern scholarship has created. Nevertheless, Orton highlights linguistic evidence that cannot be ignored, and notes that 'it has not received the close editorial attention that all Old English poems require from time to time'. It is 'close editorial attention' that Orton's study provides and it is to be recommended for that reason, even to those who may instinctively feel unsympathetic to its challenging and somewhat disturbing conclusions. F. Jones, in 'A Note on the Interpretation of *Wulf and Eadwacer*' (*NM*), deals with the poem much more briefly and from the more familiar point of view which sees it as an allusive treatment of a human love-triangle.

Finally, there is an article on *Riddle 40* which, like the *Leiden Riddle*, is translated from Aldhelm's *Enigmata*. It has long been thought that they were translated together and that the present *Riddle 40* is a revision of the earlier translation, now lost. Such is not the case, however, as Katherine O'Brien O'Keefe shows in 'The text of Aldhelm's *Enigma* no. c in Oxford, Bodleian Library, Rawlinson C. 697 and Exeter Riddle 40' (*ASE*). *Riddle 40* is in fact an independent translation from a ninth-century continental manuscript with tenth-century English corrections. The article concludes with the tantalizing thought that further work on the English provenance of the Latin manuscript (Rawlinson C. 697) may well throw light on the origin of the Exeter Book. Another item of relevance to riddle scholarship in *ASE* is 'Aldhelm's

Enigmata and Isidorian etymology' by Nicholas Howe, although it does not deal directly with the vernacular tradition.

8. Other Poems

In addition to the articles mentioned in this section, readers are directed particularly to Nicholas Howe's book *The Old English Catalogue Poems*, reviewed above.

The Battle of Maldon, which always attracts attention, has recently been the subject of an interesting discovery, reported by H. L. Rogers in 'The Battle of Maldon: David Casley's Transcript' (*N&Q*). When the text of the poem was lost in the Cotton fire, the sole surviving testimony to it seemed to be Thomas Hearne's printed text of 1726, based on a transcript attributed to John Elphinstone. In 1935 'Elphinstone's' manuscript was rediscovered and subsequent editions of the poem have been based on it. However, the discovery on 26 January 1984 of two sets of Anglo-Saxon bounds in Bodleian MS. Top. Northants. C. 23 has enabled Rogers to identify the hand of the *Maldon* transcriber not as Elphinstone's, but as that of David Casley, who succeeded him as Deputy Keeper of the Cottonian Library in mid 1718. Rogers believes that the transcription was made between 1718 and 1725, perhaps between 1722 and 1724. The discovery has editorial implications, as Rogers shows, because recognition of Casley's practices in transcription allow his copy of *Maldon* to be interpreted more accurately. There are, therefore, on pp. 152–3, useful corrections to the readings in Scragg's edition of the poem.

By contrast, *Cædmon's Hymn* survives in more copies than any other OE poem. Most begin with 'we' as the subject of 'scylun' in l. 1, but there is no 'we' in the oldest Northumbrian texts and the best WS text. Bruce Mitchell, in '*Cædmon's Hymn*, Line 1: What is the subject of *Scylun* or its Variants?' (*LeedsSE*), draws attention to this peculiarity and argues that it is possible to take 'uerc uuldurfader' as the subject, giving the sense 'God's inanimate creations must praise him', alongside the traditional 'We must praise God'. A possible explanation for this variation and for others in the *Hymn* is that they are traceable to variant oral traditions, although Mitchell is prepared to admit that the absence of 'we' in the WS version (the Tanner MS.) is a genuine scribal omission.

Thomas D. Hill, in 'The Kingdom of the Father, Son, and Counsellor: *Judgement Day II*, 290–300' (*N&Q*), supports the emendation of 'weardas' to 'weardes' (l. 300) by demonstrating, on the basis of the grammar of the passage and Latin ecclesiastical tradition, that both 'weardes' (emended) and 'rædwitan' in the same line refer to the Holy Spirit, conceived of as Guardian of the heavens and as Counsellor. The Virgin Mary is thus envisaged as leading the host of virgins into the presence of the Father, Son, and Holy Spirit. It is a reading that makes a good deal more sense than that indicated by E. V. K. Dobbie in the ASPR edition, where MS. 'weardas' is retained.

There are two papers specifically on metrical charms: Marie Nelson's 'A Woman's Charm' (*SN*), which analyses the structure of the text printed by Dobbie in ASPR as *For Delayed Birth*; and L. C. Weston's 'The Language of Magic in Two Old English Metrical Charms' (*NM*), which examines the interaction between the poetic form and the magical force of *Wið Færstice* and the *Nine Herbs Charm*. For the sake of convenience I also mention here Karen

Louise Jolly's 'Anglo-Saxon charms in the context of a Christian world view' (*JMH*), and Heather Stuart's 'Utterance instructions in Anglo-Saxon charms' (*Parergon*), even though neither is concerned primarily with verse charms. Karen Jolly issues a powerful challenge to the received notion that the extant charms are evidence of continuing paganism in late Anglo-Saxon England. She argues, rather, that they are thoroughly Christianized, that their manuscript tradition suggests clerical authorship for many, and that, as a whole, they find a place in the Augustinian world-view at a point or points in the spectrum between the two extremes of miracle and magic. Heather Stuart pays particular attention to the choice between *cweþan* and *singan* in the utterance instruction of OE charms and shows that it is related to the type of incantation used.

9. Prose

The collaborative edition of *The Anglo-Saxon Chronicle*, which I was pleased to welcome in the survey for 1983 (*YW* 64.116), moves ahead this year with the publication of a second volume, numbered like the first in accordance with its position in the over-all scheme, rather than with its position in the order of publication. Volume 17, *The Annals of St. Neots with Vita Prima Sancti Neoti*[20], edited by David Dumville and Michael Lapidge, presents the first Latin text to be considered as part of the *Anglo-Saxon Chronicle* tradition. The high standard of editorship and presentation that I noted when volume 4 was published (in 1983) have been maintained here. David Dumville, who introduces and edits the unique manuscript of the *Annals* for the first time since it was inaccurately published by Thomas Gale in 1691, subjects the work's textual history to a close scrutiny and carefully analyses its various sources, amongst which is a version of the *Anglo-Saxon Chronicle* for the period up to *c.* 914. In so doing he performs a valuable service for historians, who have had to contend with editorial entanglement of the *Annals* with Asser's *Life of Alfred*, and who have had to live with assumptions about the early history of the *Anglo-Saxon Chronicle* on the basis of untested suppositions concerning the nature of the *Chronicle* text on which the St Neots annalist drew. The *Vita*, introduced and edited by Michael Lapidge, is interesting for rather different reasons although, in the course of their work, Dumville and Lapidge made the pleasing discovery that it, too, uses the *Anglo-Saxon Chronicle* (pp. civ–ix). In addition, Lapidge demonstrates that the *Vita* and *Translatio* are by one author, not two as has often been thought, and that the work should properly be seen as a product of Anglo-Saxon England, written by someone who had spent long enough in English schools to be able to read Old English and to adopt the Anglo-Saxon style of writing Latin. Lapidge believes that the anonymous author was a British-speaking Cornishman. Future volumes in the series are eagerly anticipated.

The frequent (though not invariable) use of 'her' to introduce the annals of the *Anglo-Saxon Chronicle* is examined by Peter Clemoes in 'Language in Context: *Her* in the 890 *Anglo-Saxon Chronicle*' (*LeedsSE*). His study of when

20. *The Anglo-Saxon Chronicle. A Collaborative Edition*, ed. by David Dumville and Simon Keynes. Vol. 17: *The Annals of St. Neots with Vita Prima Sancti Neoti*, ed. by David Dumville and Michael Lapidge. Brewer. pp. cxxxvi + 155. £27.50.

it is used and why leads to an interesting discussion of contemporary attitudes to the chronicle and, more widely, of attitudes to the written word. The same volume of *LeedsSE* includes an essay by Janet Bately on 'The Compilation of the *Anglo-Saxon Chronicle* Once More', which examines the evidence for the compilation of the annals dated 891–6. Established traditions about which annal is the final entry in the 'first chronicle' and how the annals for these years were written up are questioned. Bately's scrutiny of the lexical and syntactical evidence leads her to conclude that there was 'an 896 annalist' who was responsible for the material now in annals 893 to 896 part 1, but actually referring as far back as autumn 892, and that annals 892 and 896 parts 2 and 3 were composed by other hands. The conclusion will no doubt trouble some historians, but it seems inescapable in the light of Bately's analysis.

Herbert Schendl, in '*7* on eall ðone wæs: Zu Beda 5 6.400.20' (*ArAA*), disentangles a problematic reading in the Tanner and Cotton Otho B xi MSS. of the *Old English Bede*, showing that a WS scribe, working from an Anglian archetype, mechanically altered original *al* to *eall*. Here, however, *al* was not 'all', but the homographic noun *al*, 'fire', which Schendl restores, supported by semantic and stylistic considerations and by the Latin text.

The long-standing problem of interpreting Ohthere's directional information in the *Old English Orosius* is the subject of Michael Korhammer's 'The orientation system in the Old English Orosius: shifted or not?' (*Clemoes*[12]). Korhammer's approach is not narrowly directed at these textual cruces, however, but at the broader issues of the theory of a special Old Scandinavian orientation (which has been invoked in order to 'explain' Ohthere's information) and the usage and meaning of some OE directional terms. His firm conclusion is that 'the idea of a shifted-orientation system should ... be rejected once and for all' (p. 268). Another problem of interpretation in the same piece of text is discussed by Korhammer in 'Viking Seafaring and the Meaning of Ohthere's *ambyrne wind*' in *Problems of Old English Lexicography*, reviewed in Chapter III.

An equally familiar crux is the meaning of 'æstel' in Alfred's preface to his translation of the *Pastoral Care*. In 'King Alfred's *Æstel* Reconsidered' (*LeedsSE*), Rowland L. Collins summarizes the numerous solutions to date and puts forward his own suggestion that the 'æstel' is the decorated upper board of an Anglo-Saxon bookbinding. Although the interpretation is explained with care, it is unlikely to bring this long-running debate to a close.

Another ninth-century text is the gloss to the *Vespasian Psalter*, discussed by Sherman M. Kuhn in 'On the Originality of the *Vespasian Psalter* Gloss' (*ES*). Interestingly, he vindicates the use of microfilms and facsimiles in the study of manuscripts since he shows that erasures can sometimes be seen using these media when they could not be detected by the naked eye. In this instance he was looking for evidence of erasures first discussed by J. Gerritsen in *ES* in 1970 (*YW* 51.76). Modern technology enables him to confirm Gerritsen's reconstructed readings, but scholarly judgement leads him to dissent from Gerritsen's deduction that the erasures were a sign that the gloss was a copy rather than an original work.

The remaining ninth-century work to be considered here is the *Old English Martyrology*, which J. E. Cross continues to investigate. In 'On the library of the Old English martyrologist' (*Clemoes*[12]), he draws upon his many years of source-analysis to present us with what is in effect a catalogue of texts, both

those named by the writer and those otherwise identified as used by him. For each work listed the martyrology entry for which it is relevant is given, so that the essay is not only a library inventory but also a useful summary (with additional material) of Cross's source-identifications to date. His essay 'The use of patristic homilies in the Old English Martyrology' (*ASE*) likewise demonstrates the impressive size of the martyrologist's library and his excellent grasp of Latin. Another notable scholar of the *Martyrology*, Günter Kotzor, writes on 'Anglo-Saxon Martyrologists at Work: Narrative Pattern and Prose Style in Bede and the *Old English Martyrology*' (*LeedsSE*). He compares entries in the OE text with corresponding entries in Bede's Latin martyrology and demonstrates repeatedly that both martyrologies conform to an obviously well-established formula for the presentation of their information, but that there is a marked difference in their style and selection of material. By contrast with Bede, the vernacular writer is shown to favour simple syntactic structures, to use descriptive formulas in place of narrative detail, to be overexplicit when providing explanations, and to concentrate on the presentation of a few selected episodes from his sources, with a tendency towards including the sensational or miraculous. Bede's concise, summarizing technique is characterized as 'historical', that of the OE writer as 'narrative' (p. 165). The contributions of Kotzor and of Cross to our understanding of the *Old English Martyrology* are reviewed by Baudoin de Gaiffier in 'Le martyrologe en vieil anglais du IX^{e} siècle' (*AnBol*). Cross and Kotzor, however, are not the only people to have written on it this year. Theodore H. Leinbaugh, in 'St. Christopher and the *Old English Martyrology*: Latin Sources, and the Phrase *hwæs gneaðes*' (*N&Q*), identifies as a source for the St Christopher entry a Latin text close to the *Passio Sancti Christophori Martyris* published in *AnBol* X, and proposes a solution to the puzzling reading 'hwæs gneaðes' found in the same entry in the Cotton Julius A x manuscript, which was used by George Herzfeld and by Kotzor as the base text for their respective editions. Leinbaugh however makes a case for preferring, at this point, the reading 'gneðnys' in the variant Corpus Christi College Cambridge MS. 196, which makes better sense and receives support from the newly identified source.

The martyrology leads neatly into the homiletic tradition proper. There are four items of general relevance, of which two are by Clare A. Lees. In a detailed article entitled 'The "Sunday Letter" and the "Sunday Lists" ' (*ASE*) she sets out the Latin and vernacular manuscript evidence for the Insular knowledge of the 'Sunday List' and for its association, in English homiletic contexts, with the 'Sunday Letter'. The 'List' itemizes scriptural and other events said to have occurred, or to be due to occur, on a Sunday; the 'Letter' purports to be from Christ himself, urging the strict enforcement of Sunday. Lees's survey of their Insular history in the early Middle Ages is a valuable reference tool, on the basis of which further work can be done. Her other publication, 'The Dissemination of Alcuin's *De Virtutibus et Vitiis Liber* in Old English: A Preliminary Survey' (*LeedsSE*), confronts the difficulty of accurately identifying the Latin source or sources for commonplaces and themes popular in the vernacular homilies. By a close examination of a number of OE texts including, among others, those in the Vercelli Book and the writings of Ælfric and Wulfstan, she shows how Alcuin's *De Virtutibus et Vitiis* was fragmented into florilegia at an early date and that his schema of vices and virtues became so thoroughly absorbed into an established tradition that, by

the time of the Benedictine Reform, it is difficult in source-analysis to distinguish between the commonplace tradition in general and an individual contribution to the theme (such as Alcuin's *De Virtutibus*) in particular. The article points to a large and perhaps insurmountable problem but, at the same time, it also succeeds in illuminating several vernacular texts. Antonette diPaolo Healey's 'Anglo-Saxon Uses of the Apocryphal Gospels' (Woods and Pelteret[7]) helpfully surveys the use made by Anglo-Saxon writers of the *Gospel of Nicodemus*, the *Gospel of Pseudo-Matthew*, and the *Vindicta Salvatoris*. Although, when taken together, they can be shown to have influenced poets, prose writers, compilers of medical and magical lore, and even stonemasons, the evidence assembled here obliges us to recognize that not all apocryphal texts had the same status. The *Gospel of Nicodemus* was regarded as being virtually canonical and was used even by Ælfric, who was often sharp in his dismissal of apocryphal sources.

The final essay in this group is Jerome Oetgen's 'Common Motifs in Old English Ascension Homilies' (*Neophil*), which examines the shared themes and sources of four OE Ascension homilies: Blickling Homily X, Ælfric's *Sermo in Ascensione Domini* in the First Series of *Catholic Homilies*, and sermons from Corpus Christi College Cambridge MS. 162, and Trinity College Library MS. 335. Oetgen shows that there existed in early medieval England a common Ascension tradition upon which the four homilists drew and which also influenced Cynewulf's *Christ II*.

The one item devoted to the Blickling homily collection is that by D. G. Scragg, 'The homilies of the Blickling manuscript', which is one of the many significant contributions in *Clemoes*[12]. In the first part of the article Scragg reports on the physical make-up of the manuscript; in the following sections he deals with the degree and nature of its overlap in content with other manuscripts. The material, for all its complexity, is presented with Scragg's typical clarity and precision and provides us with a body of information which no one referring to these homilies will be able to ignore.

On the Vercelli homilies there is Thomas D. Hill's 'When God Blew Satan out of Heaven: the Motif of Exsufflation in *Vercelli Homily XIX* and Later English Literature' (*LeedsSE*), which deals with the apparently odd detail that, when the fallen angels were expelled from heaven, Satan was *blown* out by God. Hill shows how the practice of *exsufflatio* as a sign of exorcism and cleansing was biblical in origin, well-established in the liturgy, and found as a motif in hagiography. He supposes that the homilist of Vercelli XIX, or more probably some precursor, extended the concept of *exsufflatio* to the plane of myth in using it to 'explain' how God expelled Satan. The article concludes with examples of the theme of *exsufflatio* from *Piers Plowman* and Spenser's *An Hymn of Heavenly Love*.

With Douglas Moffat's 'The Recovery of Worcester Cathedral MS F. 174' (*N&Q*) we turn to Ælfric, since the manuscript contains, among other things, a very late version of his *Grammar* and *Glossary*. It is Ælfrician scholars who will also be interested in some of the material in *The Bible in the Medieval World: Essays in Memory of Beryl Smalley*[21]. Judith McClure's contribution, 'Bede's

21. *The Bible in the Medieval World: Essays in Memory of Beryl Smalley*, ed. by Katherine Walsh and Diana Wood. Blackwell, for the Ecclesiastical History Society. pp. xiii + 338. £25.

Notes on Genesis and the Training of the Anglo-Saxon Clergy' is important in its own terms and for the comparisons that one is stimulated to make between the aims and methods of Bede and Ælfric in furthering the training of secular clergy; Jean Dunbabin's 'The Maccabees as Exemplars in the Tenth and Eleventh Centuries' is invaluable in defining the continental approaches to this 'topical best-seller' and thus clarifying the context within which Ælfric wrote on Maccabees; and Karl Leyser's 'Liudprand of Cremona, Preacher and Homilist' is a revealing study of continental preaching practices in the late tenth and early eleventh centuries, again providing material which illuminates our understanding of Ælfric.

Two other publications which do not deal with Ælfric directly but which are relevant for the study of his work are John Corbett's 'Two Early Anglo-Saxon Holy Men: Oswald and Cuthbert' (Woods and Pelteret[7]) and Antonia Gransden's 'The legends and traditions concerning the origins of the Abbey of Bury St. Edmunds' (*EHR*). Corbett analyses the rise and function of the cult of two saints about whom Ælfric wrote; Antonia Gransden, in dealing with St Edmund, another of Ælfric's saints, is more immediately pertinent since she examines in some detail Ælfric's source-text, written by Abbo of Fleury. She demonstrates that Abbo 'almost certainly knew virtually nothing about St. Edmund's death and early cult' (pp. 7–8) and that his *passio* is merely a patchwork of borrowings from well-known hagiographies. Of interest also, in view of the importance of Benedictine Reform houses in the intellectual history of late Anglo-Saxon England, is Gransden's conclusion that it was Oswald's foundation of Ramsey which fostered the cult and the foundation of the monastery of Bury St Edmunds, and that it was probably not colonized from St Benet of Holme, as the tradition of the house would have it.

In addition to these items there are, as usual, several which comment directly on Ælfrician texts. Joyce Hill, in 'Ælfric's "Silent Days"' (*LeedsSE*) examines the justification for Ælfric's statement in both series of *Catholic Homilies* that no homilies should be preached on the last three days of Holy Week. She shows that, although Ælfric adhered to this belief in never providing preaching material for these three days, he was not followed by others in the late Anglo-Saxon church, nor was his belief supported by the Carolingian homiliaries that he used. Hill points out that Ælfric's collective term for these days, *swig-dagas*, was not common in OE, but that there is some evidence for its use in circles faithful to the *Regularis Concordia*. She postulates, therefore, that the 'silence' had its origins in monastic practices, perhaps at Winchester, and that Ælfric was promoting the reform ideals in attempting to mark these three days as 'silent' in the secular church also. Bruno Assmann's edition of Ælfric's 'Summary of the Book of Judith' begins 'Nis þis nan leas spel: his stent on leden / nis on ðære bibliothecan', a statement which contradicts Ælfric's firm acceptance of Judith elsewhere as a canonical work. In fact, as E. G. Stanley reports in 'Ælfric on the Canonicity of The Book of Judith: "hit stent þus on þære bibliothecan"' (*N&Q*), a reading of the badly charred manuscript under ultraviolet light shows clearly that Assmann's second 'nis' is correctly 'þus'. The new reading is an important one since it confirms Ælfric's orthodoxy and restores consistency to his pronouncements.

In 'Ælfric's *De Virginitate*, lines 35–54' (*N&Q*) Mary Clayton compares a paragraph in Ælfric's homily for the Purification in the First Series of *Catholic Homilies* to a section of the compilation *De Virginitate* in Corpus Christi

College Cambridge, MS. 419, the previously unedited portions of which were edited by J. C. Pope in his collection of Ælfric's supplementary homilies. Lines 35–54 of Pope XXX appear to be a reworking in rhythmical prose of the paragraph from the Purification homily, adapted to the subject of almsgiving. Clayton argues convincingly that the reworking was by Ælfric himself, in which case it is interesting in being the only instance in which Ælfric has actually rewritten an early piece of prose. More interesting still is Clayton's suggestion, again entirely convincing, that the paragraph formed part of a now lost text by Ælfric and that the extract was combined with other items in C. C. C. C. 419 by a compiler to form a body of material which, as it now stands, is rather awkwardly stitched together.

To the sources already identified for Ælfric's homily *De Auguriis* Audrey L. Meaney, in 'Ælfric's Use of his Sources in his Homily On Auguries' (*ES*), adds Hrabanus Maurus's *De Magicis Artibus*, which she is able to demonstrate that Ælfric also used for the Witch of Endor story (Pope II, ll. 76–9). The identification having been made, she goes on to offer a detailed analysis of Ælfric's homily, demonstrating clearly the skill that he exercised in drawing upon his many source-texts. Our admiration for Ælfric increases as a result, but we are also presented with evidence that leads us to question Pope's conclusion that *De Auguriis* and the Witch of Endor story *together* were intended by Ælfric as an addendum for the St Swithun homily. Meaney's belief is that it was only the Witch of Endor passage that was originally intended for use in this way and that it was not, in the first instance, combined with *De Auguriis*.

In a sensitive study entitled 'Ælfric's Saints' Lives and the Problem of Miracles' (*LeedsSE*), Malcolm Godden attempts to come to terms with Ælfric's complex attitude to miracle stories. He shows that Ælfric's decision to include or omit a particular miracle or group of miracles was governed by a concern for authenticity, defined not as historicity but as stories validated by orthodox authorities. He goes on to show, however, that this criterion for selection was sometimes overridden in order to include a story that had immediate moral or ethical value. Godden concludes, therefore, that Ælfric's primary concern in his saints' lives was to relate hagiography to the real world of his own time, rather than to validate the miraculous by an overt reliance on authorities.

Three articles by Hugh Magennis direct our attention to items in Skeat's edition of Ælfric's *Lives of Saints* which are not by Ælfric. The main source for Ælfric's own saints' lives was identified by Patrick Zettel in an article in *Peritia* in 1982 as being a Latin legendary now extant only in a post-Ælfrician recension (called by Zettel the Cotton-Corpus legendary). In 'On the Sources of Non-Ælfrician Lives in the Old English *Lives of Saints*, with Reference to the Cotton-Corpus Legendary' (*N&Q*), Hugh Magennis examines what relationship the non-Ælfrician saints' lives have to this source-legendary. He shows that there are important similarities between the lives in the Latin collection and the OE accounts of St Mary of Egypt and St Eustace, but that there are striking differences in the case of the Seven Sleepers. St Euphrosyna is wholly independent in not being in the Latin collection at all. Magennis's work is further confirmation of the importance of Zettel's discovery and it is a useful contribution to source-study. In addition, because the sources in the Cotton-Corpus legendary are closer to the OE lives than those considered hitherto, he is able, with their help, to account for many puzzling readings in the OE texts.

His analysis of 'Style and Method in the Old English Version of the Legend of the Seven Sleepers' (*ES*) shows that here we have an anonymous writer whose work is as good as Ælfric's, though different from his in technique. The writer of the *Life of St. Eustace*, on the other hand, is less assured although, as Magennis demonstrates in 'A Note on the Beginning of the Old English *Life of St. Eustace*' (*N&Q*), he achieved a good balance between faithfulness to his source and 'thoughtful flexibility' (p. 438). Certainly he is not to be blamed for the awkwardness of the opening passage as it now stands since this, as Magennis shows, must be attributed to faulty transmission.

If Ælfric's work was combined with that of others in the main manuscript of the *Lives of Saints*, so it was also in the so-called *Old English Hexateuch*. The anonymous parts of the translation have been put alongside their Latin biblical source by Andrea B. Smith in order to produce a Latin–Old English/Old English–Latin glossary[22], which will be a useful tool for the study of vocabulary and translation techniques. The items in the glossaries are presented without comment but the full biblical references are given for each word cited, so that it is a simple matter to look up the context. In those cases where the equivalents are unusual or the context particularly interesting, the full verse is quoted in Latin and OE in the appendix, although here also there is no editorial comment; it is to be hoped that the reader is as perceptive as the editor in spotting what is unusual or interesting about them. Since it is probably Oxford, Bodleian Library Laud Miscellaneous 509 which is closest to the original version, it is this manuscript that Smith uses, although the manuscript used by S. J. Crawford in *The Old English Version of the Heptateuch, Ælfric's Treatise on the Old and New Testaments and his Preface to Genesis* (1922) and that reproduced in facsimile by C. R. Dodwell and Peter Clemoes in 1974 was British Library MS. Cotton Claudius B iv.

The rather neglected *Visio Leofrici* is given some attention this year by Phillip Pulsiano who, in 'Hortatory Purpose in the OE *Visio Leofrici*' (*MÆ*), shows that the work is not an inferior pastiche of loosely connected episodes, as may appear to be the case from a simple comparison between it and its sources, but a purposeful and didactically effective literary composition which, in each of its four episodes, presents the audience with two alternatives: a life of emptiness and the guarantee of pain, or a life of fulfilment and the guarantee of crossing the bridge into the New Jerusalem.

My final item, E. G. Stanley's '*The Judgement of the Damned* (from Cambridge, Corpus Christi College 201 and other manuscripts), and the definition of Old English verse' (*Clemoes*[12]), leaves us with the question of where we draw the line between verse (which is rhythmical and alliterative) and prose (which may also have rhythmical and alliterative properties). The text that Stanley examines, and which he believes to be in part a piece of unrecognized verse, was previously published by A. S. Napier in 1883 as 'Wulfstan XL'. Here it is re-edited and, in its new guise as OE verse, is given the title *The Judgement of the Damned*.

22. *The Anonymous Parts of the Old English Hexateuch: A Latin–Old English/Old English–Latin Glossary*, by Andrea B. Smith. Brewer. pp. xv + 471. £25.

V

Middle English: Excluding Chaucer

T. P. DOLAN, A. J. FLETCHER, and S. POWELL

The chapter has eleven sections: 1. General and Miscellaneous Items; 2. Alliterative Poetry; 3. The Gawain-Poet; 4. Piers Plowman; 5. Romances; 6. Gower, Lydgate, and Hoccleve; 7. Middle Scots Poetry; 8. Lyrics and Miscellaneous Verse; 9. Malory and Caxton; 10. Other Prose; 11. Drama. Sections 1, 4, and 10 are by T. P. Dolan; 3, 8, and 11 by A. J. Fletcher; and 2, 5, 6, 7, and 9 by S. Powell.

1. General and Miscellaneous Items

Douglas Gray's exemplary *Oxford Book of Late Medieval Verse and Prose*[1] covers the period from about 1400 to about 1520. The Introduction describes, analyses, and celebrates the variety of writing, literary and non-literary, which was produced during these years. The editor selects representative passages from every conceivable genre – for example, letters, ballads, lyrics, romances, drama, and a wide range of religious, philosophical, political, scientific, and educational writings, among much else. Most are extracts, but *Everyman*, *Mankind*, and the *Testament of Cresseid* are given in full. As is to be expected from this editor, the section on lyrics is very rich indeed, ranging from the purity of 'I syng of a mayden' to the macaronic prurience of 'The Friar and the Nun'. Every expectation for such a volume is catered for – Caxton, Dunbar, Gavin Douglas, Hawes, Barclay, Skelton, Malory, and More are all represented. The editor exhibits a faultless sense of discrimination in choosing extracts which will stimulate his readers to return to the original texts. For instance, there is an attractive piece from *The Boke of St Albans*, only a few lines long, listing collective nouns (e.g. 'a noonpaciens of wyves, an uncredibilité of cocoldis', and so forth) which will send the reader to Rachel Hands's distinguished edition of the *Boke* (*YW* 56.108–9). Each section is prefaced with a succinct introductory essay, describing the chosen pieces, placing them within the context of their contemporaries, and drawing attention to their relationship with earlier influences (e.g. Chaucerian reflections in Hoccleve, Skelton, or Lydgate). These introductory essays are supported by an informative commentary, placed after the edition of the texts, which contains the source of the respective extracts, a short bibliographical list and, where necessary, textual, lexical, historical, and literary notes. This is followed by an invaluable set of notes on grammar and spelling in the fifteenth century by

1. *The Oxford Book of Late Medieval Verse and Prose*, ed. by Douglas Gray. Clarendon. pp. xxi + 586. £15.

Norman Davis and, finally, by a select glossary, a list of proper names, and indexes of authors, verse titles and first lines, and prose titles. This anthology will become as essential a part of a medievalist's library as its venerable companion and predecessor, Kenneth Sisam's *Fourteenth-Century Verse and Prose* (*YW* 2.41–3).

In a pleasant sequel[2] to his earlier book *The Bible in Early English Literature* (*YW* 58.71), David C. Fowler considers a selection of ME writings, including drama, lyrics, Chaucer's *Parliament of Fowls*, the work of the *Pearl* poet, and *Piers Plowman*. He tries to show how the Bible is assimilated under many guises, in some places more obviously (e.g. *Piers Plowman*) than others (e.g. the *Parliament of Fowls*). The work reads like a series of elegant lectures and, taken with the earlier book, will serve as an excellent introduction to the way medieval authors utilized the events, personalities, narrative sequences, and authority of the Bible. His chapter on the 'Medieval Lyrics and the Church Calendar' presents the arresting thesis that most if not all of these lyrics were composed to celebrate days or seasons of the Church calendar, both the *temporale* and the *sanctorale*; considered in this light, Thomas de Hales's 'Love Rune' is presented as 'a very appropriate prelude to the penitential lyrics of the Lenten season'. More diffuse is the influence which he perceives in the *Parliament of Fowls*: its 'structure is biblical, . . . a "Creation" poem, with its organizing principles derived from commentaries on the first chapter of Genesis, a body of medieval exegesis generally known as the hexameral tradition' – an approach which may seem far-fetched, but he makes a good case for it, in his own terms. His chapter on *Piers Plowman* re-states his well-known claim that the A version was extended by another poet to make the subsequent versions: the B continuation is essentially biblical in structure, beginning with Genesis (Passus XI) and ending with Revelation (Passus XX). The final bibliographical essay is useful for all the works included except, perversely, for *Piers Plowman*, for which, instead of straightforward references, Fowler gives the numbers of entries in A. J. Colaianne's bibliography (*YW* 59.85). This is an engagingly eccentric book: exhibiting the strongly held convictions of a major medieval scholar, it will provoke a deal of salutary controversy.

D. L. d'Avray's book *The Preaching of the Friars*[3], subtitled *Sermons Diffused from Paris before 1300*, has a much wider context than these titles suggest. It is a model pieee of scholarship, stimulating, readable, and informed, with the author dealing with an exceptionally complicated subject in a most fluent manner, without simplification. In the Introduction he presents the friars 'as a chapter in the history of the communication of ideas', centring his attention on Paris which in the thirteenth century was 'the prineipal centre both of European scholasticism and for the diffusion of sermons'. There are four chapters. The first describes the centralization of preachers' education in Paris and the preaching revival associated with it whose itinerant friars effortlessly eclipsed the preaching of the seeular clergy and answered the demands of the growing class of literate laymen; the Franciscans 'had a special liking for small portable books of sermons'. The second chapter deals firstly with various

2. *The Bible in Middle English Literature*, by David C. Fowler. UWash. pp. xii + 326 + frontispiece + 5 illus. $25.

3. *The Preaching of the Friars: Sermons Diffused from Paris before 1300*, by D. L. d'Avray. Clarendon. pp. xi + 315. £25.

genres of preaching aids and then addresses the vexed question as to why so few of these sermons, though popular, survive in the vernacular; presumably because Latin was the most useful base-language as it could be translated into any vernacular. The collections, many of which were 'reportationes', were subsequently 'published' for general circulation among University clerics and also lay audiences, often by means of the 'pecia' system developed at Paris. The third chapter examines the relationship between mendicant preaching and the world of learning, in particular the 'scholastic' approach to theology and its reflection in the methodology of sermon-composition: there seem to be many popular elements in the surviving sermons which show a compromise with scholastic rigour. The final chapter, entitled 'Social and Other Interpretations', outlines and analyses different methods of approach to the consideration of the sermon collections studied in the book. Finally, the author prints a sermon for the upper class of the cities ('Ad cives communiter viventes', edited from MS. BN lat. 15943), and an appendix in two sections – the first providing a preliminary working list of the mendicant preaching aids, which were made available by the 'pecia' system, and the second a case-study, dealing with the 'pecia' transmission of the Franciscan *Collationes fratrum*. All the Latin quotations included in the text are translated into English, and the book will be very useful to anyone concerned with the transmission of ideas in the Middle Ages.

Ruth Morse offers a fascinating paper on 'Medieval Biography: History as a Branch of Literature' (*MLR*) in which she analyses the relationship between fact and fiction in a series of important authors, including Suetonius, Sulpicius Severus, Jerome, Einhard, and William of Malmesbury. Later Humanist historians absorbed perceptibly medieval conventions together with purely 'classical' patterns.

The integrity of women is convincingly established in Marie Collins's excellent paper on 'Feminine Response to Masculine Attractiveness in Middle English Literature' (*E&S*). Using evidence from Chaucer, Gower, Geoffrey de Vinsauf, Andreas Capellanus, and Ovid, as well as anonymous works such as the *Book of the Knight of La Tour Landry* and the *Romans of Partenay*, among others, she presents an impregnable case for believing that women 'take into account the whole person, not merely appearances and words'. The major exception is Criseyde, whose practicability gets the better of her integrity. On a vaguely similar theme, Beatrice White contributes a lively and informative paper describing 'Sundry Ways of Love, Medieval Style' (*E&S*), taking her examples from MS. Vat. lat. 4030 (on which Emmanuel Le Roy Ladurie based his *Montaillou: village occitan de 1294 à 1324* (1978)) and, nearer home, from selected correspondence of the Paston, Cely, Plumpton, and Stonor families. There was much remarriage, adultery, random unfaithfulness, failed betrothals, and practically every kind of vice, so much so that modern permissiveness seems tame and tediously solemn by comparison.

Studies in Church History: Subsidia 4 is entitled *The Bible in the Medieval World: Essays in Memory of Beryl Smalley*[3a], edited by Katherine Walsh and Diana Wood. Of the eighteen papers, we should take particular note of the following. In the opening essay R. W. Southern writes about the much

3a. *The Bible in the Medieval World: Essays in Memory of Beryl Smalley*, ed. by Katherine Walsh and Diana Wood. Studies in Church History: Subsidia 4. Blackwell, for the Ecclesiastical History Society. pp. xiii + 338. £25.

lamented Beryl Smalley herself and ties in his remarks with a consideration of the developing appreciation of the role of the Bible in medieval studies (see the review of David C. Fowler's book, above). David d'Avray contributes 'The Gospel of the Marriage Feast of Cana and Marriage Preaching in France' which covers the changing perspectives on marriage in medieval sermons. Gordon Leff's analysis of 'The Bible and Rights in the Franciscan Disputes over Poverty' will be very useful for scholars who are interested in anti-mendieant satire. Katherine Walsh's paper on 'Preaching, Pastoral Care, and *sola scriptura* in Later Medieval Ireland: Richard FitzRalph and the Use of the Bible' draws attention to FitzRalph's biblical scholarship as represented in his *Summa de Questionibus Armenorum*, the *De Pauperie Salvatoris*, and in a series of sermons preached in his diocese in Armagh. J. I. Catto, in a superbly original essay, deals with 'John Wyclif and the Cult of the Eucharist' and lucidly describes the complicated controversy concerning the accidence and substance of the Real Presence. G. R. Evans addresses the interesting topic of 'Wyclif's *Logic* and Wyclif's Exegesis: the Context' in which she shows that Wyclif 'asks for a proper application of scholastic methods' in reading Scripture. Anne Hudson investigates the *Tractatus de Oblacione Iugis Sacrificii* ('despite its title an English work of nearly 4000 lines'), written by 'A Wycliffite Scholar of the Early Fifteenth Century'.

The 1985 Volume of *LeedsSE* is a collection of essays honouring Professor J. E. Cross on his sixty-fifth birthday. As is to be expected, most of the essays deal with OE, reflecting Cross's outstanding achievements in that area, but several cover other fields, including ME. There are two fine papers on *Piers Plowman* (see below, section 4) and one on *Seinte Margarete* (see below, section 10).

We end this section with an essay on a rare subject by Rolf Bremmer on 'Friesland and its inhabitants in Middle English literature' (*Miscellanea Frisica*, 1984, Festschrift for H. T. J. Miedema). He cites references to Frisia in a series of (mainly vernacular) texts written between the Conquest and the end of the Middle Ages (*c.* 1500), including Laȝamon's *Brut*, Trevisa's translation of *De Proprietatibus Rerum*, and the alliterative *Morte Arthure*. The final section of the paper supports the unfashionable interpretation of 'Frise' as Phrygia in Chaucer's translation of the *Roman de la Rose* (l. 1093), but confirms the traditional interpretation of the word as Friesland in the *Envoy to Bukton*.

2. Alliterative Poetry

In his edition of *William of Palerne: An Alliterative Romance*[4], G. H. V. Bunt provides a thorough and meticulous text to replace those of Skeat (1867) and N. T. Simm (1973), about which last he writes scathingly. The text is preceded by nine introductory chapters (Chapter 6 is a traditional philological analysis of the language of the single manuscript, somewhat undercut by Bunt's recognition of the dangers of assigning provenance on the basis of such material until the publication of the Middle English Dialect Survey, and Chapter 9, 'The Appreciation of the Poem', seems to have interested its author little). Nevertheless, the Introduction is sound and shows wide reading of the

4. *William of Palerne: An Alliterative Romance*, ed. by G. H. V. Bunt. Mediaevalia Groningana VI. Bouma. pp. xiv + 490. Fl 125.

full Bibliography. After the text are a commentary (almost entirely linguistic/textual), three appendixes (a transcript of the prose fragment, misreadings by Madden/Skeat, '*William of Palerne* and the Computer'), and an excellent glossary (along with the chapters on language and versification, prepared by computer). The edition is to be recommended, despite its attempts to follow both Christ and Odin.

In 'The Typology of Debate and the Interpretation of *Wynnere and Wastoure*' (*RES*), Nicolas Jacobs suggests that dissatisfaction with the poem is the result of inconsistency between the 'conclusive' nature of the debate itself (where the poet backs Waster) and the conclusion, which is that of an 'inconclusive', or 'balanced', debate. The reason is the poet's idealization of 'an old-fashioned, essentially feudal and rural social order as a *distributive* society . . . as against what he sees as the undesirable new development of an *acquisitive*, essentially mercantile and urban society'. The article will appeal to those who feel sympathy with an image of the poet as a fourteenth-century Wet, 'a romantic conservative who has not only social reality but even the very language against him' (*OED* cites no derogatory use of *winner* and no approving use of *waster*).

Two articles have appeared on the alliterative *Morte Arthure*. In Wolfgang Obst's view, there are structural and thematic reasons for the departure from Geoffrey of Monmouth of 'The Gawain–Priamus episode in the Alliterative *Morte Arthure*' (*SN*). A rather complicated diagram of four episodes from the defeat of the giant to that of the Duke of Lorraine aims to show that the poet 'creates an overall construction of remarkable architectural perfection'. Obst argues against the opinion that the Gawain–Priamus episode marks a change to Arthur as Aggressor – it is not Arthur who changes but the narrator, 'who despite great admiration for the hero gradually turns his attention increasingly to the negative sides of prowess'. Roy J. Pearcy, however, is firmly in the Arthur-as-aggressor camp in 'The alliterative *Morte Arthure* vv. 2420-2447 and the death of Richard I' (*ELN*). Pearcy notes similarities between Arthur's reconnoitring of the city of Metz and Richard I's of the chateau of Chalus in 1199, and he shows interesting textual links between the alliterative poem and Robert of Gloucester's description of Richard's death, links which indicate hubris on Arthur's part.

In a careful investigation of 'Alliterative technique in the lyrics of MS Harley 2253' (*MP* 1984), Richard H. Osberg investigates rules of scansion for alliterative and non-alliterative lyrics, looks at the connection between devotional alliterative prose and the alliterative lyrics, and concludes that the latter descend from rhythmical devotional prose rather than from syllabic French poetry or the native alliterative long line.

For two articles on the *Brut* by Lister M. Matheson, see section 9, 'Malory and Caxton'.

3. The Gawain-Poet

The lion's share of the articles this year goes to *Sir Gawain and the Green Knight*. G. Morgan addresses 'The Validity of Gawain's Confession in *Sir Gawain and the Green Knight*' (*RES*). He makes an excellent case for believing that Gawain goes to confession not knowing that his retention of the Green Girdle is unlawful. Consequently, there is no blemish upon the confession he makes to the priest, since a confession may still be whole and sincere which is

not entirely cognizant of sins committed. I. Bishop's lively and immediate article on 'Time and Tempo in *Sir Gawain and the Green Knight*' (*Neophil*) examines the thematic treatment of time in the poem and the poet's modulations of narrative pace (the 'tempo' that Bishop speaks of). The article is a useful start, but more remains to be said on this neglected aspect of the poem. In '*Sir Gawain and the Green Knight:* A Study in the Rhetoric of Romance' (*JEGP*), Ann W. Astell proposes that the narrator's role in *Sir Gawain and the Green Knight* is devised as that of a mediator between the poet himself and the poet's audience; this narrator 'partakes of both the particularity of the poet and the universality of his audience'. She focuses on the manipulation of this poetic device in order to trace a didactic strategy in which the device is eentral: this strategic use of the mediatory narrator allows the audience first to recognize the poem's fictive situation as analogous to their own, and then gradually to accept the poem's moral teaching as applicable to themselves.

A long artiele by M. Puhvel on 'Art and the Supernatural in *Sir Gawain and the Green Knight*' (*ArthL*) redresses recent critical emphasis on the 'moral and religio-philosophical' aspects of *Sir Gawain and the Green Knight* with a study of the poem's supernatural dimension. Puhvel looks first at the Green Knight, deciding that he is not so much a supernatural creature as one contrived by magic (whieh is reasonable enough, but the speculation that the Green Knight perhaps came equipped with 'an artificial, detachable head', hence the reference to his standing head-and-shoulders above anyone in Camelot, seems ludicrously unnecessary). Next he investigates the otherworldly associations in the poem of landscape, of Morgan Le Fay, of the Green Girdle, of the Green Chapel, and of water (more account might have been taken of R. V. W. Elliott's work on the *Gawain* country in these sections). However, for the most part this is a sane and stimulating account of the possible implications for a medieval reader of the poet's handling of material of either direct or allusive supernatural complexion. A second approach to the poem's landscape is less successful. R. J. Edgeworth's sensitivity to 'Anatomical Geography in *Sir Gawain and the Green Knight*' (*Neophil*) seems unique. For him, the Green Chapel seems some sort of vast female pudendum wrought geographically; nothing is wanting, 'a ravine (the vulva) with steep banks on either side (the labia) and a stream in it (the vulva is associated with moisture for many reasons . . .)'. Precisely how his observations may be thought to illuminate the poem is anyone's guess. Andrea Clough investigates 'The French Element in *Sir Gawain and the Green Knight*' (*NM*), focusing specifically on ll. 785–810 of the poem, the description of Bertilak's castle. Here she finds the poet's powers of linguistic control and innovation particularly well exemplified; his vocabulary becomes 'an essential tool of intellectual exploration'.

Heather Phillips argues deftly that 'The Eucharistic Allusions of *Pearl*' (*MS*) are yet richer than have been allowed. In this sensitively written article, she vindicates beautifully her claim that while the pearl furnishes the poet with an extraordinarily rich and allusive symbol, several allusions associating it to the Eucharistic Host nevertheless exist which illuminate two enigmatic passages in the text, as well as reveal the poet's thoroughly medieval spirituality. In 'Reasonable Failure: "Pearl" Considered as Self-Consuming Artifact of "Gostly Porpose"' (*NM*), H. V. Hendrix asks whether *Pearl* subverts any popular secular literary genres in order to vivify its spiritual meaning, and decides that it does. As such, it constitutes a 'self-consuming artifact' as

defined by Stanley Fish: it is a poem which points to an idea beyond the text of the poem itself. However, it is at the same time a 'self-satisfying artifact' in Fish's sense, in so far as it also draws attention to itself as a text through its conspicuously self-advertising stylistic complexity. *Pearl*'s synthesis of the 'self-satisfying' with the 'self-consuming', according to Hendrix, is that of a self-consuming function with a self-satisfying form. Sarah M. Horrall, in '*Cleanness* and *Cursor Mundi*' (*ELN*), argues powerfully the case that the *Gawain*-poet did indeed know and use the *Cursor Mundi* for his scenes of the Flood in *Cleanness*.

The major contribution this year has been W. Vantuono's two-volume edition of the four poems of MS. Cotton Nero A.X, Art. 3[5]. *Pearl* and *Cleanness* are edited in Volume I, and *Patience* and *Sir Gawain and the Green Knight* in Volume II. The edition makes large claims for itself, for no less than 'definitive texts and exhaustive variorum commentary' are promised, and Vantuono appears to see his work as the summation of the trend over the past few years to gather all four poems in one edition. A lot could have been said for re-organizing the contents of his volumes: the introductory remarks on all the poems could well have been put in Volume I, and one bibliography put at the end of Volume II. As it is, because each volume has its own bibliography, the duplication of many items leaves one admiring the publisher's extravagance, nor is each volume self-contained because there is only one general glossary, located properly at the end of Volume II. Since the whole point of an omnibus edition is to put out all the poems together, independent use of each volume is not a material consideration, the cost to the reader notwithstanding.

A particular strength of the edition is its textual commentary, for it is very convenient to have various textual discussions summarized and compared. Such commentary alone makes the edition worth its salt. Nevertheless, it can less justly pretend definitiveness in other respects. For example, doubtful speculation appears on page xxvii of Volume I, where *as þe dok lasted* (*Sir Gawain and the Green Knight*, l. 193, normally glossed 'as far as the tail extended') is said to have a possible secondary meaning, 'while the Duke lived' (an allusion to the lifetime of Henry, Duke of Lancaster, 1361); and in Volume II, p. ix, is it judicious to give an analysis of *Patience* in terms of the *artes praedicandi*, then merely mention that some critics do not consider *Patience* to have a formal sermon structure? The belief that it has such a structure is Vantuono's own opinion, published earlier in *MS*. In sum, the sense in which this is a definitive edition is circumscribed.

4. Piers Plowman

The most memorable paper on Langland this year is George Kane's fearsomely critical review on 'The "Z Version" of *Piers Plowman*' (*Speculum*), which takes issue with the findings of George Rigg and Charlotte Brewer in their recent edition (*YW* 64.125–6). Their argument, says Kane, is guilty of 'petitio principis'. For him, Z is a debased form of *Piers Plowman* which is not sufficiently interesting to be considered in its own right as a scribal version. In a singularly important paper M. L. Samuels locates 'Langland's Dialect' (*MÆ*)

5. *The 'Pearl' Poems: An Omnibus Edition*, ed. by William Vantuono. Garland. Vol. I: *'Pearl' and Cleanness*', pp. lvii + 435, $60. Vol. II: *'Patience' and 'Sir Gawain and the Green Knight'*, pp. xxiii + 700, $73.

in S.W. Worcestershire and suggests that MS. X (San Marino, Huntington Library, MS. HM 143) should be used as the basis for a reconstruction of Langland's dialect, 'modifying it in a conservative direction'.

Gordon Whatley challenges T. P. Dunning's interpretation of the Salvation of the Heathen (*YW* 24.61) in a closely argued paper entitled '*Piers Plowman* B 12.277–94: Notes on Language, Text, and Theology' (*MP*, 1984). The treatment of Trajan is influenced by Aquinas's concept of *fides implicita* which encourages us to regard him as a pre-Christian *justus* (cf. Pamela Gradon's paper on a similar theme, noticed in *YW* 64.127). James Simpson's article on 'Spiritual and Earthly Nobility in "Piers Plowman"' (*NM*) is not easy to follow, but seems to have something interesting to say about the equivalent values of earthly nobility, freedom, and serfdom in the spiritual world.

Ernest N. Kaulbach concentrates on Passus VIII to XII in his searching consideration of 'The "Vis Imaginativa" and the Reasoning Powers of Ymaginatif in the B-Text of *Piers Plowman*' (*JEGP*). He locates the theory of 'vis imaginativa' in the *Liber de anima seu sextus de naturalibus*, a Latin translation of the psychology of Avicenna, for whom Thouȝte, 'vis cogitiva', and Ymaginatif, 'vis imaginativa', are one and the same power of reasoning in the senses. According to Douglas Bertz in 'Prophecy and Apocalypse in Langland's *Piers Plowman*, B-Text, Passus XVI–XIX' (*JEGP*) the poet's perception of the millenium, in relation to past, present, and future time, is closer to Augustine's than to that of Joachim of Fiore. There is a particularly fine analysis of Passus XVIII and its apocalyptic relationship with the final passus. On an allied theme is Robert E. Lerner's informative paper on 'Antichrists and Antichrist in Joachim of Fiore' (*Speculum*). Joachim's strikingly original treatment of Antichrist is shown to accord with his overall view of the history of Salvation.

In a useful paper entitled 'Will and the Penitents: *Piers Plowman* B X 420–35' (*LeedsSE*), lines which mention the salvation of Mary Magdalen, David, and Paul the Apostle, among others, Marie Collins collects a number of other examples of the penitential device in which God's mercy is presented as an antidote to despair (e.g. *Ancrene Wisse*'s 'schrift schal beon hopeful').

In 'The Reliability of the Rubrics in the B-Text of *Piers Plowman*' (*MÆ*) Robert Adams takes to task scholars who have mounted detailed arguments 'on the unexamined assumption that Skeat's rubrics are trustworthy guides'. His analysis of B version manuscripts attempts to show that Skeat's divisions were possibly or probably not authenticated by the author. In complete contrast, T. P. Dolan trusts the rubrics in his paper on the word '*Passus* in FitzRalph and Langland' (*ELN*). The latter may have been influenced by FitzRalph's use of the word *Passus* to divide up his arguments in a major antimendicant sermon preached in London in 1356.

Margaret E. Goldsmith contributes an original paper based on research into passages of St Bernard's sermons which shed light on the structure and meaning of B Passus XV–XVII (*LeedsSE*). She challenges other critics to prove that Langland did *not* read Bernard, given the close correspondences adduced here.

In a closely argued monograph which has only just come to notice, M. F. Vaughan writes on 'The Liturgical Perspectives of *Piers Plowman*, B XVI–XIX' (*SMRH*, 1980). He demonstrates that the progress of events in these passus can be elucidated by reference to the Lenten season sequences in the

Missal and Breviary. Psalm 23, for instance, provides the primary image of the Harrowing episode and this, significantly, is the first psalm in second nocturns of Holy Saturday Matins (cf. Robert Adams's paper, *YW* 57.69, and that by Raymond St Jacques, *YW* 58.83).

5. Romances

Thomas J. Garbáty asks some pretty fundamental questions about 'Rhyme, Romance, Ballad, Burlesque, and the Confluence of Form'[6]. Most of them he admits to be unanswerable, but by a comparison between the romance, *The Weddynge of Sir Gawen and Dame Ragnell*, and the ballad, *The Marriage of Sir Gawain*, he is able to suggest that, here at least, the romance preceded the ballad, and from this he speculates interestingly on the development of fourteenth-century romance in fifteenth-century England. P. R. Coss also looks at romance and ballad in 'Aspects of cultural diffusion in Medieval England: the early romances, local society and Robin Hood' (*P&P*). Although his article deserves to be read and criticized carefully, in summary Coss argues against the influence of London and the aristocracy before the early fifteenth century. Dealing principally with the Robin Hood material, he insists on literary rather than oral origin and dissemination from an originating local middle class. Thomas McAlindon traces 'The Medieval Assimilation of Greek Romance: a Chapter in the History of a Narrative Type' (*REALB*) and identifies the various elements of secular Greek romance which have descended to the medieval romance *via* the virgin martyr legends.

Seth Lerer discerns 'Artifice and Artistry in *Sir Orfeo*' (*Speculum*). Using contemporary evidence, he contrasts the artifice of the orchard and the fairy castle ('deceptive structures which offer but the semblance of security') with the artistry of Orfeo's music ('an art which can harmonize man with nature and with man'). Through his wife's abduction Orfeo is sent on a journey which replaces the illusion of civilization with the reality, the 'true civilizing force' of Orfeo's music. R. H. Nicholson finds rather the opposite in the same poem. In '*Sir Orfeo*: a "Kynges Noote" ' (*RES*), he suggests that the poem 'finally sets in exhilarating opposition two worlds, that of the rational, humanly social, and that of the irrational, which veers through mystery into nightmare'. However, the main purpose of the article is 'to recognize the genre procedures by which this version of the Orpheus story is distinguished from its predecessors' and it is in this comparison with the *lai* that Nicholson's argument is sometimes wordy and tendentious.

Lastly, there is E. C. Ronquist's discussion on 'The Powers of Poetry in *Sir Orfeo*' (*PQ*), which covers amongst other things the character of the poem's fairyland, the consistent way Orfeo uses poetry, and the narrator's own poetic activity. Sometimes Ronquist's comparisons scatter in many directions, and his English style can be unsatisfactorily allusive. A declaration early on is oddly solipsistic: he has chosen to follow the Auchinleck text 'since it makes much more sense to me'. And one of the choicer *obiter dicta* compares Dame Sirith to 'a drag queen stepping down to the hoots and kisses of her public'. [A.J.F.]

6. In *Fifteenth-Century Studies: Recent Essays*, ed. by R. F. Yeager. Archon (1984). pp. 384. $39.50.

6. Gower, Lydgate, and Hoccleve

Although *Fifteenth-Century Studies*[6] contains no contribution on Gower, its editor, R. F. Yeager, does provide a valuable review of recent Gower criticism in 'The Poetry of John Gower: Important Studies, 1960–83'. He analyses the 'Gower Renaissance' of the period in terms of editions and translations, bibliographies, biographies and portraits, language studies and stylistics, source studies, and critical studies, and he suggests future directions, including work on the non-English output of this trilingual writer.

ChauR (1984) contains several important Gower articles. R. F. Yeager looks at '"O moral Gower": Chaucer's dedication of *Troilus and Criseyde*' and finds in Chaucer's neologism 'a view of the "moral" based on antiquity'. From this he deduces a link between the dedication to Gower and its preceding and succeeding stanzas, the dedication providing a 'necessary middle ground' between man and God, for which a poet and philosopher of Gower's status is well fitted. Judith Davis Shaw investigates '*Lust* and *lore* in Gower and Chaucer'. While both poets are convinced of the value of *lore* as a literary and moral standard, Gower believes firmly that it can be conveyed through the medium of *lust*, while Chaucer 'lacks this steady vision'. Gerald Kinneavy believes criticism has not given full weight to the importance of *lore* above *lust* in 'Gower's *Confessio Amantis* and the penitentials'. Comparison with two well-known penitential manuals convinces him that the penitential element has not been sufficiently recognized. C. David Benson, however, feels Gower's fondness for *lust* limits the value of the poem as 'a genuinely penitential work'. In 'Incest and moral poetry in Gower's *Confessio Amantis*', he argues that Gower himself would have echoed the Man of Law's criticism of the incest of Canacee and Machaire, but his aim to educate his readers in the dangers of unreasoning passion has become lost in his delight in the passionate story. Finally, Peter Nicholson investigates 'Gower's revisions in the *Confessio Amantis*' and, by variant readings from Books I and V, challenges G. C. Macaulay's claim that Gower was responsible for correcting his own text. 'His role in the copying of the poem was limited ... to the preparation of the earliest copies of each recension, some of which may have been intended for presentation; and his role in the "correction" of the text was limited to the major differences that mark the differences among these three recensions.' Further copies were the work of booksellers and stationers. Elsewhere on Gower, Olga C. M. Fischer looks at 'Gower's *Tale of Florent* and Chaucer's *Wife of Bath's Tale*: a stylistic comparison' (*ES*). Some interesting points may be discerned among the statistical and tabular detail, but the conclusions drawn are fairly predictable.

A. S. G. Edwards's review of 'Lydgate Scholarship: Progress and Prospects'[6] is less optimistic than Yeager's review of Gower scholarship in the same volume. Since 1960 there have been some signs of a change of attitude to Lydgate, particularly in the work of Walter F. Schirmer, Alain Renoir, and Derek Pearsall ('Pearsall provides a standard for Lydgate criticism that few have been able to match'), but Edwards's trenchant comments make it clear that much remains to be done. However, later in the same work, A. C. Spearing makes a distinct contribution in 'Lydgate's Canterbury Tale: *The Siege of Thebes* and Fifteenth-Century Chaucerianism'. Spearing investigates Lydgate's Chaucerianism, particularly in the areas of rhetoric (where he can understand and imitate his different stylistic levels but not the irony of his

narrative technique) and of moral doctrine (often expounded through rhetorical devices). He shows the extent to which the *Siege of Thebes* should be paired with the *Knight's Tale*, the first of the outward with the first of the inward journey. But the *Siege* is a misreading of the *Knight's Tale* because Lydgate does not, as Chaucer does, allow aggressiveness to be an intrinsic part of human nature ('Lydgate's opposition to the very substance of romance, the proof of worth by chivalric adventure, is so strong and explicit as to be destructive of the form in which he is writing'), nor does he have Chaucer's grasp of historical perspective ('for all its reverent imitation of Chaucer, *The Siege of Thebes* is fundamentally unChaucerian in its lack of imaginative openness toward the classical pagan past').

Lois A. Ebin concentrates on the same broad areas of style and theme in *John Lydgate*[7], a book which provides both an excellent introduction to Lydgate's works and a worthwhile thesis. The thesis is the poet as civilizer, both structurally and stylistically (Lydgate moves poetry towards artefact, whereas Chaucer moves it towards realism) and thematically (the poet opposes war, presents a mirror to kings, can even curb Fortune). After a competent introduction to Lydgate's background, Ebin takes the reader through six chapters dealing with his courtly poems, the epics of Troy and Thebes, the *Fall of Princes*, his work for patrons, his moral and didactic poems, and his religious poems. Inevitably perhaps, when large numbers of minor poems are dealt with after the three long works, the last three chapters are rather bitty (although there are interesting observations about the nature and style of his religious poetry in Chapter 7). At times Ebin worries her thesis rather too tendentiously but her positive approach makes for stimulating reading about a poet who wrote too much (it is typical of her attitude that she only mentions this fact at the very end of the book).

Finally, in an important article on 'John Lydgate and William Caxton' (*LeedsSE*), N. F. Blake challenges both general assumptions about fifteenth-century patronage and specific ideas about Lydgate and Caxton. He queries whether Caxton was not as much influenced by Lydgate as by the Burgundian court in his *History of Troy*, *Jason*, even *Reynard the Fox*, and finds interesting similarities between Caxton's patronage and Lydgate's, similarities which lead him to question the assumption of a fifteenth-century court culture.

Jerome Mitchell provides the briefest of the bibliographical reviews in surveying Hoccleve for *Fifteenth-Century Studies*[6], and certainly the impression is that a knowledge of Mitchell's own work is what the scholar most needs (within the first paragraph alone, some version of the first person pronoun occurs twenty times). There is similar imbalance when a paragraph of circumstantial detail about unpublished conference papers and dissertations is followed by a bare and unevaluative sentence on John Burrow's valuable *PBA* lecture (*YW* 65.119). However, Burrow appears in the same volume with a strongly biographical account of 'Hoccleve's *Series*: Experience and Books'. For Burrow the work 'has deep roots in painful human experience' and traces the stages of Hoccleve's rehabilitation from 'solitary alienation' to 'the reassumption (albeit hesitant) of a social role proper to a man of fifty-three'.

D. C. Greetham is treading on dangerous ground in his 'Normalisation of

7. *John Lydgate*, by Lois A. Ebin. Twayne. pp. viii + 163. $19.95.

accidentals in Middle English texts: the Paradox of Thomas Hoccleve' (*SB*). He and his editorial team are producing by computer a radically normalized text of the *Regement of Princes*, one which combines 'the "classical" Lachmannian orthodoxy in selection of a "base-text" for substantives with a logical extension of the "modern" Gregian orthodoxy in the selection of a "copy-text" for accidentals'. Of course, since no holograph exists amongst the forty-three manuscripts of the *Regement*, Hoccleve's other holographs must be used instead. One of the several worries connected with this approach is that, although Greetham in his article presents three parallel versions of two stanzas ('copy-text transcript', 'normalised with annotations', 'clear text edited version'), the editorial team 'is very doubtful that the published form of the normalised text of Hoccleve's *Regement* will have the luxury of being able to present *all* of this annotated material on the textual page'.

7. Middle Scots Poetry

Mairi Ann Cullen and Gregory Kratzmann both make contributions on Henryson to *SSL*. Cullen argues for the existence of the second book which Henryson professed to take up after *Troilus and Criseyde* – the eleventh stanza of the *Testament* paraphrases the contents of this book, the twelfth records Henryson's emotional rejection of its condemnation of Cresseid, and in the thirteenth stanza Henryson's own version of the story begins with his promise to excuse his heroine. Cullen's title, 'Cresseid excused: a re-reading of Henryson's *Testament of Cresseid*' refers to her belief that Henryson does indeed excuse Cresseid, blaming her downfall on Fortune and the gods rather than her own promiscuity. Taking his quotation from the Prologue, Kratzmann writes on 'Henryson's *Fables*: "the subtell dyte of poetry" '. He answers in the affirmative Henryson's query whether high seriousness and entertainment are compatible in poetry and writes on the 'double-sided response' to be found in the *moralitates* to several of the *Fables*.

In 'Henryson's *Testament of Cresseid* and the *Judicio Solis in Conviviis Saturni* of Simon of Courin' (*MP*), John B. Friedman attempts to find a source for Henryson's leprosy judgement on Cresseid with its 'rather ironic description of the medical profession' in Courin's response to the 1348 plague, which similarly tries to reconcile astrological determinism with clerical pietism. In 'The *Testament of Cresseid*, lines 561–7: a new manuscript witness' (*N&Q*), Sally Mapstone records the existence of a stanza previously recorded only in the Book of the Dean of Lismore and the Ruthven Manuscript in an earlier, though currently untraced, manuscript, part of which was printed in 1855 in Cosmo Innes' edition of the *Black Book of Taymouth*. She suggests the stanza once existed separately from the *Testament* as 'a moral lesson on the dangers of rashness and abandonment in love'.

Fifteenth-Century Studies[6] provides useful reviews of the state of Henryson scholarship by Louise O. Fradenburg and of Douglas and Dunbar scholarship by Florence H. Ridley. In addition, there are two articles on Henryson and one on Dunbar. In 'O Moral Henryson', C. David Benson is not unusual in not finding simple reductive lessons in the *Moral Fables*, nor in finding him a very different poet from Chaucer ('less detached and more passionate; like Langland, he is more tortured by the evil of the world and thirstier for God's grace'). Denton Fox suggests that Henryson is 'not a stern moralist . . . but

simply a man who looks at the world and sees that it is mostly thorns'. His brief attempt to find 'The Coherence of Henryson's Work' in the *Fables*, the *Testament*, and *Orpheus and Eurydice* is full of *caveats* ('rather', 'in some sense', 'in a certain limited sense', etc.), but on some points coherence is nevertheless difficult to discover – whereas *Orpheus* and the *Fables* are narrative poems with *moralitates*, the *Testament* is in the ironic mode; in *Orpheus* and the *Fables* the poet is inspired singer, in the *Testament* liar ('almost'). Finally, Edmund Reiss also seeks coherence, this time in the work of Dunbar, by concentrating on 'The Ironic Art of William Dunbar'. The diversity of his eighty-plus short poems suggests a lack of unity and purpose which Reiss attempts to refute by arguing for the unifying factor of 'the voice of irony'.

8. Lyrics and Miscellaneous Verse

Three books and an edition swell this section this year. Among the books, pride of place must go to Julia Boffey's work on the late ME courtly love lyric.[8] Her book will prove essential and reliable reading, presented as it is with general thoroughness and ample documentation. Its aim, which it admirably achieves, is to provide perspectives of literary historical interest on the courtly love lyric by considering the facts and the implications of the manuscript contexts in which such lyrics appear. The first chapter attempts to categorize and characterize the manuscripts and early printed texts containing the lyrics (for example, by describing where lyrics appear as components of lyric anthologies, where on flyleaves, etc.). The second chapter investigates the presentation and physical disposition on the page of the lyrics, for just as the manuscripts vary as artefacts, so too will the way in which the lyrics are physically laid out (in formal/informal script, with/without decoration, etc.); for the most part they are presented plainly and without decoration. Chapter 3 looks at matters of authorship and composition, investigating such things as the relationship between the authors of the lyrics and their scribes, and the range of authors whose identities are recorded (amongst whom Chaucer and Charles d'Orleans are pre-eminent). The fourth chapter examines the width of the dissemination of courtly love lyrics and the factors determining it, while the fifth and final chapter considers who it was who formed the audience of these lyrics, and the way the lyrics circulated. Before the bibliography and indexes come two appendixes: one a list of first lines of courtly love lyrics *c.* 1400–1530, and the other, a list of manuscript shelf-marks and early printed sources in which the lyrics appear.

D. J. Ransom has written a short, five-chapter study[9] of the Harley lyrics which in the first four chapters focuses on individual poems and which then in the fifth chapter broadens to include other Harley lyrics, as well as Chaucerian lyrics and lyrics of the fifteenth century. Since Chapter 2 is a reprint of an article already reviewed (see *YW* 59.93), this review will limit itself to the remaining material. Chapter 1 pays close attention to tracing patterns of irony and parody in *The Poet's Repentance* and resolutely tackles its difficulties of syntax and lexis. Chapter 3 argues that *The Fair Maid of Ribblesdale* is

8. *Manuscripts of English Courtly Love Lyrics in the Later Middle Ages*, by J. Boffey. Boydell. pp. x + 232. £29.50.

9. *Poets at Play*, by D. J. Ransom. Pilgrim. pp. xxx + 160. $31.95.

governed by an ironic perspective on its courtly tone, and Chapter 4 that in *A Wayle Whyt ase Whalles Bon*, the poet parodies the courtliness to which his poem pretends. The final chapter, too cursory to be wholly satisfying, is a survey of the 'ironic tradition' in ME lyrics generally. Ransom concludes that this tradition flowered in the Harley collection, but by the beginning of the fifteenth century, it had run its course. On reading this book, one sometimes suspects irony is in the eye of the beholder. However, it is zestfully written, and is at its best in those first chapters where the lyric texts are kept securely under scrutiny.

Among the stimulating essays on medieval poetry edited by Lois Ebin[10] there are two which will most nearly concern students of the ME lyric. The first, 'Grammar, Poetic Form and the Lyrical Ego: A Medieval *A Priori*', by J. B. Allen, argues that the 'I' persona of the medieval lyric is not that of someone merely wishing to communicate an experience; rather, the persona is, as it were, 'substance without quality', presenting itself for ready appropriation by the reader so that he may 'perfect' or 'universalize' himself through the displacement of his own ego by that presented poetically. (This is the *a priori* assumption about medieval lyrics alluded to in the essay's title.) The second, by G. Olson, is an essay 'Toward a Poetics of the Late Medieval Court Lyric', and makes an interesting adjunct to Boffey's book reviewed above. It takes a preliminary step towards rescuing court lyrics from modern antipathy by paying attention to their cultural and aesthetic context, and decides that they were regarded primarily as diversions, servicing social, psychological, and ethical needs rather than narrowly literary ones.

The edition[11] of the ministry and Passion section of the southern version of the *Cursor Mundi*, by H. J. Stauffenberg, is of a high standard and can be recommended wholeheartedly. This is the second of a projected five-volume edition of the *Cursor Mundi* (for the first volume, see *YW* 59.94), and augurs well for the quality of the three volumes that remain to be published. The short introduction concentrates on the sources of the ministry and Passion section. After the text follows a commentary which forms the most substantial part of this volume's apparatus. All volumes will be necessary before any one of them can be used to fullest effect, however, and the rest are awaited with interest.

'A Study of the Auchinleck Manuscript: Bookmen and Bookmaking in the Early Fourteenth Century' (*Speculum*), by T. A. Shonk is a valuable codicological study which adapts findings of A. I. Doyle and M. B. Parkes on fifteenth-century scribes, and addresses the question of who produced such texts as the Auchinleck manuscript, and what were the production methods which they employed. He believes that the main scribe of Auchinleck assumed responsibility for organizing the manuscript, copied most of the material himself, farmed out other portions to the five other scribes whose hands are identifiable in it, and then tailored the manuscript into its final form. Unlike the fifteenth-century scribes studied by Doyle and Parkes, who copied and did nothing more, the main Auchinleck scribe played several roles in the

10. *Vernacular Poetics in the Middle Ages*, ed. by Lois Ebin. MIP, pp. xv + 293. $24.95.

11. *The Southern English Version of 'Cursor Mundi'*, Vol. III, ed. by H. J. Stauffenberg. UOttawa. pp. xxii + 242. $25.

manuscript's production. In short, he was general editor and perhaps, according to Shonk, the bookseller himself. The scenario he sketches of the process of manufacture in the last paragraph is entirely plausible. Unlike Robinson and Pearsall, he does not believe that Auchinleck was made by someone binding together previously made fascicules or 'booklets'.

There has been a good crop of articles printing ME verses for the first time. Joyce Bazire prints the ME lyric '"Mercy and Justice": The additional MS 31042 Version' (*LeedsSE*), with notes on its language and text. D. C. Cox and C. Revard discuss 'A New ME O-and-I Lyric and its Provenance' (*MÆ*), and print it, with textual commentary, from the roll on which it was copied, now preserved as Shropshire Libraries Local Studies Department, Deeds, No. 16329. The ME love-song was copied *c.* 1370–72 by a scribe working for Lilleshall Abbey in Shropshire, on the dorse of a rent-roll drawn up for the abbey by an earlier scribe in 1337. Alexandra Barratt's valuable contribution, 'The Lyrics of St Godric: A New Manuscript' (*N&Q*), prints an unnoticed copy of the lyrics of St Godric in Paris, Bibliothèque Mazarine MS. 1716, a manuscript dating from the second half of the thirteenth century. Her discussion of the language and textual affiliations of the lyrics is expert. 'A Hitherto Unnoticed Middle English Poem in University of Pennsylvania MS English 6' (*N&Q*) is printed by Josephine K. Tarvers. The poem, a series of versified moral exhortations, appears in a manuscript dating (s. xiv ex.) which contains, principally, a copy of the later version of the Wycliffite New Testament. However, since the lyric itself is evidently not in the hand of the main scribe, some comment upon its possible date would have been welcome. Lastly, Sarah M. Horrall prints 'A Poem of Impossibilities from Westminster Abbey MS 34/3' (*N&Q*) found on the outer margin of f. 36v of this manuscript. The hand in which it is copied, nearly contemporary with that employed on the main text, is (s. xiii^2). Horrall sets this delightful poem in its literary context, and plausibly suggests that an 'impossibility' poem in the sixteenth-century Bannatyne manuscript is a later redaction of a poem very much like the Westminster one.

This section concludes with a batch of studies literary, textual, or both. Helen Fulton re-appraises 'The Theory of Celtic Influence on the Harley Lyrics' (*MP*) proposed by A. T. E. Matonis (see *YW* 53.96) most convincingly, even though her article begins amiss with an outdated declaration that MS. Harley 2253 dates between 1314 and 1325 (for Revard's conclusive dating in the early 1340s, see *YW* 62.120). She argues that traces of Celtic influence in the lyrics must be regarded as minimal and indirect, rather than pervasive. S. Wenzel has pulled the carpet out from under the feet of several critics in his article 'Poets, Preachers and the Plight of Literary Critics' (*Speculum*). He demonstrates, quite incontestably, that the so-called ME lyric 'How Christ Shall Come', which has won wide critical esteem, is not a complete poem at all, but the formal *divisio*, rendered in English rhyme, of a Latin sermon. The bulk of the article is taken up with an edition of the sermon, contained in its unique copy in Oxford, Merton College MS. 248, ff. 139, col. b-142, col. a. J. Finlayson's useful survey of 'The Form of the Middle English *Lay*' (*ChauR*) concludes that from the eight ME poems laying claim to the title *lay*, the *lay* genre does not emerge as a uniform subtype of romance. Rather, it is a short narrative poem typified by the simplicity of its action, and it falls essentially into two categories: either it involves a supernatural element, or it is an ordeal

tale, generally involving improbable coincidences. B. Darjes and T. Rendall believe there is 'A Fabliau in the *Prologue to the Tale of Beryn*' (*MS*) whose features they elucidate and appraise. They go on to claim that the presentation of the Pardoner in the *Tale* throws light upon the debated question of the sexual orientation of Chaucer's Pardoner. H. Sauer convincingly demonstrates 'A Verbal Echo from *Þe Desputison Bitwen þe Bodi and þe Soule* in *The Good Knight and his Jealous Wife*' (*N&Q*). D. V. Harrington wrestles with the difficulties of line 11 of 'The Harley Lyric *Wynter Wakeneth Al my Care*' (*Expl*). J. E. Grennen, in a neatly turned note on the word 'jelif' in the Sloane MS. 2593 lyric '*We Ben Chapmen*' (*Expl*), argues that the word is not to be glossed as 'jelly'; rather, it may be a *yelf*, a variety of garden fork, and he supports his suggestion with a competent philological argument.

9. Malory and Caxton

Studies in Malory[12] has been compiled to mark the five-hundredth anniversary of Caxton's printing of the *Morte Darthur*. There are sixteen contributions, all of them worth while, with very little overlapping, except perhaps in the Mahoney and Atkinson articles on the Grail Quest. The editor, James W. Spisak, opens the volume with an evaluative survey of 'Recent Trends in Malory Studies', dealing with the areas of biography, source studies, style, structure, order of composition, and the relative status of manuscript and Caxton. Sue Ellen Holbrook questions 'Malory's Identification of Camelot as Winchester', which is not from his French sources but may have been suggested by his reading of the Winchester Round Table in Hardyng's *Chronicle*. Murray J. Evans pursues his theory of five linked units in '*Ordinatio* and Narrative Links: The Impact of Malory's Tales as a "hoole book" '. His investigation of forty links (Table 2) within four categories of links (Table 1) reveals that the links are largely not source-based and that 'he means us to contemplate his tales as a whole'. But the unity of the work is ' "participatory" ' – 'in a narrative whose fabric is often understatement, manuscript links function as dropped analogies which invite the reader to complete structuring the story, discerning its *significatio*'. Individual response to this approach will vary, but, as Evans says, 'the service is his [Malory's]; the ball is in our court'. Terence McCarthy has several provocative points to make on 'Malory and the Alliterative Tradition'. His analysis of the alliterative features of Book 2 suggests that, 'as he worked with the *Morte Arthure*, and as the features of its style and construction became second nature to him, Malory began to reproduce these features at random – perhaps even intentionally'. Dismissing the source theories of Gordon and Vinaver, he allows rather more credence to J. L. N. O'Loughlin's extravagant claim of memorial construction, but on Malory's part. Nor is it necessary to accept P. J. C. Field's suggestion of a lost English alliterative poem (though McCarthy does not reject this and indeed adds to Field's evidence), since the alliterative technique may derive from Malory himself. The weakest part of the paper is where McCarthy tries to find similarities of tone between alliterative poetry and Malory. Maureen Fries provides an analysis of relationships and roles in the Tristram story. In 'Indiscreet Objects of Desire: Malory's "Tristram" and the Necessity of Deceit', she

12. *Studies in Malory*, ed. by James W. Spisak. MIP. pp. 319 (10 plates). hb $22.95, pb $13.95.

shows that deceit is a necessary part of the Tristram story – in the early works concomitant to his desire for Isolt; and in the *Tristan en prose* and Malory, a major force in its own right, in the move from private to public world. Investigating 'The Truest and Holiest Tale: Malory's Transformation of *La Queste del Saint Graal*', Dhira B. Mahoney rejects the suggestion that Malory secularized his source – 'what Malory does to his source is not so much secularize it as anglicize it'. Although he deliberately chose a spiritual version of the story, he was not sympathetic to the French methods of typological exegesis. However, both French and English versions agree in centring round Lancelot, and in both 'idolatry rather than adultery is the issue'; in the French idolatry of Guenevere and in the English of Lancelot himself. The essential difference is that 'Malory presents the spiritual pursuit of perfection as complementary to rather than competitive with the pursuit of earthly glory'. Stephen C. B. Atkinson finds much the same source difference in his paper on 'Malory's Lancelot and the Quest of the Grail'. Malory aims at a consistent balance between Lancelot's worldliness and his spirituality, while the French source condemns him except in as much as he is Galahad's father. John F. Plummer plots interestingly 'a progressive degeneration and ultimate failure of language' in '"Tunc se Coeperunt non Intelligere": The Image of Language in Malory's Last Books'. His thesis is that 'the effect of the Pentecostal appearance of Galahad and the Grail upon Camelot is to deprive the court of those very things, speech and fellowship, which the original Pentecost had amplified', so that 'the court moves, as it were, backwards from Pentecostal communion to the chaos of Babel', an image which in the last books replaces the dominant image of the alliterative *Morte Arthure*, Fortune's wheel. In 'Wounds, Healing, and Knighthood in Malory's Tale of Lancelot and Guenevere', Robert L. Kelly finds an association of wounds with false knighthood and healing with true knighthood. Rejecting previous explanations for Lancelot's four wounds and his subsequent healing of Sir Urry, Kelly offers no solution to the problem other than that Malory's didactic rather than tragic aim has left the reader with the inconsistency of two Lancelots – 'Malory felt the need to show him in possession of the virtues of knighthood even when his actions reveal that he is not'. In 'Malory's "Very Mater of La Cheualer du Charyot": Characterization and Structure', John Michael Walsh rejects Vinaver's suggestion of a lost source of that name and posits the dubious possibility that the rubric at the end of Book 19 might be 'a hoax designed to conceal the fact that the story of the healing of Sir Urry is actually Malory's own creation', a masterstroke to reassert Lancelot's spirituality. His more likely suggestion that *La Cheualer du Charyot* might designate a section of the prose *Lancelot* is re-stated by James W. Spisak in 'Malory's "Lost" Source'. Spisak tries, without much success, to interpret 'lost' as 'consciously given up' in the rubric, 'I haue lost the very mater of La Cheualer du Charyot'. P. J. C. Field writes briefly on 'Time and Elaine of Astolat'. Malory's usual sense of 'indefinite pastness' is transgressed when he gives Elaine knowledge of fifteenth-century law of appeal. Her insistence on it as her right is proof of her delusion that she is married to Lancelot. Judson B. Allen's aim in 'Malory's Diptych *Distinctio*: The Closing Books of his Work' is to analyse the last tales as 'a diptych *distinctio*, whose normal end is definition, rather than as a tragic plot, whose end is confusion'. An analysis of Tales 7 and 8 as two units of five parts each, with Lancelot in each half of the diptych, leads to: 'To realize how

unusual the diptych is, we have but to imagine a Doom painting having, not one central Christ enthroned, but two identical ones, one presiding over the heavenly side, and the other over the hellish'. The individual reader may visualize this with more ease than Allen and may be as unconvinced by Allen's 'experiment in literary theory' as the present reviewer, but the article does bear examination. To come down to earth, J. R. Goodman looks at 'Malory and Caxton's Chivalric Series, 1481–85' and points out that the *Morte Darthur* was just one in a series of four volumes of chivalric literature, for which Anthony Wydville might well have been the patron (but see Meale below). Caxton's continuation of the series after Wydville's execution shows the importance he attached to it, although the later chivalric works reflect greater disillusionment with English chivalry. In '"Clerkes, Poetes and Historiographs": The *Morte Darthur* and Caxton's "Poetics of Fiction"', Elizabeth Kirk finds in Caxton a consciousness of the superiority of history ('words and things') over poetry ('words'). But while the *Canterbury Tales* can be referred to as 'many a noble hystorye', Caxton's hesitancy in validating the authenticity of Malory in his prologue shows real doubt and perceptiveness about the surface simplicity and underlying moral complexity and explains his abandoning such issues in the later prologues. Finally, the collection closes appealingly with an exposition by Muriel Whitaker of ten plates 'Illustrating Caxton's Malory', from Wynkyn de Worde's 1498 woodcuts to Robert Gibbings's 1936 engravings for the Golden Cockerel Press.

Much very interesting factual and critical material in Beverly Kennedy's *Knighthood in the Morte Darthur*[13] is vitiated by the determination with which she presses her typology in both the Introduction and the main body of the book (it may be best to avoid the Introduction with its personal references, jargon, and overlap). After an interesting first chapter on the theory and practice of knighthood, Kennedy's indebtedness to 'the interpretive techniques of hermeneutic anthropology' is set out in Chapter 2, which develops a threefold typology of the Heroic, Worshipful, and True Knight. The Heroic follows the feudal code, the Worshipful the feudal/courtly, the True the feudal/courtly/religious; the Heroic is exemplified by Gawain, the Worshipful by Tristram, the True by Lancelot; the Heroic is a fatalist, the Worshipful a rationalist, the True a providentialist, and so on. Chapter 2 and the following four chapters take us through Murray Evans's five divisions (although 'it was not my intention when I began this study to solve the critical question of the unity of Malory's work') and through analyses of True and Worshipful Knighthood, Happy and Unhappy Knights, and the Knights' individual recognition of 'true justyce'. The wearisome patterning, together with too frequent misprints and the absence of the frontispiece referred to on p. 11, make this an irritating book but one worth ploughing through for the delicate meat which can be picked from the heavy bones.

In a delightful article, meticulously presented and argued, Carol Meale asks us to look again at 'Manuscripts, Readers and Patrons in Fifteenth-century England: Sir Thomas Malory and Arthurian Romance'[14]. She re-assesses and largely dismisses the evidence for Anthony Wydville as Caxton's patron and

13. *Knighthood in the Morte Darthur*, by Beverly Kennedy. Brewer. pp. ix + 394. £29.50.

14. In *Arthurian Literature IV*, ed. by R. Barber. Brewer/B&N (1984). pp. 172. £17.50.

suggests that the *Morte Darthur* might well have been made for the book trade or, at least, for another book-owning family, such as the Nevilles. In the same volume, Rosemary Morris writes on 'Uther and Igerne: A Study in Uncourtly Love'. Morris looks in detail at the story of Arthur's conception as it is treated by Geoffrey of Monmouth and three groups of writers dependent on him, the early and late medieval chroniclers and the romance authors. Though superficial courtly elements are to be discerned in Geoffrey, Wace, and Boron, 'the real interest of the Uther/Igerne story lies in its rejection of courtliness, for out of this come the first stirrings of a delineation of real character'. In 'Constraint and motivation in Malory's "Lancelot and Elaine"' (*PLL*, 1984), Jerome Mandel argues too for greater depth of characterization and more complex motivation than are normally read into the episode – 'love and war are the least important of his [Lancelot's] motives'. Finally, in a brief note on 'Malory's Place-Names: Roone and the Low Country' (*N&Q*), P. J. C. Field demolishes Vinaver's unchallenged interpretation of 'Roone' in the Roman Wars episode as 'Rhine' and 'Lowe Countrey' as 'Low Countries' – 'Rouen' and 'low country' (lowlands along the banks of the lower reaches of the Seine) are intended.

Two articles by Lister M. Matheson especially justify the 'Malory and Caxton' designation of this section. Both take their genesis from his study of Lambeth Palace Library MS. 84, a ME prose *Brut* interpolated with translated passages from Higden and other sources (it was, interestingly, revised after 1482 when Caxton published Trevisa's translation of Higden). In 'The Arthurian Stories of Lambeth Palace Library MS 84'[15], Matheson edits and comments on four interpolated Arthurian episodes. In 'Printer and Scribe: Caxton, the *Polychronicon*, and the *Brut*' (*Speculum*), he argues that Caxton was responsible for the 1419–61 continuation of the *Chronicles of England* and for the eighth book (1358–1461) of Trevisa's *Polychronicon*, and thus aims to restore his reputation as scribe as well as printer.

In 'Caxton and Chancery English'[6], John H. Fisher attempts to prove that 'from the beginning of his printing career until the end, Caxton and his compositors used a preponderance of Chancery forms and spellings'. The evidence of 264 words (Appendix 1), taken from four passages, each of roughly two hundred words (Appendix 2), is said to show that Caxton 'should be thanked for supporting the foundation of a written standard by employing, 86 per cent of the time, the favorite forms of Chancery Standard'. Among the problems in accepting Fisher's assertions are the brevity of his sample passages, his willingness to disregard graphemic distinctions such as *i/y*, *u/v*, and his support of minor grammatical over lexical items ('he was influenced by his sources on the spelling of substance words, but his form words and inflections are essentially Chancery').

For 'John Lydgate and William Caxton' by N. F. Blake, see section 6: 'Gower, Lydgate, and Hoccleve'.

10. Other Prose

There is surprisingly little significant work on prose this year. In an enterprising paper entitled 'The Virgin and the Dragon: The Demography of

15. In *Arthurian Literature V*, ed. by R. Barber. Brewer/B&N. pp. 159. £19.50.

Margarete' (*LeedsSE*) Jocelyn Price convincingly proves that there is nothing 'naive and sensational' about the perception of the dragon in the early ME *Life*. Comparison with Anglo-Saxon and later medieval descriptions of dragons shows that the author's use of the dragon theme 'needs to be viewed against a general late twelfth-century concern with what might be called the semiology of apparition'. Alan J. Fletcher offers persuasive evidence for his suggestion of a London scriptorium as 'A Suggested Place of Origin of the Huntington 112 Copy of Walter Hilton's *Scale of Perfection*' (*N&Q*). In a very well-argued paper Anne Hudson takes 'A New Look at the *Lay-Folks' Catechism*' (*Viator*), and proves conclusively that the description of the Lambeth text as 'a Lollard version of the *Lay-Folks' Catechism*' should be abandoned.

Continuing his editorial work on the Middle English Bible, Conrad Lindberg presents a fine 're-edition' of the Book of Baruch from the Middle English Bible known as the Wycliffite or Lollard Bible[16]. There are two versions of the book, an early one surviving in eleven manuscripts and a later one with twenty-one extant manuscripts. Comparison with the Latin Vulgate shows that the early one is more literal and the later is more idiomatic. The editor's introduction includes the linguistic evidence for dating (standard late ME from about 1400) and the dialect (East Midland). The Latin text of the book is supplied.

11. Drama

(a) Editions and General Studies

Though in existence for only seven years, *METh* is rapidly establishing itself as a source of articles of quality. This year it runs true to form with a variety of stimulating and informative ones which range widely from medieval fireworks and explosions to Henry VIII's Revels establishment (an article on *Wisdom* and one on the Chester *Antichrist* are reviewed in their relevant sections below). D. Mills explains what he calls 'The "Behold and See" Convention in Medieval Drama', which is to be found as a familiar device in the dialogue of medieval plays; the 'Behold and See' type of speech is self-consciously rhetorical, pointing verbally at the visual scene it accompanies, and its uses are varied. R. Rastall returns to the question of 'Female Roles in All-Male Casts', demonstrating how in earlier times the onset of puberty appears to have occurred much later in males (even as late as twenty years of age). This fact has several important consequences for our understanding of the presentation of female roles by male actors in early drama. 'Gunnepowdyr, Fyre and Thondyr', by P. Butterworth, gives a brief but fascinating account of medieval explosives and their uses in plays. W. R. Streitberger carefully documents 'The Development of Henry VIII's Revels Establishment' from the inception of the Revels under Henry VII to their more formal institutionalization under Henry VIII. The last of the articles in *METh* of general interest, '"He had a Great Pleasure upon an Ape": William Horman's *Vulgaria*', by N. Davis, brings to our attention a fascinating and valuable collection of English sentences and their Latin equivalents relevant to the study of early drama and culled from

16. *The Middle English Bible. The Book of Baruch*, by Conrad Lindberg. Oslo: Universitetsforlaget (dist. OUP). pp. 174. £15.50.

William Horman's *Vulgaria Puerorum*. The *Vulgaria*, first printed in 1509, was a textbook devised to assist schoolboys in their approach to Latin.

Records of Early English Drama continues its distinguished contribution to early theatre history[17]. The later Norwich records, edited by D. Galloway, is unfortunately only the second volume of this fine series to have been sent for *YW* review since its inception in 1979 with the York volumes (see *YW* 60.99–100). Galloway writes a humane and engaging introduction organized under several headings. First comes a brief account of the history and character of the city of Norwich, followed by a compact history of the city's government and a discussion of its workings. Next comes a history of one of the city's guilds which was to play a major part in civic ceremonial life, the Guild of St George, founded in 1385 and active until 1732. Before the introduction concludes with an apparatus standard to REED volumes, a description of relevant documents and explanation of editorial methods, there are two short discussions, the first of which characterizes the complexion of dramatic activity in Norwich from the documents edited later in the volume, and the second of which considers the evidence for the city's music makers. After the editing of the items of dramatic and ceremonial interest follow seven appendixes. The first edits items of interest in undated documents; the second and longest prints the texts of entertainments presented at Norwich to Elizabeth I; the third prints an excerpt of Will Kemp's 'nine daies wonder'; the fourth prints items of dramatic interest from accounts amongst the Kirkpatrick papers; the fifth describes days of public celebration in Norwich; the sixth lists the Norwich waits; and the seventh lists the patrons and the travelling companies who feature in the edited documents. The volume concludes with translations of all edited documents in Latin, with notes, English and Latin glossaries, and with an index. The book is a joy to use, superbly organized, and of a scrupulously high standard.

Those interested in the early art to be found in and around important centres of dramatic activity will find the book by C. Davidson and Jennifer Alexander, *The Early Art of Coventry, Stratford-upon-Avon, Warwick and Lesser Sites in Warwickshire*[18], of the greatest value. Coventry hosted one of the most important, and in its day arguably the most famous, of England's mystery cycles, so this catalogue of extant and lost art assists most usefully in reconstructing the Coventry cycle's contemporary 'visual context'. Moreover, the young Shakespeare conceivably saw the plays of Coventry, and with the survey of early art in Stratford-upon-Avon and its environs which this book also includes, we are afforded a glimpse of the kind of medieval visual imagery that surrounded Shakespeare as a boy. The scope of the catalogue is carefully described in its introduction, and the contents organized according to the procedures established for this series. This reference work, like its immediate predecessor by S.-B. MacLean on the art of Chester (see *YW* 63.92), is well worth shelf space.

Two articles in the collection of essays edited by D. Bevington[19] are of general interest. The first, '"For God is Such a Doomsman": Origins and

17. *Norwich 1540–1642*. ed. by D. Galloway. UTor for REED. pp. xciv + 501. $85.

18. *The Early Art of Coventry, Stratford-upon-Avon, Warwick and Lesser Sites in Warwickshire: A Subject List of Extant and Lost Art Including Items Relevant to Early Drama*, by C. Davidson and J. Alexander. MIP. pp. xii + 216.

19. *'Homo, Memento Finis': The Iconography of Just Judgment in Medieval Art and Drama*, ed. by D. Bevington MIP. pp. xi + 219. (Abbreviated Bevington.)

Development of the Theme of Last Judgment', by Pamela Sheingorn, considers that the magnitude of the task of portraying the Last Judgement daunted its artistic depiction, but that its centrality in Christian thought at the same time made its depiction imperative. She traces the development of its depiction, suggesting that its late appearance as a subject for drama was due partly to the fact that no season of the liturgical calendar specifically concentrated on it as such, and that its staging requirements were more extravagant than those of modest *Visitatio* or *Peregrinus* dramas. The second, '"Alle This was Token Domysday to Drede": Visual Signs of Last Judgment in the Corpus Christi Cycles and in Late Gothic Art', by Pamela Sheingorn and D. Bevington, examines the visual means of presenting the Last Judgement in the cycle plays. They discuss such things as symmetry and vertical movement, and their orchestration as spatial visual metaphor.

An excellent article by C. Marx on 'The Problem of the Doctrine of the Redemption in the Middle English Mystery Plays and the *Cornish Ordinalia*' (*MÆ*) finds telling weaknesses in Fry's argument (*SP*, 1951) that the 'abuse of power' theory of redemption unifies the N-Town cycle. Marx shows that N-Town simply says that Christ's death means the end of the devil's power, and does not mention the important idea of the 'abuse of power' theory, that the devil forfeited his power over man because he contrived the death of the innocent Christ. The N-Town cycle, Marx believes, reflects the post-Anselmian attitude to the defeat and deception of the devil, dissociated from the 'abuse of power' theory. He then turns to the other ME cycles and the Cornish *Ordinalia*, similarly finding the theme of deception, but again no evidence of its linking with the 'abuse of power' theory. His arguments are convincing, and Fry's hitherto influential opinions must now be reconsidered.

J. C. Coldewey writes on 'Plays and "Play" in Early English Drama' (*RORD*), illustrating the ambiguous meaning of some of the records typically found in REED volumes. He focuses, for example, on the word 'play'. Does it signify anything truly dramatic, or any other sort of game? Often it signifies the latter. Marianne G. Briscoe traces 'Some Clerical Notions of Dramatic Decorum in Late Medieval England' (*CompD*), and shows in this useful survey of pastoral materials how the official clerical view of drama, provided the drama was not outrageously secular, was more tolerant than has generally been thought. Rigorous disapprovers like Alexander Carpenter, author of the *Destructorium Viciorum*, and the Wycliffites, seem to have been out of step with the general view. J. Wasson looks at the evidence for 'Professional Actors in the Middle Ages and Early Renaissance' (*MRDE*, 1984), illustrates occasions of professional drama in English guildhalls and churches during this period, and discusses what little is known about their repertoires.

The only edition this year has been the selection of York cycle pageants in modernized spelling prepared by R. Beadle and Pamela M. King[20], which it is to be hoped will help acquaint a wider audience with the cycle. Twenty-two of the more memorable York pageants are presented, and based on Beadle's recent edition of the full cycle (see *YW* 63.91). Each is prefaced by a short introduction. These introductions are admirable, both sensitive and condensed. Difficult words are conveniently glossed at the foot of each page.

20. *York Mystery Plays: A Selection in Modern Spelling*, ed. by R. Beadle and P. M. King. OUP (1984). pp. xxxiv + 279. £17.50.

(Glossing is competent, though perhaps sometimes a little colourless, as for example when 'draw', p. 193, l. 5, whatever its precise meaning, is undoubtedly more graphic than the 'punish' which glosses it.) A general introduction which lucidly distills research on the cycle sets the scene by giving readers of the anthology information essential for their appreciation of the dramatic context which originally fostered these plays, the texts of which are mere literary relicts, testimonies to a greater theatrical occasion. Fortified with the information in the introduction, readers proceeding on to the plays should minimize the risk of dissociating them from York's Corpus Christi event which informed them and called them forth.

(b) Chester

The Chester cycle has fared exceptionally well this year, eclipsing all the rest. The essays entitled *Staging the Chester Cycle* edited by David Mills[21] are all written by proven scholars of medieval drama, and can be recommended without hesitation. The first essay, by Mills, summarizes the history of the cycle in Chester, and comments upon the cycle's nature as religious drama. The second, by J. Marshall, carefully compares and interprets the surviving evidence concerning the Chester pageant wagons and the places where they played. Next P. Meredith collects the scattered, sporadic sources from which he deftly elicits as much as can be reasonably known about the circumstances of Chester's staging (rehearsals, players, properties, etc.). Fourthly, R. Rastall writes interestingly on Chester's use of music and its functions, concentrating on the shepherds' plays, and finally Meg Twycross considers what are the best available artistic sources for understanding the likely appearance of costumes used in any mid-sixteenth-century production of the Chester cycle.

The latest in the series of medieval drama facsimiles from the School of English, Leeds University, is of the BL MS. Harley 2124 copy of the Chester cycle[22]. Its introduction, by David Mills and P. Meredith, is essentially a careful codicological description, amplified with other material necessary for appreciating the position of Harley 2124 amongst the Chester cycle manuscripts, and for using this facsimile; although its reproduction is generally clear, certain rubrics have not reproduced satisfactorily and have been transcribed in the introduction. The facsimile is indispensable to specialists.

In 'Demon or Deluded Messiah? The Characterization of Antichrist in the Chester Cycle' (*METh*), M. W. Walsh examines the medieval traditions for the presentation of Antichrist; their consensus is that Antichrist is a fully human character with his own volition, though manipulated to an unparalleled degree by demons. Walsh argues that the Antichrist in Chester is consistent with this tradition, and that he ought to be played as a deluded Messiah figure. The article by D. Mills, '"In This Storye Consistethe Oure Chefe Faithe": The Problems of Chester's Play(s) of the Passion' (*LeedsSE*), considers why it may be that the latest cyclic manuscript of the Chester cycle, BL MS. Harley 2124, presents the events from Christ's appearance before the High Priests to his deposition and burial as a single play, whereas the manuscripts of the Group (that is, the four earlier cyclic manuscripts) divide them into two plays. The

21. *Staging the Chester Cycle*, ed. by David Mills. ULeeds. pp. viii + 123. £12.

22. *The Chester Mystery Cycle: A Facsimile of British Library MS Harley 2124*, intro. by David Mills. ULeeds. (1984). pp. xxii + 288 plates. £40.

ending of the Harley 2124 play, he concludes, may represent a 'Catholic' ending, while the ending in the Group may represent a later 'Protestant' reworking of the same material. The principal scribe of Harley 2124, the protestant cleric James Miller, for various reasons (for example, he may have wished to make the cycle he was copying conform to Chester's Late Banns which speak of one play for these events) may have confounded the two as a single play, such as is unlikely ever to have been performed in Chester. An article by R. K. Emmerson, called '"Nowe ys Common This Daye": Enoch and Elias, Antichrist, and the Structure of the Chester Cycle' (Bevington[19]), looks to iconography to help elucidate the Chester *Coming of Antichrist* play. He sees the play rather as a linchpin in the cycle, connecting earlier plays on Christ's ministry and Passion with the Last Judgement play.

(c) N-Town

There is a solitary article to be noted here. In '"Ludus Coventriae" Passion Play I: Action and Interpretation' (*NM*), M. J. Wright illustrates in the first Passion play of N-Town two modes of presentation which for him distinguish the whole cycle: a strength of dramatic realization on the one hand and on the other, a weakness of prolix 'homiletic explicitness'. The evaluations offered in this article are occasionally somewhat simplistic.

(d) Moralities

'Everyman: An Unrecorded Sermon Analogue' (*ES*), by A. J. Fletcher, prints an excerpt of an unnoticed exemplum on f. 135r-v of Bodleian Library MS. Lat.th.d.1 which is distinctly reminiscent of the Faithful Friend motif of *Everyman*. Fletcher suggests that some people would have already known the motif in the form preserved in this manuscript before the play came to England. In 'Knowing and Doing in *Everyman*' (*ChauR*), W. Munson sees in the play of *Everyman* a 'fundamental tension of knowledge and act', whereby Everyman acts, achieves fresh understanding, and then acts anew. This progression is proposed as one of the play's characteristic patterns. Eventually, Munson plausibly argues, Everyman makes a felicitous accord of knowledge and action in the final moments of the play; his last, and as it proves, saving action is a venture 'informed by a retrospective wisdom and a prospective hope, but it is finally a volition which faces the fearful possibility of being lost'. Phoebe S. Spinrad makes interesting comparison of the content of *The Arte and Crafte to Knowe Well to Dye* (printed by Caxton in 1490) with *Everyman* and concludes that 'The Last Temptation of Everyman' (*PQ*) should be regarded as vainglory; having repented and sloughed despair, Everyman has now wandered perilously close to the sin of presuming on his salvation, and hence the second desertion of his companions at the grave side is a second agonizing lesson to him. Thus the dismantling of his presumption is an exemplary counsel for the audience against over-reliance upon one's own self and virtues.

From three articles on *Everyman* we turn now to three on *Wisdom*. In '"Blake and Wyght, Fowll and Fayer": Stage Picture in *Wisdom who is Christ*' (*CompD*), D. Bevington argues that the theatrical form of *Wisdom* derives from a current theological metaphor for the soul and exemplified, for example, in Hilton's *Scala Perfectionis*, a source of part of *Wisdom*. This metaphor is then visualized on stage. Amongst the theatrical constituents he

discusses as comprising the metaphor's visualization is the use of contrastive costuming, signifying the soul's wavering between purity and defilement. Gail McMurray Gibson believes that there may have been a connection between 'The Play of *Wisdom* and the Abbey of St Edmund' (*CompD*), and proposes the Benedictine abbey in Bury St Edmunds as the possible original setting for *Wisdom*. She also speculates that the play may have been performed for King Edward IV in 1469. J. Marshall illustrates what he considers to be 'Marginal Staging Marks in the Macro Manuscript of *Wisdom*' (*METh*), a series of crosses next to the text, and usually in the left-hand margin. He makes an exhaustive list of their occurrence, and in a plausible analysis, tries to infer the rationale lying behind their use as being in some way related to stage action and movement.

Since the stage plan of *The Castle of Perseverance* is so specially important for students of theatre history, any articles on it can expect an avid reception. S. I. Pedersen has written two articles in the same volume of *TN*, the first called 'The Staging of *The Castle of Perseverance*: A Re-Analysis', and the second, 'The Staging of *The Castle of Perseverance*: Testing the Lists Theory'. In the first, he challenges the interpretations of the plan advanced by Richard Southern and subsequent critics, and suggests that it calls in fact for the construction of a structure reminiscent of a tournament lists arena, in which the scaffolds would have been outside the arena, and that ladders would have led down from them into it, possibly over a ditch or fence of some sort. The second attempts to test the theory which the plan has suggested to him from the play text evidence itself; Pedersen rejects Natalie Schmitt's moat theory and considers the problems of audience placement and acoustics of a lists production. These articles are provocative, and will no doubt be valuable in stimulating further thought upon this important piece of medieval staging evidence. '"Man, Thinke on Thine Endinge Day": Stage Pictures of Just Judgment in *The Castle of Perseverance*', by D. Bevington[19], contends that the playwright of *The Castle* is engaged in a search for the theatrical means to express homiletic metaphors of a spiritual conflict and of divine justice. Bevington gives a sensitive reading of these means and their significance.

The last article of this section, 'The Presentation of Sin as Verbal Action in the Moral Interludes' (*Anglia*), by J. O. Fichte, contends that dramatization by verbal means alone is used most frequently for presenting sin, one of the major constituents of morality drama, and a main reason for this is that too graphic a physical presentation of sin may prove so overpowering as to undermine the play's moral aim, which is to dissuade from sin and exemplify man's redeemability. Interesting issues are raised in this article, but it is once factually wrong (the Macro plays are probably not the oldest moralities, for that distinction is generally conferred upon the Dublin *Pride of Life* play), and one searches the footnotes in vain for references to germane articles published in a hugely relevant periodical, *METh*.

VI

Middle English: Chaucer

DAVID MILLS and DAVID BURNLEY

This chapter is divided into four parts: 1. General; 2. Canterbury Tales; 3. Troilus and Criseyde; 4. Other Works.

1. General

Bege K. Bowers has compiled 'Chaucer Research, 1984, Report No. 45' (*ChauR*) and 'Chaucer Research in Progress 1984–1985' (*NM*). With the assistance of Hildegard Schnuttgen and Bege Bowers, Lorrayne Y. Baird-Lange has compiled 'An Annotated Chaucer Bibliography, 1983' (*SAC*). Works published before January 1981 constitute the bibliography of Lynn King Morris's *Chaucer Source and Analogue Criticism: A Cross-Referenced Guide*[1]. These are indexed according to 'Chaucer's Works', 'Source-Authorship', 'Genre of Source', and 'Title of Source', with brief explanations of the practice and utility of each reference system, providing a most welcome research-tool for Chaucerians. Traugott Lawler has contributed a bibliographical article, 'Chaucer', to the collection edited by A. S. G. Edwards, *Middle English Prose: A Critical Guide to Major Authors and Genres*[2].

The appearance of the facsimile of MS. Pepys 2006[3] makes available an example of a Chaucer manuscript which, although not of first-rate textual importance, is instructive as an example of the transmission of the poet's works in the later fifteenth century, when, as Paul Strohm has argued (*YW* 63.95), such compilations imply a broadening of Chaucer's audience. MS. Pepys contains texts of the *House of Fame*, *Parliament of Fowls*, *Legend of Good Women*, Melibee, and Parson's Tale, as well as some of the short poems, and works by Lydgate, Benedict Burgh, and the pious history, the *Three Kings of Cologne*. In his introduction, A. S. G. Edwards identifies the work of four main hands in the text, as against the five or six hitherto cited. Derek Pearsall, in 'Texts, Textual Criticism, and Fifteenth-Century Manuscript Production', in *Fifteenth-Century Studies*[4] (reviewed by A. J. Colaianne, *SAC* 8.270–2),

1. *Chaucer Source and Analogue Criticism: A Cross-Referenced Guide*, by Lynn King Morris. Garland. pp. xvii + 584. $65.

2. *Middle English Prose: A Critical Guide to Major Authors and Genres*, ed. by A. S. G. Edwards. Rutgers (1984). pp. viii + 452. $50.

3. *The Facsimile Series of the Works of Geoffrey Chaucer*. Vol. VI: *Magdalene College, Cambridge MS. Pepys 2006*, intro. by A. S. G. Edwards. Pilgrim. pp. 480. $144.

4. *Fifteenth-Century Studies: Recent Essays*, ed. by Robert F. Yeager. Archon (1984). pp. ix + 364. $39.50. (Abbreviated Yeager.)

offers a review of the problems of editing and the profits of manuscript studies, which, although of more general scope, constantly takes Chaucer manuscripts as examples.

David Lawton's book, *Chaucer's Narrators*[5], proposes to replace the dramatic principle of the closed *persona* with a register of different tones or voices, analysable in terms of language and style. The need to write for a listening as well as a reading audience in the late fourteenth century prompts the embodiment of the narrator and the imagined audience in the poem itself with a complexity that was denied later writers under the growing pressures of laicization, patronage, and high-status book culture. The effects of this complexity are analysed in the *Tales*, particularly of Pardoner and of Squire. Detaching the Pardoner's Tale from its teller, Lawton demonstrates the orthodoxy of its prefatory morality against sin and illustrates interchange between the riotous sinners and the sins that generate them; the Pardoner's individuality and his allegorical origins in False Seeming are stressed – he is a quality of the Canterbury company that mirrors them and us. The Squire's Tale is an epic in the mode of Ariosto; drawing upon textual criticism, Lawton speculates that the ascription of this unfinished piece from the 1380s to the Squire may have been scribal and detects Hoccleve's hand in this and other links. Chaucer's resources and adaptations are examined first with reference to dream-visions where 'the narratorial *persona* supplies not a fully rounded character but a variety of responses and tones'; and then to the adaptation of the dream-narrator to history in *Troilus*, where his role is that of translator and 'the poem dramatizes its own performance in order to contain a direct challenge to any audience, present or future'. Finally, the *Tales* illustrate the narratorial adaptation to eye-witness experience, where the narrator-*persona* tells the first tale – the General Prologue – to set up the performative framework. The recurring elements of retrospection, multiple time-scale, translation, and audience-address are examined, and the narrator-*persona* is located among devices of narratorial and audience engagement. Claims that the *Troilus*-Narrator is not a fourth character or that Chaucer is not interested in matching tale to teller follow necessarily from this challenging thesis, which may profitably be linked with Pearsall's study of the *Tales* (below).

The psychological plausibility of Chaucer's narrators is a major element in the principle of inconclusiveness that Larry Sklute, in *Virtue of Necessity: Inconclusiveness and Narrative Form in Chaucer's Poetry*[6] (reviewed by Robert M. Jordan, *SAC* 8.251–4), detects in Chaucer's narrative works: an emphasis very different from that of Lawton or Pearsall. Chaucer declines to direct his reader to any specific theme or resolution in his poems, a process to which the narrator is central. In his early dream poems, this inconclusiveness is created partly by the juxtaposition of conventional material with contradictory thematic implications, and partly by the detached observation of the recurring reticent, sceptical, and bookish poet-*persona*. *The Book of the Duchess* contains Chaucer's first psychologically plausible narrator, and in the 'storial'

5. *Chaucer's Narrators*, by David Lawton. Brewer. Chaucer Studies XIII. pp. xiv + 166. £29.50.

6. *Virtue of Necessity: Inconclusiveness and Narrative Form in Chaucer's Poetry*, by Larry Sklute. OhioU (1984). pp. vii + 160. hb $22, pb $10.95.

poems – *Troilus*, and the unsatisfactory and incomplete *Anelida and Arcite* – the translation of given material and the mediation of personal experience become major issues. The *Troilus*-narrator – 'a persona with an individuated psychology' – contributes to the inconclusiveness by the tension between his intention to recount the events and his own wishes about the outcome, resulting in a shifting distance between narrator and narrative; this inconclusiveness is traced into the problems surrounding the poem's genre – a tragedy of earthly love – and the contradiction of its dual ending. Finally, *The Legend of Good Women* shows an outer form generating an inner, the sequence of legends serving as repeated characterizations of the poet-*persona*, here playing the role of penitent without accepting it; the weakness of this method suggested to Chaucer the structure of the *Tales*, where the poet-narrator yields to a series of different fictive narrators telling stories of different meaning and genres. In the outer frame, Chaucer's strategies deny judgement overall and offer inconclusive portraits of the pilgrims; in the inner frame, inconclusiveness results from the match of the narratives with the narrators' psychologies, the interchange between the inner and outer forms and – in the case of the Wife, Pardoner, and Canon's Yeoman – the dissolving of the division between inner and outer forms. Procedures for inconclusiveness are seen to underlie Chaucer's method in the binary and triadic fragments, and to be present potentially in the single-tale fragments. Some material in the discussion of the *Parlement* and of the *Tales* has appeared previously (*YW* 61.107; 62.141–2).

The title of Judith Ferster's book, *Chaucer on Interpretation*[7], is somewhat misleading, for it is not so much a reconstruction of Chaucer's views on the subject as a study of certain Chaucerian works in the light of the author's own interest in interpretation. Inspired by H. G. Gadamer, she broadens the common understanding of the word to include all communication between the self and the 'other'. Such a view is re-applicable not only in the case of the reader facing a literary work, but also in that of the interpersonal relations between individuals. The application of this very generalized conception to Chaucer requires an approach which does not keep clearly distinct the various fictional worlds implied in the *Canterbury Tales*, and which, in marked contrast to Lawton, espouses hyper-realism, dealing with Chaucer's characterizations as actual individuals engaged in acts of interpersonal communication. Although there is ample evidence of Professor Ferster's skill in accurately reading the Chaucerian text, her determination to impose upon it this stereotype of interpretation too often leads to analogical leaps, oversimplifications of the 'this tale is about' (p. 21) kind, and bathetic jargon-beset statements like the one that Walter's 'attempt to know her [Griselda] disrupts the family and causes both partners pain' (p. 96), or that in the *Divine Comedy* 'Paolo and Francesca have made a mistake about how to read and how to use their reading' (p. 6). It is questionable whether such formulations, which on the one hand treat a story of pathos, extreme suffering, and inspiring fortitude in the words of a marriage guidance counsellor, and on the other seem to presume a medieval system of values which will deposit unskilful critics in the second circle of Hell, arise from quite the right conceptual schemata with which to elucidate Chaucer's poetry.

Warren Ginsberg's discussion of 'Chaucer and the Conventions of Original-

7. *Chaucer on Interpretation*, by Judith Ferster. CUP. pp. x + 194. £19.50.

ity', the final chapter of his study of *The Cast of Character*[8] (*YW* 64.21), suggests that Chaucer employs literary conventions of characterization to engage the reader in bridging the gaps between the tensive archetypes on which he draws. The thesis is pursued in the *Book of the Duchess*, where the potential for disputation is deflected into consolatory dialogue, and the Prologue to the *Legend of Good Women*, with its witty injection of character into a narrative situation. Chaucer continued to experiment with debate-form, modifying his sources functionally to produce narrative characterization – witness the tales of the Man of Law and Clerk; in the *Tales*, pilgrims are shaped by two independent processes – by their tales and by their frame. Recognizing the gap between them, and also the typical motivations from convention suggested by the narrative, the reader recognizes the teller's failure to realize the latent import of his/her narrative and is led to account for the failure by creating the character. An essay by Beryl Rowland classifying 'Seven Kinds of Irony' in Chaucer prefaces her edited collection of Earle Birney's *Essays on Chaucerian Irony*[9]. The eight essays, all previously published, appeared between 1937 and 1960 and fall into two groups – four dealing with the origins and perception of Chaucer's irony, and four dealing with irony in the tales of the Miller, Friar, Summoner, and Manciple. Useful bibliographies for these tales, for the prefatory essay, and for Chaucer's irony in general are appended in this cohesive and stimulating volume.

Boccaccio and Chaucer both had mercantile origins and were heirs to popular vernacular traditions (*cantare* and tail-rhyme romance), to the illustrious Latin and French traditions (especially the *Roman de la Rose*), and to Dante. Discussing *Chaucer and the Early Writings of Boccaccio*[10] (reviewed by B. A. Windeatt, *SAC* 8.254–7), David Wallace suggests that Chaucer's career in an aristocratic milieu led him to a different kind of discourse from Boccaccio, which impelled him to reshape his unacknowledged Boccaccean material with conscious poetic craftsmanship. Wallace pursues this thesis from the parallel enterprises of *Amorosa Visione* and *House of Fame*, through the organizational model of extended narrative afforded by the *Filocolo* – particularly in marshalling sources, the assumed role of translator, and the highly influential pilgrimage-theme (seen in the frustrated pilgrimage of *Troilus* as well as its literal-metaphorical use in the *Tales*). The particular example of *Filocolo*, Book 4, shows both writers 'exploiting the resources of the *Commedia* and the *Rose* in portraying pagans at the threshold of enlightenment'. The focus of this revealing study is the *Filostrato*, whose popular narrative, aristocratic professions, and psychological potential appealed to Chaucer, though his reshapings of it indicate that he recognized its poetic deficiencies. Physically or imaginatively, it was at Chaucer's side as he composed *Troilus*, and his poem reveals a sensitive reading of *Filostrato* by a competent Italianist, ever aware of the model of versification, style, and Christian propriety offered by the *Commedia*. Brief reference is made to the

8. *The Cast of Character: The Representation of Personality in Ancient and Medieval Literature*, by Warren Ginsberg. UTor (1983). pp. vi + 202. $27.50.

9. *Earle Birney: Essays on Chaucerian Irony*, ed. with an essay on irony, by Beryl Rowland. UTor. pp. xxx + 162. hb £18.75, pb £9.50.

10. *Chaucer and the Early Writings of Boccaccio*, by David Wallace. Chaucer Studies XII. Brewer. pp. xiii + 209. £27.50.

Teseida and the book ends postulating a possible private acknowledgement of the vernacular tradition in the *Ninfale fiesolano* and *Thopas* by these two writers, both anxious to be counted among the publicly illustrious poets.

Bruce Kent Cowgill has two purposes in 'Chaucer's "Myghty Men" and "Wommannes Conseil"' (*Mediaevalia*). First, he attempts to show how Chaucer exploits literalism and spiritual blindness in the Monk, an argument building from the Monk's neglect of the precepts of St Augustine and drawing upon exegetical procedures. Second, he proposes a trilogy encompassing Melibee and the tales of the Monk and of the Nun's priest, which are linked through the same thematic concern, and in particular in the women advising the heroes. In 'Transcendent Metaphor or Banal Reality: Three Chaucerian Dilemmas' (*PLL*), Edward I. Condren begins with the paradox that the responsible critic, although admiring the infinitude of literature, yet feels compelled to attribute only restricted meanings to individual works. Adopting instead the philosophy that 'interpretations earn their way, not because they are proven, but because they reveal the complexity of literature', he embarks upon the revelation of rather improbable sexual significances for Nicholas's 'gay sautrie' in the Miller's Tale, the motivation of Januarie in the Merchant's Tale, and Troilus's swoon in Book III of *Troilus and Criseyde*. Rodney K. Delasanta's 'Chaucer, Pavia, and the Ciel d'Oro' (*MÆ*) offers as a possible reason for Chaucer's hypothetical visit to Pavia – suggested by Coleman (*YW* 63.107) – his desire to visit the tombs there of Augustine and Boethius in the church of San Pietro. Alison M. Peden discusses 'Macrobius and Medieval Dream Literature' (*MÆ*), claiming that interest in Macrobius declined sharply after the twelfth century and that he exerted no deep influence on the literary visions. Though Chaucer was interested in dream-theory, he made little substantial use of Macrobius's system and even in the *Parliament of Fowls* it is the *Somnium Scipionis* rather than Macrobius's commentary that is influential; the books of theorists were merely an *excusatio*. Dorothy Guerin, in 'Chaucer's Pathos: Three Variations' (*ChauR*), seeks to explore rhetorical and generic parallels between various pathetic tales. A comparison is made within three types: the naive portrayal of a saint-like stereotype, modelled on saints' legend (Lucrece in the *Legend of Good Women* and the Prioress's Tale); the stock romance figure of the heroine in distress (Philomela and Custance); and the pathetic victim of temporal injustice (Hypermnestra and Virginia). The *Legend* is seen both as an analogy to, and a rehearsal for, treatment of similar material in the *Canterbury Tales*.

Alexander Weiss attempts to define 'the uniquely English quality' of Chaucer's poetry by exploring in *Chaucer's Native Heritage*[11] (reviewed by Thomas Hahn, *SAC* 8.258–60; N. F. Blake, *ES* 67.72–3) his use of the stylistic techniques of the English tradition. The inquiry focuses upon the Middle English lyric for its representational range of topic and tone and for the importance of sound. A comparison with Old French lyric isolates the English features of expository didacticism, dialogue form, visual concreteness, repetition, and alliteration, which are found in a number of Chaucer's works in contrast to their French and Italian sources – Theseus's final speech in the Knight's Tale (comparable with Hrothgar's 'sermon' in *Beowulf*); *An ABC*; the 'Canticus Troili' in *Troilus*; and the *Roman de la Rose* translation.

11. *Chaucer's Native Heritage*, by Alexander Weiss. Lang. pp. iii + 247. Sfr 67.30.

Reference is made to other Chaucerian and Middle English lyrics, and it is emphasized that techniques learned in the early lyrics reach culmination in the narrative poems. Chaucer's greatest debt to the native tradition is a conversational manner, an adjunct of didacticism and oral delivery, which builds upon the traditional priorities of phrase and clause within a flexible native metre – a primary topic of this work's characteristically close analyses of passages.

Written for the non-specialist, without explicit scholarly apparatus, Ruth M. Ames's *God's Plenty: Chaucer's Christian Humanism*[12] classifies the various manifestations of Chaucer's Christian belief, offering the familiar picture of a tolerant Chaucer concerned with reconciliation and with laughter as a means to it. Though alluding to a range of Chaucer's works, the book deals primarily with the *Tales*, where individual tellers mediate or deflect the poet's own opinions. Professor Ames offers contexts from theology, patristics, history, and contemporary literature where relevant, but her Chaucer emerges as a tolerant ecumenical of our own time whose 'creative imagination was at work on the connections between faith and what we call feminism', and who can look for good in Jews, pagans, women, and the sinful clergy and laity. He recognizes the Christian principle of free choice and pities the blindness of those who choose evil.

Denis Walker presents 'The Structure of Literary Response in Chaucerian Texts' (*Parergon*) in terms of a principle of dichotomous juxtaposition at various levels of discourse, designed to inhibit closure and hence promoting an impression of Chaucerian tolerance. The three allusions to Troy's fall in the Nun's Priest's Tale not only serve the mock-heroic tone of the narrative but thematically stress the irrationalism by which Priam and Chauntecleer merit their unpleasant fates. They also lead Lynn Staley Johnson in '"To Make in Som Comedye": Chauntecleer, Son of Troy' (*ChauR*) to read the Tale as an ironic gloss on *Troilus and Crisyede*, stressing the dream-induced fatalism and the persistence in illusion that characterize the respective heroines, and making a distinction between Chauntecleer's comic capacity for decision and motion and Troilus's persistence in tragic self-destruction. In 'Chaucer, Usk, and Geoffrey of Vinsauf' (*Neophil*), J. D. Burnley examines rhetorical references in the works of the two London poets and finds no evidence of deep or systematic study of *artes poeticae* in them. Rather, rhetoric contributes certain practical guidance and creates an aura of literary sophistication and urbanity.

A. C. Spearing's two lectures to the English Association are published under the composite title 'Renaissance Chaucer *and* Father Chaucer' (*English*). His account of 'Renaissance Chaucer' concentrates upon Chaucer's familiarity with Italian authors, and in particular upon the adaptation, in the Proems to Books 2 and 3 of the *House of Fame*, of 'Dante's re-creation of the classical conception of the epic poet'; Chaucer responds awkwardly – perhaps the inadequacy of his response led to his abandonment of the poem – but in later works such as *Troilus* the accommodation is more confident. There Chaucer also considers the place of his poem in literary history, a concept he virtually invents for English poetry. In the second lecture, Dr Spearing illustrates the 'medievalisation' of Chaucer by his successors from a contrast of Lydgate's rambling chronicle, *The Siege of Thebes*, with Chaucer's trans-

12. *God's Plenty: Chaucer's Christian Humanism*, by Ruth M. Ames. LUP (1984). pp. xii + 269. $12.95.

formation of courtly romance tradition in the Knight's Tale, which imaginatively evokes destructive violence and intelligently links pagan classical with medieval Christian consciousness. Both essays reveal the close and sensitive analyses of specific passages characteristic of this critic.

Telling conjunctions of the works of Chaucer and Shakespeare which can be mutually illuminating seem to be the guiding principle for *Chaucerian Shakespeare*[13]. Falstaff and the Wife of Bath provide the opening comparison. Laurie A. Finke, in 'Falstaff, the Wife of Bath, and the Sweet Smoke of Rhetoric', explores the way the two characters use rhetoric to create roles for themselves, generating irony. Language is a vehicle of control – witness particularly a syntax that reflects the need to establish a world of predictable cause and effect and to create alternatives; but a fear of succumbing to death underlies the jocular references to old age by both these characters. Nancy T. Leslie considers 'The Worthy Wife and the Virtuous Knight: Survival of the Wittiest', noting their shared use of scriptural quotations – often inappropriately – chop-logic and proverbs, and their triumphant employment of puns. More generally, Judith J. Kollman, in '"Ther is noon oother incubus but he": *The Canterbury Tales*, *Merry Wives of Windsor* and Falstaff', finds links between the two works in their specific English settings and their concern with bourgeois domestic values, and sees specific resemblances between characters in both. A common store of situations and motifs shapes the presentation of the Wife of Bath and the shrewish Kate, according to Sr Frances Gussenhoven, R.S.H.M. in 'Shakespeare's *Taming of the Shrew* and Chaucer's Wife of Bath: The Struggle for Marital Mastery', while Carol L. Shilkett compares 'The Manipulations of Chaucer's Pandarus and Shakespeare's Iago'. The garden of the Merchant's Tale and the forest of the *Dream* provide Valerie S. Roberts with examples of 'Ironic Reversal of Expectations in Chaucerian and Shakespearean Gardens', both drawing upon the idea of the Garden of Vanity. James W. Spisak argues that Chaucer's ironic treatment of the Pyramus and Thisbe myth, with its mildly excessive lovers, is the springboard for Shakespeare's recreation of them as incredible types intended both to amuse and also to parody other forms of love in the *Dream*. He concludes his discussion of 'Pyramus and Thisbe in Chaucer and Shakespeare' by suggesting that the dramatist may be mocking the poet's courtly modes. Finally, and most interestingly, Thomas Moisan discusses 'Shakespeare's Chaucerian Allegory: The Quest for Death in *Romeo and Juliet* and The Pardoner's Tale', claiming that 'the rhetoric of the quest, the rhetoric through which death appears to be sought, is the means by which its reality and meaning are evaded'. Allusions to death in both works shift from the concept of death to its personification, an index of the protagonists' evasion of its imminence; this stylization, with all its ironies, is placed by the return, in both works, to their larger social settings – of Mantua or of pilgrimage. E. Talbot Donaldson believes that critics who have studied the relationship of Chaucer's works and Shakespeare's plays have mostly not been aware of the complexities in Chaucer and of Shakespeare's possible alertness to them. His study of the

13. *Chaucerian Shakespeare: Adaptation and Transformation. A Collection of Essays*, ed. by E. Talbot Donaldson and Judith J. Kollman. Medieval and Renaissance Monograph Series 2. Published for Michigan Consortium for Medieval and Early Modern Studies by Fifteenth-Century Symposium, Detroit (1983). pp. iii + 162.

larger connections between the two authors, *The Swan at the Well*[14], begins in their use of parody in *Thopas* and the treatments of the 'Pyramus' story and continues by contrasting the effects of the Knight's Tale and the *Dream*, finding fruitful comparison for the latter with the Merchant's Tale. The Knight's Tale is seen also as 'kin' to *The Two Noble Kinsmen* in its realization of an unavoidable process of bleakness. Two chapters explore the link between *Troilus and Criseyde* and *Troilus and Cressida*; Donaldson again professes his sympathetic appreciation of Criseyde, but extends this to a sympathetic reading of Cressida, and also contrasts their respective mentors and lovers. Finally, he proposes *Troilus and Criseyde* and the Wife of Bath as infrastructures of *Romeo and Juliet* and Falstaff – not structurally linked but imaginatively formative (reviewed by Hallett Smith, *HLQ* 48.309–12; by Morton W. Bloomfield, *SAC* 8.177–9).

An Introduction to Chaucerian English[15] (reviewed by N. F. Blake, *SAC* 8.241–5), and in particular to the author's phonology and morphology, is provided by Arthur O. Sandved. The book is especially welcome because these areas have been neglected by other recent works in English. The reason for this neglect becomes apparent as one progresses through the chapter on phonology: it is that most students of Chaucer as English literature in England and in the United States lack the necessary technical expertise to profit immediately from detailed discussion of phonology. It would be a pity, however, if prospective readers allowed this to deter them from reading this book, for although a basic knowledge of structural linguistics is assumed, the demands made upon the reader are quite moderate. Although for most native English speakers some of the information given on the morphology of verbs may seem unnecessary, in general the author maintains an admirable balance between useful factual information and the explanation of principles. The outlines of Chaucer's phonology are explained with lucidity, and the whole book gives a reassuring feeling that its simplicity derives by a process of considered selection from a much deeper fund of scholarship. Udo Fries's *Einführung in die Sprache Chaucers*[16] makes available to German readers a traditional philological account of the poet's phonology and grammar, with the special virtue of an interesting and extensive account of his metre. Although an introductory work, it contains a great deal of factual detail and seeks to answer the needs of the student of English language by placing Chaucerian forms in historical perspective, and providing exercises and suggestions for further reading at the end of each section. As with Sandved's book, examples are cited from the Robinson edition, which, if not entirely reliable for linguistic work, is at least the form of Chaucerian English most usually encountered by students.

John H. Fisher in 'Chaucer and the Written Language'[17] looks at the poet's awareness of the autonomy of written from spoken language, and at his debt to the written language of contemporary official documents, revealing consider-

14. *The Swan at the Well: Shakespeare Reading Chaucer*, by E. Talbot Donaldson. Yale. pp. x + 165. £15.

15. *An Introduction to Chaucerian English*, by Arthur O. Sandved. Chaucer Studies XI. Brewer. pp. x + 107. £19.50.

16. *Einführung in die Sprache Chaucers: Phonologie, Metrik, Morphologie*, by Udo Fries. Niemeyer. pp. xiii + 111. pb DM 17.80.

17. In *The Popular Literature of Medieval England*, ed. by Thomas J. Heffernan. UTenn. pp. xiv + 330. $28.50. (Abbreviated Heffernan.)

able lexical influence both in the prose works and the *Troilus*. Frans Jozef van Beeck, S.J. contributes a piece rather more substantial than 'A Note on *ther* in Curses and Blessings in Chaucer' (*Neophil*). Discussing thirteen examples in the *Canterbury Tales* and *Troilus and Criseyde*, he shows that this word may act as an introductory adverb to a main clause, conferring modal colouring. *Ther*, in this use, is nearly always followed by the name of a deity or Fortune in optative clauses of cursing and blessing. An examination of 'The Gerund in Chaucer, with Special Reference to the Development of its Verbal Character' (*Poetica*) may be considered an excursus from Matsuji Tajima's book on *The Syntactic Development of the Gerund in Middle English*, reviewed in Chapter III. Although closely comparable with that of other contemporary authors, Chaucer's usage exhibits certain conservative tendencies. Masa T. Ikegami includes a phonological analysis of Chaucer's rhymes, taken from a selection of texts, as a chapter of her wider ranging work *Rhyme and Pronunciation: Some Studies of English Rhymes from Kyng Alisaunder to Skelton*[18]. Thomas W. Ross and Edward Brooks Jr print in their original spellings the *English Glosses from British Library Additional Manuscript 37075*[19] (reviewed by Lister M. Matheson, *SAC* 8.237–9). This manuscript perhaps belonged to a schoolmaster of the last quarter of the fifteenth century and contains useful reference material including the *nominale* here printed. The editors' inclusion of an alphabetical index of English words – some of which have been overlooked by lexicographers – now extends to modern scholars its value as a work of reference. The same manuscript is the basis of Professor Ross's 'Taboo-Words in Fifteenth-Century English' (Yeager[4]), in which he considers a number of such words and seeks to evaluate their stylistic impact in the poetry of Chaucer and his followers. 'Stratford atte Bowe and Paris' (*MLR*) is W. Rothwell's title for an article which is more generally concerned with the co-existence of French with English in England. His aim is the rehabilitation of Anglo-French and his implication is that if mockery of the Prioress is intended, it is scorn directed from a relatively small elite who possessed knowledge of standard Parisian French. Donald W. Rude has found 'An Unreported Allusion to Chaucer in *The Female Tatler*' (*AN&Q*) of 1709, this time to *Troilus and Criseyde*. Robert Edwards's 'Chaucer and Historical Criticism: Some New Revisions' (*GaR*) is a review article dealing with Winthrop Wetherbee's *Chaucer and the Poets* and V. A. Kolve's *Chaucer and the Imagery of Narrative* (both recorded in *YW* 65) in the broader context of fashions in Chaucer criticism.

2. Canterbury Tales

The controversies and debates about the text of the *Tales* continue unabated. Norman F. Blake's book, *The Textual Tradition of the Canterbury Tales*[20], makes a major contribution to the discussion. Reviewing editions and

18. *Rhyme and Pronunciation: Some Studies of English Rhymes from Kyng Alisaunder to Skelton*, by Masa T. Ikegami. Hogaku-Kenkyu-Kai, Keio University, Tokyo (1984). pp. xv + 402.

19. *English Glosses from British Library Additional Manuscript 37075*, ed. by Thomas W. Ross and Edward Brooks Jr. Pilgrim. pp. xvi + 160. $39.95.

20. *The Textual Tradition of the Canterbury Tales*, by N. F. Blake. Arnold. pp. xiii + 222. £25.

scholarly opinions about the manuscript-traditions, he isolates and confronts the problems they raise by describing the earliest manuscripts and pursuing the evolution of the text from Hengwrt, through the Corpus, Ha 7334 and Lansdowne manuscripts, to the *a*-group manuscripts Dd 4.24, Gg 4.27, and Ellesmere. Other textual developments, and surmises about the copytext, follow, and comparisons are drawn with the textual tradition of other Chaucerian works. Professor Blake argues that, as with other Chaucerian texts, no manuscript of the *Tales*, or of individual tales, circulated in Chaucer's lifetime, and that Chaucer was somewhat careless with his holographs. The tales were composed singly or in pairs, not in any intended reading-sequence, and were joined by linking sequences as the work progressed. The Squire's Tale was incomplete at Chaucer's death. After his death a collected edition of the *Tales* was put in hand – Hengwrt – which produced anomalies and required the composition of additional links. Subsequent manuscripts continued the process, experimenting with the principles of 'prologue-tale', 'tale-link-tale', and, once, of chapters, together with headings and rubrics, glosses, and some internal book-divisions within tales. The text, too, was altered: notably, Gamelyn and the Canon's Yeoman's Tale were introduced at an early stage. Blake doubts the value of Manly and Rickert's *b*, *c*, and *d* groups, since there was a more complex pattern of influence and transmission among the manuscripts, and believes that Chaucer's copytext, carrying changes made by 'editors' remained available for copying to the mid fifteenth century. Though holding to his oft-stated view that what is not in Hengwrt is best regarded as later editorial addition to the text, Blake's main intention is to describe the textual tradition and to free it from earlier assumptions about what is 'Chaucerian'. In 'MS. Harley 7334 and the Construction of the *Canterbury Tales*' (*ELN*), Alex I. Jones elects to disregard Gamelyn and the Canon's Yeoman's Tale, following Blake, and proceeds then to examine the problems of the positioning of the tales of the Second Nun and Man of Law, with their links, in the manuscript. Having repositioned them, and interchanged the 'Squire-to-Pardoner' sequence with the 'Manciple-Parson' sequence, Jones is left with a manuscript in which several textual and quire boundaries coincide. After this complex process, he argues that the arrangement corresponds to the golden ratio of the thirteenth-century Lombard mathematician Fibonacci, which Chaucer could have encountered in Italy, and suggests that Chaucer may have arranged his long poem numerologically – a thesis perhaps confirmed by the arrangement of the Clerk's Tale in this manuscript.

Manly and Rickert's achievement as editors of the *Canterbury Tales* is currently undergoing a somewhat damaging process of revaluation from a variety of quarters. Commencing from George Kane's strictures in *Editing Chaucer* (*YW* 65.136–7) on their notion of the 'intelligent editor' of Ellesmere, and from George R. Keiser's criticism of their codicology (*YW* 60.107), Daniel W. Mosser questions 'Manly and Rickert's Collation of Huntington Library Chaucer Manuscript HM 144 (Hn)' (*PBSA*). On codicological grounds, contrary to Manly and Rickert's belief, he considers that there is no evidence that the Melibeus and the Monk's Tale were copied in any other order than that in which they appear, nor that their exemplars reached the scribe separately. A. S. G. Edwards, in 'The "Worsley" Manuscript of the *Canterbury Tales*' (*Lib*), prints from Urry's papers a fuller description of the mysterious 'Worsley' manuscript than that given in Urry's 1721 edition, and concludes

that this manuscript, which exhibited peculiar features of tale ordering, is no longer extant. In 'The Debate on the Order of *The Canterbury Tales*' (*RCEI*), N. F. Blake restates his position that all the early manuscripts of the *Canterbury Tales* descended radially rather than vertically from Chaucer's own working copy, and that the order of the whole poem became gradually sophisticated by spurious additions, so that Hengwrt preserves the best text while other manuscripts may have a more pleasing order. This view is set against the processes determining order argued by L. D. Benson (*YW* 62.133).

James Dean, however, accepts Benson's views on the order of the tales and, concentrating on those of the Second Nun, Canon's Yeoman, Manciple, Parson, and the Retractions, argues a conscious strategy of closure developed in them. His 'Dismantling the Canterbury Book' (*PMLA*) posits a Chaucerian intention to 'phase out the storytelling gradually and to introduce a new perspective on his art through the morality and doctrine of the Parson', which counters the degenerative process following the Second Nun's Tale, culminating in the direct personal statement of the Retractions. The introduction of important themes of the poem in the Knight's Tale and the Miller's Tale is Marsha Siegel's topic in 'What the Debate Is and Why it Founders in Fragment A of *The Canterbury Tales*' (*SP*). These she sees as the investigation of causes that operate in human affairs. The Miller's Tale answers the Knight's Tale's assertion of the unknowability of causation by representing the world as susceptible to human contrivance; the Reeve, by reducing the debate to personal animosity, brings the philosophical reflections to an end and raises the problem of subjective readings, which is pursued elsewhere in the *Canterbury Tales*. John V. Fleming, in 'Chaucer and Erasmus on the Pilgrimage to Canterbury: An Iconographical Speculation' (Heffernan[17]), notes Erasmus's satire on the Canterbury pilgrimage and on relics and suggests that Chaucer reflects similar dissent in his own time. He includes as part of his argument the interesting incidental information that the Tabard inn – so called from St Thomas's shirt – was renamed the Talbot as the result of Renaissance revulsion against the veneration of relics. Saul Nathaniel Brody traces a gradual process of secularization in 'Chaucer's Rhyme Royal Tales and the Secularization of the Saint' (*ChauR*). The Second Nun's Tale, the Man of Law's Tale, and the Clerk's Tale exhibit the progressive undermining of the traditional values of the saint's life and the development of a bourgeois perspective. This is revealed firstly in the distaste for excessive sentimentality in the Man of Law's Tale, and culminates in the compromised and vanished possibility of saintliness represented by Griselda, the 'perfect bourgeois wife'. Together the tales trace Chaucer's concern for the impact of secularism and its ability to subvert the aesthetic principles which give saints' lives vitality. The *Canterbury Tales* supply the five social types of women discussed by Michael M. Sheehan, C.S.B., in 'The Wife of Bath and Her Four Sisters: Reflections on a Woman's Life in the Age of Chaucer' (*M&H*). Despite its title, the article is not closely tied to a consideration of the specific Chaucerian characters, but documents from historical material the typical rights and duties of women in various social classes in the late fourteenth century throughout their lives. T. M. Smallwood's 'Chaucer's Distinctive Digressions' (*SP*) asserts a pattern in six of the tales in which the author stands aside from the narrative early in the tale and delivers an abstract and moralizing address directly to the audience. This, he believes, is both characteristic of Chaucer, and an innovation without

parallel elsewhere. Chaucer was familiar with the festive oral forms of late medieval England and they – far more than the usual 'frame-tale' analogues – shaped the *Tales*, claims Carl Lindahl in 'The Festive Form of the *Canterbury Tales*' (*ELH*). Discerning the presence in the *Tales* of nine shaping features of festive games, he places particular emphasis upon the competitive elements and the effect within the hierarchical structure of churlish contentiousness with its particular implications for the role of the Host. In '"By *corpus dominus*": Harry Bailly as False Spiritual Guide' (*JMRS*) Bruce Kent Cowgill traces a sustained comic irony in the presentation of the Host as failed spiritual guide, seeing him as the Monk's *alter ego* and a conscious contrast to Dante's Virgil. He finds him the focus of a pattern of eucharistic parody that suggests that Harry Bailly is a burlesque Christ.

Although Derek Pearsall recognizes that Chaucer was concerned with the drama of the frame-narrative and that in some tales the presence of the teller is strong, his discussion of *The Canterbury Tales*[21] (reviewed by N. F. Blake, *THES* 20 Dec. 1985, 17; J. D. Burnley, *BBN* Feb. 1986, 112) is keen to resist any wholesale dramatic reading, or any special reading that depends upon an ironic relationship between teller and tale. He is equally scornful of denials of the tales as tales so 'that they may be reconstituted as ideological discourse by retrospective alignment'. Rather, as his generic chapter-heads of 'Romances', 'Comic Tales and Fables', and 'Religious Tales' suggest, he is concerned with the narrative contract established with the reader by a particular kind of writing, the expectations thus set up, and the generic and linguistic explorations undertaken by Chaucer. Considerable diversity of subgenre is comprehended within these headings (e.g. *fabliau*, saint's legend), but each tale is discussed independently, with reference to major modern critics and with individual critical appraisal. The criticism is sound and readable, with a strong defence of the religious tales in their own right, a willingness to accept literary deficiencies in certain tales (e.g. the Man of Law's tale), and a strongly engaged account of the *fabliaux* which nicely captures the diversity of their tone. Melibee and the Parson's Tale are defended as storehouses of material for subsequent imaginative transformation. The narrative voice is regarded generally as independent of the teller's Prologue portrait; the General Prologue is discussed separately as a literary creation establishing the fiction of reportage, and with it are included the Prologues and tales of the Wife of Bath, the Pardoner, and the Canon's Yeoman where the sense of 'the teller' is strongest – the Wife as character in action, the Pardoner as 'a creature of naked will', and the Yeoman as a consciousness in self-conflict. The book opens with a discussion of composition-date and the current state of the textual debate (see above) which leads into issues of form and order. It concludes with a historical survey of changing attitudes to Chaucer. Appendixes list the manuscripts and principal editions of the *Tales*. The whole is a thorough, soundly researched study with an intelligent critical coherence.

Jerome Mandel reviews the tales that may possibly treat of courtly love and finds that it is never a central or serious concern; there is no 'Courtly Love in the *Canterbury Tales*' (*ChauR*), for Chaucer, who treated it with seriousness in *Troilus and Criseyde*, seems to have rejected it in his last work as a means of expressing 'what occurs in the human heart'. In 'Roasting a Friar, Mis-taking a

21. *The Canterbury Tales*, by Derek Pearsall. A&U. pp. xiv + 380. hb £25, pb £9.95.

Wife, and Other Acts of Textual Harassment in Chaucer's *Canterbury Tales*' (*SAC*), R. W. Hanning points to the frequent abuse of textual authority by the pilgrims and focuses upon the friar of the Summoner's Tale and also on the Wife of Bath as manipulators of text as a means to manipulating people, and as themselves 'texts' to be reduced to stereotypes by the glosses of others – poetic justice for two such literary compendia.

In '*The Tale of Beryn* and *The Siege of Thebes*: Alternate Ideas of *The Canterbury Tales*' (*SAC*), John M. Bowers compares the responses to the *Tales* in these two continuations, written soon after Chaucer's death. Whereas the *Beryn* poet responds discerningly to the work and intelligently extends its dramatic quality, Lydgate, the ethical poet, prefers to emphasize the cyclic potential of the frame narrative. Both, however, seem to reflect Chaucer's original intentions in reading the pilgrimage as a round trip rather than a one-way journey to a Canterbury invested with symbolic implication. Comparisons of the *Beryn* Pardoner with the Miller's Absolon and of the *Beryn* Kitt with the Wife of Bath substantiate the claims of Bradley Darjes and Thomas Rendall in 'A Fabliau in the *Prologue to the Tale of Beryn*' (*MS*) that the *Beryn* author appreciated the dramatic potential of Chaucer's characters, though unable to achieve a comparable complexity. His presentation of the Pardoner suggests that Chaucer's contemporaries saw him, not as sexually abnormal, but as a figure of the same character-type as Absolon. Two 'paired' articles in *Mediaevalia* also re-examine the issue of the Pardoner's sexuality as revealed in the Prologue, both also seeking support from the *Tale of Beryn*. In 'Chaucer's Pardoner: His Sexuality and Modern Critics', C. David Benson demonstrates the contradictory indications of the Pardoner's sexuality in the Prologue portrait and the lack of firm medieval evidence to sustain the specific orientations of hermaphroditism, eunuchry or homosexuality ascribed to him by modern critics. *Beryn* assigns a randy heterosexuality to him, and although the Prologue does suggest something odd about the Pardoner's sexual orientation, it is a literary creation and should not be regarded as the presentation of a human personality. As a sequel to this account, Richard Firth Green affirms 'The Sexual Normality of Chaucer's Pardoner', arguing that *Beryn* confirms this view and that his effeminacy is actually a mark of his heterosexual carnality.

Peter G. Beidler considers the handling of some specific words and phrases by ten translators in 'Chaucer and the Trots: What to Do about those Modern English Translations' (*ChauR*), and ponders the place of translated versions in teaching Chaucer. David Wright provides an addition to that corpus with his new verse translation of the *Tales*[22]. It abandons strict adherence to Chaucer's rhyme-schemes, the better to convey 'Chaucer's tone and ... what he is actually saying'; rather, rhymes are suggested 'by such contemporary alternatives as half-rhymes, quarter-rhymes, or assonance real or imaginary'. Robert P. Winston traces 'Chaucer's Influenee on Barth's *The Sot-Weed Factor*' (*AL*, 1984), noting the way Barth turns for plot to the Miller's Tale and for 'the spirit of healthy ribaldry' to the Reeve's Tale in his story of Harry Russecks. Chaucer offers 'a pattern of fictional transformation' which Barth uses to show the equal importance of faith and reason before the absurdity of life.

22. *Geoffrey Chaucer: The Canterbury Tales. A New Verse Translation*, by David Wright. OUP. pp. xxvii + 482. £15.

As its subtitle suggests, *The Prologue to The Canterbury Tales: Incorporating Chaucer's Text*[23], by John Cunningham is essentially an edition with facing notes. Its major innovation is to sectionalize the text (generally by portrait), prefacing each section with introductory comment. Unlike Stephen Coote's volume in the same series, the study addresses itself soothingly to the beginning pupil, with brief, and largely explanatory or descriptive, comments. Nigel Thomas and Richard Swan offer simplified notelets on aspects of background, a descriptive commentary, a specimen, rather cursory analysis of the Wife of Bath's portrait, and a strangely eclectic account of criticism in their introductory notes for *The Prologue to the Canterbury Tales*[24].

William B. McColly connects 'Chaucer's Yeoman and the Rank of his Knight' (*ChauR*). Drawing upon historical evidence, he establishes that the Yeoman is equipped as a law officer retained to enforce the forest laws on the Knight's lands. Possession of such lands and associated wealth characterize the Knight as 'an idealised image of the baronial class', a social elite. George A. Renn III finds in the Summoner's *bokeler* of cake (I.668) in 'Chaucer's *Canterbury Tales*' (*Expl*) an allusion to the magical property of bread in popular belief and a parodic reference to the eucharistic Host. An ironic allusion to French *loy*, 'law', in 'That Oath of the Prioress' (*NM*) is discerned by Robert F. Fleissner, who claims that the Prioress thereby repudiates unprincipled swearing. Robert P. Miller finds in '"It Snewed in his Hous"' (*ELN*), Prologue 345, an allusion to the manna with which God fed the Israelites; he sees thematic tension between the literal and metaphoric senses of manna which lends moral perspective to the Franklin's epicureanism. P. R. Orton connects 'Chaucer's General Prologue, A 673 *Burdoun* and Some Sixteenth-century Puns' (*ELN*), notably from Wyatt's *Ye Old Mule*.

In '*Canterbury Tales* "Rethors": The Knight' (Yeager[4]), Wallis May Andersen illustrates the flawed rhetoric in the Knight's Tale from its abuse of *occupatio*, *brevitas*-formulae, *digressio* and *descriptio*. These flaws reflect upon the knight's character, and also signal the start of a debate on rhetoric and poetic throughout the *Tales*.

The title of Roger D. Sell's 'Tellability and Politeness in "The Miller's Tale": First Steps in Literary Pragmatics' (*ES*) is less descriptive than the subtitle. Taking 'pragmatics' very widely, he argues the need for a literary pragmatics which will reconcile the studies of language and literature and literary and non-literary discourse. The techniques suggested handle the climax of the Miller's Tale neatly enough, but do not lead to any very new insights. The plans presented for a literary pragmatics, however, are more interesting, although they may prove difficult to realize. The same author's 'Politeness in Chaucer: Suggestions towards a Methodology for Pragmatic Stylistics' (*SN*) reviews some possible approaches offered by linguists and critics in order to suggest 'some of the lines of inquiry a literary pragmatist would pursue in a discussion of style'. The only practical example is that of topic organization in the tales of Fragment A, which results in the not altogether unexpected information that the Knight's Tale is less dislocated

23. *The Prologue to the Canterbury Tales: Incorporating Chaucer's Text*, by John Cunningham. Penguin. pp. 184. £1.95.

24. *The Prologue to the Canterbury Tales by Geoffrey Chaucer*, by Nigel Thomas and Richard Swan. Macmillan. pp. x + 80. £0.99.

than the fabliaux tales. Roy J. Pearcy, in '"The Reeve's Tale" and "Gombert" Again' (*AN&Q*), supports Glending Olson's view (*YW* 50.123) that both Chaucer and the fabliau are indebted to a common source and that a further parallel may be found between the Cook's remarks after the tale and the *moralitas* of the fabliau.

Sheila Delany examines '"Loi" and "Foi" in *The Man of Law's Introduction, Prologue* and *Tale*' (*Mediaevalia*), seeking a potential means of unifying these three discrete blocks of material in their progressive exploration of 'law' from legalism through ethics to the fusion of doctrinal and judicial values. Trivet, Chaucer's source, afforded in popular form ideas about causality, comprehending the opposition of the 'old' and 'new' laws which informs the Tale; a further, local, source developed is from Bernard Silvestris's *Megacosmos*. In 'Womanliness in *The Man of Law's Tale*'[25], the same author presents Constance as an 'Everywoman', facing her condition with Christian passivity. The quality of her submissive virtue is borne upon the reader both through disharmonious and cynical references to her sexuality and also by the contrast of her 'Mary-style' patience with the jealousy, pride and subversiveness of the 'Eve-like' women she encounters. This contrast affirms traditional hierarchical social values so recently attacked in the Peasant's Revolt, where Eve was presented as an egalitarian symbol. John C. Hirsch offers 'Chaucer's *Man of Law's Tale* 847: A Conjectural Emendation' (*ChauR*) in which he wishes to read the clause 'any wo man may sustene' as referring to a *woman*. Admitting that this flies in the face of all editorial principles, he yet denounces the usual reading as exhibiting a reprehensible 'gender attitude' in both scribes and editors. Joseph E. Grennen is concerned with the appropriateness of the tale to its legal teller. In 'Chaucer's Man of Law and the Constancy of Justice' (*JEGP*) he notes both the legal tonality of some of the language of the tale and the various visions of Justice implicit in it. This concludes in a naturalistic way when the tale is interpreted as revealing a 'flawed "practisour"' who is capable of glimpsing 'the transcendent form of the Law behind the phenomena'. The article contains many interesting references to sources on medieval law, which make it valuable beyond its sometimes doubtful interpretative conclusions.

Legal affairs are also the concern of Robert J. Blanch in '"Al was this land fulfild of fayerye": The Thematic Employment of Force, Willfulness, and Legal Conventions in Chaucer's *Wife of Bath's Tale*' (*SN*). In the fourteenth century both judicial and wider social attitudes did not regard rape as a capital offence: this is instead a feature of the Wife's wishful thinking as she illegitimately appropriates 'the coercive power of law in order to reinforce the concept of female sovereignty'. The Wife's strategies for life are used by Sheila Delany as a point of comparison for those of Margery in her discussion of 'Sexual Economics, Chaucer's Wife of Bath and *The Book of Margery Kempe*' (Delany[25]). The Wife internalizes bourgeois economics in her sexuality, developing her role as merchant and commodity to cope successfully in a male, mercantile world – but to her spiritual impoverishment, which is Chaucer's means of criticizing bourgeois acquisitiveness. Margery's economic concerns find spiritual redirection in religion, where her desire for a loving relationship

25. In *Writing Woman: Women Writers and Women in Literature, Medieval to Modern*, by Sheila Delany. Schocken (1983). pp. vi + 218. hb $18.95, pb $8.95. (Abbreviated Delany.)

can also be realized; she, in a non-fictive world, faces similar exploitation to the Wife. It is ironic that patriarchal authority represents for the Wife of Bath both her opposition and the source of her self-definition; hence, according to Barbara Gottfried in 'Conflict and Relationship, Sovereignty and Survival: Parables of Power in the *Wife of Bath's Prologue*' (*ChauR*), the Wife has an ambivalent attitude towards authority as she confronts the problem of validating her personal experience publicly. And, as she proceeds to reconstruct her marital life as propaganda for her own viewpoint, we recognize the frustration and disappointment of her first four marriages, which she seeks to deflect from consideration. The tension between domination and emotional satisfaction becomes most complex in her account of her fifth marriage, in which she reveals her recognitions of the irrationality and danger of love and life before reverting to the conflict of textuality and experience. Much literary criticism operates according to three metaphorical models of poetry, claims Michael E. Williams in 'Three Metaphors of Criticism and the *Wife of Bath's Tale*' (*ChauR*). These types are: the mechanistic, in which the poem consists of functionally inter-related systems; the organic, where the inter-relation between systems is less clear and the purpose of the whole is more nebulous; and the polar, which sets up tensions between competing and irreconcilable hypotheses of interpretation. Applying this latter schema, he discerns three disparate narratives revolving around the knight and the lady: a religious tale of the discovery of the meaning of virtue; a tale of the joys of the flesh; and a story of female supremacy. The handling of direct speech by Chaucer and Gower is the subject of Olga C. M. Fischer's 'Gower's *Tale of Florent* and Chaucer's *Wife of Bath's Tale*: A Stylistic Comparison' (*ES*), where the complex sentence structure and legal language of Gower contribute to a cold, formal tone when compared with the exclamations, simpler structures, and skill with direct speech characteristic of Chaucer. This distinction is here attributed to the narrators of the tales rather than the skills of the authors. From a lexicological analysis of the words *hom*, *bord*, and *gossib*, Mary Carruthers, in 'Clerk Jankyn *At Hom To Bord/With My Gossib*' (*ELN*), argues that the clerk Jankyn had returned from Oxford to his own house, and lived at home with his family, one of whom was a close friend of the Wife and baptismal sponsor of one of her children. In 'Chaucer and St. Jerome: The Use of "Barley" in the *Wife of Bath's Prologue*' (*ChauR*), Katharina M. Wilson proposes Jerome's Letter 49, to Pammachius, as a more likely source for III.143–6 than his *Adversus Jovinianum*; since the latter draws upon the negative connotations of barley, the image resists the positive values the Wife assigns to it.

Three notes account for the year's work on the Friar's Tale. In 'The Devil and his Panne: *Friar's Tale* D 1614' (*NM*), Thomas Hahn argues that pots and pans are associated with devils and that 'textual variant, popular tradition, iconography' all favour the usual reading as 'pan'. Edward C. Jacobs and Robert E. Jungman, in 'His Mother's Curse: Kinship in *The Friar's Tale*' (*PQ*), trace an ironic mother–son relationship built upon the address 'myn owene moder deere' and parallel to the more evident presentation of brotherhood in the tale. In 'What does the Summoner Understand? A Note on *The Friar's Tale*' (*DUJ*), George Schlesinger reflects upon the limitations of the moral understanding of the Summoner, for whom the word *fiend* has no compelling significance beyond an analogue of his own activities.

John Eadie, in 'Chaucer's *Merchant's Tale* Revisited' (*Poetica*), points out that the tale was not indisputably intended for a disappointed husband. Contemporary iconographic representations of January, moreover, show no particular association with old age. Rather, he thinks, the similarity may be with Janus as represented in Ovid's *Fasti*, which may also be a source for May. From here, he goes on to explore less convincing parallels with Adam, concluding that the happy outcome of the tale is in effect a eulogy of marriage.

Charlotte C. Morse challenges Anne Middleton's assessment of the Clerk's Tale (*YW* 61.109) and argues the case for 'The Exemplary Griselda' (*SAC*). She stresses that Petrarch regarded the story as exemplary, directing it to a Latinate male audience, university trained and versed in moral philosophy. Though modelling the tale on classical pagan martyrs he – like Philippe de Mezieres and Chaucer, who assimilated it to the pattern of Christian martyrdom – still regarded it as a martyr-story whose seriousness was not challenged by its designation as *fabula* rather than *historia*. While Philippe offered the story as a *speculum* for his female audience, Chaucer's Clerk tells it to his mixed audience in 'the dialectical spirit of the university' and contrasts the wise and learned who can imitate Griselda with the vulgar crowd who cannot. Stephen Manning considers 'The Paradox of Narrative Styles in Chaucer's *Clerk's Tale*' (*JNT*), identifying three stylistic types: the co-ordinative structures of the traditional folk tale in which causal relations are to be inferred rather than stated; a more subordinating and sophisticated literary treatment where causality is stated; and a tonally distinct style in the Envoy resolving the tension between the other two. A clash between traditional and causal styles is experienced in the realistic evaluation of Walter and in the pathetic treatment of Griselda. Arguing from Jauss's concept of the 'horizon of expectation', which gives contextual meaning to a text, Peggy A. Knapp, in 'Knowing the Tropes: Literary Exegesis and Chaucer's Clerk' (*Criticism*), emphasizes the multiple meaning of the tale and suggests an interpretation based upon the tale's teller, whose doubts about the conduct of his life result in an exemplary story shot through with ironic perspectives. It is a habit of mind traceable in other contemporary scholars.

That 'Spenser supplies Chaucer's fragment with a conclusion structured on the romance mythos of love, magic, and chivalric heroism – a *mythos* which Chaucer's Squire himself had used' – is Patrick Cheney's thesis in 'Spenser's Completion of *The Squire's Tale*: Love, Magic, and Heroic Action in the Legend of Cambell and Triamond' (*JMRS*). Spenser did not regard the Tale as a parodic romance; he recognized its potential for allegorization and in the process incorporated the transforming process of *imitatio* into the thematic structure of the tale itself.

Edward Wilson notes 'An Aristotelian Commonplace in Chaucer's *Franklin's Tale*' (*N&Q*) in the opinion that God makes nothing in vain. The closest parallel to Chaucer's use of it is in William of Moerbeke's translation of the *Politics*, but it is possible that Chaucer encountered a version in a *florilegium*. Kathryn Jacobs begins her discussion of 'The Marriage Contract of the *Franklin's Tale*: The Remaking of Society' (*ChauR*) by pointing out that Dorigen and Arveragus do not really have a contract, at least in the sense that their marriage is based on forbearance within the married state rather than preconditions made before it. The tale as a whole counterpoints love and legal ties, renunciation of rights against self-interest. The Franklin is a didactic

narrator offering a code of 'suffrance' and 'gentillesse' for society at large, but commencing with the Canterbury pilgrims. Mary Flowers Braswell, in 'The Magic of Machinery: A Context for Chaucer's *Franklin's Tale*' (*Mosaic*), draws attention to the medieval addiction to the art of automates, 'machines, often with complicated interior workings, which evidently played an important part in the entertainments of the Middle Ages'. Some historical parallels to the magic tricks in the Franklin's Tale are cited, and it is suggested that the recitation of the tale may have been accompanied by such devices.

Joseph A. Dane finds in 'The Pardoner's *baskettes* (*Canterbury Tales* VI, ll. 444–6)' (*N&Q*) an allusion to Virgil's *Eclogues* X, where the making of baskets is said to be a metaphor for poetic creativity. The Pardoner is urging the respectability of *otium*. In '"Pardners Alike": William Faulkner's Use of the Pardoner's Tale?' (*ELN*) Mary Flowers Braswell suggests correspondences between Chaucer's Tale and Faulkner's *Lizards in Jamshyd's Courtyard* which have receded eight years later in his *The Hamlet*.

John P. Hermann's 'Dismemberment, Dissemination, Discourse: Sign and Symbol in the *Shipman's Tale*' (*ChauR*) offers 'a detailed reading of the medieval discourse of sexuality' in the tale, starting from the symbolic pattern of dismemberments it offers – the figural dismemberment of the monk's 'hare' simile, the wife's ironic dismemberment of the marriage symbolism, and her more widely resonant allusion to Ganelon's dismemberment. The tale's own rhetoric fragments correspondingly. Hermann then discusses the circulation of roles, money, and vows among the characters, challenging McGalliard's location of control solely within the wife (*YW* 56.125), and concludes with an examination of references indicative of a 'parodic Resurrection subtext' in the tale. Judith Tschann contrasts 'The Layout of *Sir Thopas* in the Ellesmere, Hengwrt, Cambridge Dd.4.24, and Cambridge Gg.4.27 Manuscripts' (*ChauR*) with that of the other tales, proposing that it underlines and comments on the verse-form in a way indicative of the scribes' judgement and understanding of their text. Looking at the *ordinatio* in its use of bracketing, juxtaposed lines, and punctuated bobs, she interestingly demonstrates how the irony of the poem is made literal upon the page. In '"A Gentle Knight was pricking on the plaine": The Chaucerian Connection' (*ELR*) Judith H. Anderson finds and evaluates influence from *Sir Thopas* on the opening line of *The Faerie Queene* and on the account of Arthur's dream. As its title, 'Chaucer's Little Treatise, the *Melibee*' (*ChauR*), suggests, Thomas J. Farrell's article defends the identification of *tretys* at B^2 2147 and 2153 with the Tale of Melibee rather than with its source or with the *Tales* as a whole. Richard Rex does not accept that the anti-Semitism of the Prioress's Tale is mitigated by the prejudice of the age, nor that Chaucer was anti-Semitic. In 'Chaucer and the Jews' (*MLQ*) he demonstrates the existence of a more tolerant attitude and asserts its espousal by Chaucer, thus representing the portrait of the Prioress as more certainly ironic. Offering text with facing notes, brief reading-list, and glossary, Stephen Coote's *The Nun's Priest's Tale*[26] provides an eighty-seven page introduction giving general and specific contexts for the tale and readings of the characters within it. The complexity of material deployed and the amount of information – particularly on allegory and theology, encouraging particular readings – make the introduction a

26. *The Nun's Priest's Tale*, by Stephen Coote. Penguin. pp. 152. £1.95.

useful and uncompromising study for the advanced student, though dauntingly extensive for the alleged A-level readership who may be tempted to give more attention to the background material in the introduction than to the tale itself.

In 'The "slidynge" Yeoman: The Real Drama in the *Canon's Yeoman's Tale*' (*SCRev*) Donald R. Dickson seeks the unity of Prologue and narrative in the complex psychology of the teller – proud to the last of his alchemical knowledge, afraid of damnation, but too spiritually blind to avoid self-delusion. The Yeoman's rising anger against the Canon leads him to add a sardonic *Pars secunda* to his opening account, and, despite his denials – part of a strategy of self-concealment – the two Canons of his narratives are the same.

Louise Fradenburg's account of 'The Manciple's Servant Tongue: Politics and Poetry in *The Canterbury Tales*' (*ELH*) presents the Tale as an exploration of courtly patronage in which the carnival world of *fabliau* is evoked to affirm the sovereign as figurehead and controller of 'an ideological dynamic of inclusion and exclusion'. Between a Prologue whose absurd aggressiveness is the vehicle for signifying and expelling the Book, and an Epilogue whose absurd didacticism marks the teller's regression into childish helplessness and his signification in the speech of another, lies a story in which Phebus's sovereign power over wife and crow is decisively challenged, and then re-asserted in mutilated form with both silenced. The narrative enactment of exclusion is paralleled by the stylistic deferrals of the courtly mode in the opening panegyrics and closing laments and morality, while the *fabliau*-style introduces the rebellions of the two subjects and betrays the Manciple's vicarious engagement with their rebellion. He, however, cannot conceive of a world without a sovereign and finally affirms Phebus's authority both politically and stylistically. The penultimate position of the Tale indicates Chaucer's awareness of these issues, and also his ideological priorities. In 'Slaying Python: Marriage and Misogyny in a Chaucerian Text' (Delany[25]) Sheila Delany suggests that Chaucer's concern with the murder of a woman by a man who loves her may be rooted in personal and cultural misogyny, and supports this view by drawing upon 'Freud's theory of pregenital libido organization' and upon Christian doctrine and classical myth. Unintegrated sensuality towards women underlies the misogyny, and Chaucer's rape of Cecily Chaumpaigne and the possible fathering of Thomas Chaucer by John of Gaunt might indicate that this misogyny is the expression of the poet rather than the manciple. The slaying of Python both anticipates the slaying of the wife and also stands for the destruction of female autonomy and free sexuality, while the Crow sustains the various significations of voyeur, conscience, and the woman's *alter ego*, and becomes the ostensible – though not the real – subject of the tale. The ascription of the tale and moral to the Manciple's mother, with its related issues of infantilism and the problems of rhetoric, point out towards the wider subject of the power of language which Chaucer confronts here and elsewhere. William Askins locates 'The Historical Setting of *The Manciple's Tale*' (*SAC*) as the court of Count Gaston III of Foix, whose character, marriage and adulatory artists offered roots for Chaucer's Ovidian Tale. As the concluding moral *excursus* indicates, 'London gossips would have nothing to say were it not for chivalric decadence'. 'For Wordsworth . . . the *Manciple's Tale* is really about restraining the heart, and the truth, and how impossible that is', claims Leonard Michael Koff in 'Wordsworth and the *Manciple's Tale*' (*ChauR*). Wordsworth's personal, Romantic, reading of the Tale, which

ignores its performative and humorous aspects and, through images of captivity, stresses Phebus's separation from the world of natural feelings and morality, is perceptively discussed in this analysis of his version of December, 1801.

Michael Olmert describes 'The Parson's Ludic Formula for Winning on the Road [to Canterbury]' (*ChauR*), arguing that the Tale concentrates upon the Christian rules of life. As 'the explicit delineator of the special rules required by the celestial game', the Parson contrasts with the Host, promoter of worldly games – the spiritual rewards accumulated in Canterbury being superior to the physical refreshment available to the victor at Southwark. In 'Chaucer's Parson and the Devil's Other Hand' (*Interpretations*, 1984), Arthur Wayne Glowka finds significant indications of Chaucer's attitude to lust in the elevation of erotic talk above touching in the *gradus amoris* of Parson's Tale X.852–62, a change from the source. Rosemarie Potz McGerr's account of 'Retraction and Memory: Retrospective Structure in the *Canterbury Tales*' (*CompL*) suggests that fruitful comparison can be made between Augustine's *Retractiones* and Chaucer's *Retraccioun*. Both review the writers' literary careers; but the comparison also suggests that the tales embody Augustine's ideas about memory, experience, and literature. They reflect concern with the author's role as creator of fictions, with the process of storytelling, and with the different views of reality transmitted by different narrators. Overall, the *Tales* function cumulatively, with different narratives relativized, and the Retraction offers the reader – armed with the vision of memory – a vantage point on the whole work. Both Chaucer and Augustine emphasize the importance of the author's intent and also the imperfection of their works.

3. Troilus and Criseyde

Troilus and Criseyde has attracted less major critical attention this year than in previous years, critics concentrating upon local influences and stylistic effects. Among the more interesting of the latter is 'Chaucer the Rhetorician: Criseyde and her Family' (*ChauR*), in which Marjorie Curry Woods affirms the influence of Cicero's *De Inventione* on Chaucer's approach to characterization in the poem and in particular demonstrates the importance of Criseyde's family to her characterization; all are realists, all – in different contexts – capable of betrayal, all *slydynge of corage*. Our contrasting perceptions of Criseyde and her family in the two halves of the poem can be correlated with the techniques of forensic rhetoric, whereby the opening 'sympathetic' view presented by the 'defence-counsel' is challenged subsequently by the 'prosecution' who demonstrates that the character of Criseyde, the 'accused', is compatible with the 'crime' she has committed. This duality of viewpoint extends to all three major characters in the poem.

Martin Stevens offers an interesting analysis of 'The Double Structure of *Troilus and Criseyde*'[27], by which he means the conflicting impressions of a five-part structure marked by book-divisions and of a two-part structure marked by parallel and contrasting scenes. Stevens argues that *Troilus* was first composed on the 'two part' principle, using the devices of contrast and

27. In *CUNY English Forum*, ed. by Saul N. Brody and Harold Schechter. Vol. I. AMSP. pp. xvi + 379. $37.50.

sequencing characteristic of medieval narrative; this principle is signalled both overall, by the concern with Troilus's 'double sorwe', and also by the use of symmetrical and echoing scenes throughout the poem. Next, in parallel to the opening invocation of this 'continuous' version, Chaucer added a further invocation to the Furies at the start of the present Book 4, a possibility reinforced by manuscript formats at this point. Finally, with the additions of invocations to the Muses at the openings of Books 2 and 3 and some further expansion of the Book 4 opening, the five-book division was superimposed, although paradoxically it serves to reinforce the pattern of symmetrical scenes. It also serves to give greater prominence to the Narrator and his professed problems as translator and may therefore be a response to the conditions of oral performance, whereby the book divisions not only give 'pause-points' but also afford protection for the narratorial voice against corruption by a performer.

D. W. Robertson Jr discusses 'The Probable Date and Purpose of Chaucer's *Troilus*' (*M&H*). Chaucer probably read his poem on a special occasion to a court audience intimately involved in the major historical events of the period (1380–86) and alert to the poem's contemporary relevance. 1386 seems the most appropriate year to Robertson, and specifically the occasion of Gaunt's departure on crusade at a time when Chaucer might welcome his patronal commission as a means of acquiring a new source of income to compensate for the loss of his post at the Customs House. The poem – whose employment of implicit similitudes encourages a search for wider resonances – warns of the personal and national consequences that ensue when a nobleman elevates the private advantage of his wilful desires above his service to God and to his country in time of crisis. Troilus's surrender of reason to concupiscence is presented with a witty humour that would be appreciated by his fourteenth-century audience, versed in the classics and Christian teaching; they would also recognize the poem as a call to them to dedicate themselves to the service of their country in time of war and not to be blinded by erotic passion and selfish desire.

James I. Wimsatt discusses 'The French Lyric Element in *Troilus and Criseyde*' (*YES*). Noting the frequency and distribution of lyric passages in Chaucer's poem in comparison with its Boccaccean source, he identifies the conventional forms and materials of contemporary French poems in them and briefly considers the reception of Chaucer's poem by an audience familiar with Machaut's poetry. Susan E. Bailey analyses examples from Book V – notably, Troilus's song and the 'Phaeton' passage – to illustrate 'Controlled Partial Confusion: Concentrated Imagery in *Troilus and Criseyde*' (*ChauR*). She shows how the device affects our perception of the metaphoric patterns in the poem and explains why the Narrator cannot indict Criseyde. Books 2 and 5 supply the examples of 'Gesture and Seduction in *Troilus and Criseyde*' (*SAC*) in John P. Hermann's account of the inadequate and limiting theses of earlier studies of gesture and the plurality of gestural significations which, through the mediation of the unreliable Narrator, tantalize the reader. In 'Chaucer's *Troilus*, Boccaccio's *Filostrato*, and the Poetics of Closure' (*PQ*), James Dean argues that, whereas Boccaccio narrows the scope of concern at closure, Chaucer widens the scope to comprehend the theme of *contemptus mundi*. Worrying about change, the Chaucerian Narrator himself changes, yet his moral judgements are counterpointed by his affirmative lyricism. Proclaiming

'The Freedom of the Lovers in *Troilus and Criseyde*'[28], Gerald Morgan states that 'in his representation of the mental acts of both Troilus and Criseyde Chaucer makes a precise distinction between movements of the sensitive soul and movements of the rational soul'. The precision of this distinction, exemplified from classical and Christian authorities, is traced through processes by which Troilus and Criseyde fall in love, particular weight being laid upon the use of specific terminology. In both cases an act of will leads to the subordination of reason to desire, to the abandonment of the perfection of virtue for shame and sin, and to the loss of internal peace. Close attention is given to the telling changes made by Chaucer in Petrarch's sonnet for the *Canticus Troili*, and to the thematic oppositions of light and darkness in the poem. Although Chaucer treats the lovers sympathetically, he also makes it clear that they are justly punished for the choices they have wilfully made. Elizabeth M. Liggins compares 'The Lovers' Swoons in *Troilus and Criseyde*' (*Parergon*), Books 3, ll. 1086 ff., and 5, ll. 1150 ff., with their Boccaccean counterparts, showing how Chaucer has positioned and treated the scenes to effect a balance between them. Both in the causes and in the remedies of Troilus's swoon, Chaucer achieves a comic practicality by conforming closely to the diagnoses and remedies for fainting recommended by medical authorities – a practicality and tone significantly lacking in Troilus's approach to Criseyde's later swoon. In '"Troilus, the Syke": Boethian Medical Imagery in Chaucer's *Troilus and Criseyde*' (*BSUF*, 1983), Catherine Brown Tkacz finds a pattern of medical imagery in the poem deliberately taken over from Boethius. The Boethian language thus provides an ironic commentary upon the action, emphasizing the wilful ignorance of Pandarus and Criseyde as healers and Troilus's responsibility for the life of his own soul. Instead of ascending to health, Troilus descends to death through affection, via passion and bestial association. Nikki Stiller, in 'Civilization and its ambivalence: Chaucer's *Troilus and Criseyde*' (*JEP*) offers a psychological reading of the poem as directed towards the realization and resolution of an Oedipal dilemma of which *fins amors* is the social manifestation. *Fins amors* provides Criseyde with the expression of her sexuality, her power, and her fearfulness, once circumstances have liberated her from the repressive restraint to her father; when circumstances and her own choice return her to the repressive male-centred world of the feared Greeks, her status reverts to its former subservience. To Troilus, the affair is an enactment of his forbidden adolescent fantasies which finally he is reluctant to abandon; Criseyde represents nurturing maternal love and betrayer. The Narrator shares the lovers' fantasy but the Epilogue reveals his acceptance of disappointment as he urges lovers to sublimate their desire in art or religion. Zacharias P. Thundy links 'Chaucer's *Corones Tweyne* and Matheolus' (*NM*), maintaining that Chaucer gives new meaning to Boccaccio's allusion to *corona dell' onesta* by supplementing it from Matheolus's *Lamentationes* (which Chaucer knew). He further explores the implications of this reference to the two crowns – of chastity and of tearful martyrdom. In '*Makyng* in Comedy: *Troilus and Criseyde*, V. 1788' (*NM*), Joseph E. Grennen suggests that an explanation for the adverbial phrase, *make in som comedye*, may lie in the idea of the poet as surrogate of the Creator who creates within, rather than from

28. In *Literature and Learning in Medieval and Renaissance England*, ed. by John Scattergood. IAP (1984). pp. 240. £17.50.

outside, his world. Though the idea is in Augustine, Chaucer may have been familiar with its development in Boccaccio's *De Causa Dei*.

Similarities in lecturing and colloquial styles and in the use of proverbs lead Gretchen Mieszkowski to link 'Chaucer's Pandarus and Jean Brasdefer's Houdée' (*ChauR*), the Old Woman of his verse-narrative *Pamphile et Galatee*. Both writers knew the Latin play *Pamphilus*, but Chaucer seems additionally to have used Brasdefer's model, developing his improbable character-combination of scholar and village-woman into a plausibly complex figure. In 'Chaucer's Pandarus: "Jolly Good Fellow" or "Reverend Vice"?' (*BSUF*, 1983), Larry Bronson finds affinities between Pandarus and the Vice of the morality plays which lead him to describe Pandarus as 'an amoral proto-Vice figure'.

4. Other Works

In a brief note, David G. Hale connects 'Bottom's Dream and Chaucer' (*SQ*) via the *Book of the Duchess*, comparing the 'uninterpretability' topos and the consequential creation of a written account of the dream in each work. Howard Schless offers 'A Dating for the *Book of the Duchess*: Line 1314' (*ChauR*) in late 1371 or in 1372 on the ground that *this kyng* relates to Gaunt's title of King of Castile and Leon following his marriage to Constanza. Maud Ellman contributes a meditation on 'Blanche'[29] in the light of Lacanian doctrine and Freudian psychology.

Grammatica has been unjustifiably ignored in Chaucer studies as a source for literary theory argues, Martin Irvine in 'Medieval Grammatical Theory and Chaucer's *House of Fame*' (*Speculum*). In beginning to set this right, he is particularly concerned with the grammarians' discussion of *vox* and the semiotic extrapolations which can be made from it. Some of these latter interpretations seem far-fetched, but the article breaks relatively new ground and contains valuable references and useful technical discussion. Wolfgang Riehle records many striking parallels in tone, treatment, and poetic concerns between Mann and Chaucer in 'Chaucer's *House of Fame* and the Dream Journey of Thomas Mann's *Joseph*' (*ArAA*). Willi Erzgräber discusses 'Problems of Oral and Written Transmission as Reflected in Chaucer's *House of Fame*'[30] suggesting that the poem playfully reveals how Chaucer became conscious of his need to supplement the literary tradition from the oral tradition. His 'backwards' reading of the poem stresses the poet's critical detachment from the issues he raises, offering tension rather than synthesis. The *House of Fame* is one of three poems from which Jean Lorrah illustrates the pervasiveness of shamanistic experience and symbolism in literature in her account of 'The Shamanistic Vision in Fantastic Poetry'[31].

The 'legend' of the title, says Janet M. Cowen in 'Chaucer's *Legend of Good*

29. In *Criticism and Critical Theory*, ed. by Jeremy Hawthorn. SUAS. Arnold (1984). pp. xiv + 146. pb £6.95.

30. In *Historical and Editorial Studies in Medieval and Early Modern English for Johan Gerritsen*, ed. by Mary-Jo Arn and Hanneke Wirtjes with Hans Jansen. Wo-No. pp. 229. Fl 60.

31. In *The Scope of the Fantastic – Culture, Biography, Themes, Children's Literature: Selected Essays from the First International Conference on the Fantastic in Literature and Film*, ed. by Robert A. Collins and Howard D. Pearce. Greenwood. pp. xii + 284.

Women: Structure and Tone' (*SP*), probably refers specifically to the *Legenda Aurea*, so Chaucer is actively inviting comparison with the genre of the saint's legend. The relationship between the two is ironic, but not simply through antithesis. Indeed brevity, which has sometimes been considered a mark of irony in the poem, is characteristic of the genre as a whole, and irony arises more significantly from the details of Chaucer's handling of narrative, which is examined at length. The major difference between saints' and Chaucer's legend rests in the 'absence of a uniform point of view' which is characteristic of the former.

Truth is 'a *poeme a clef*, intimating to us the poet's decision, in his last days on earth, to undergo conversion by becoming a monk', claims Heiner Gillmeister in his book-length study, *Chaucer's Conversion*[32]. The *vache*-reference alludes not to Sir Philip de la Vache but to the Philistines' cows of 1 Samuel 6.7–14, whose traditional exegesis is traced at length to its conscious fusion by Chaucer with Boethian philosophy in this, his 'death-bed' poem, where it conveys the theme of withdrawal from the world appropriate to one who – as Gillmeister holds – became *conversus et monachus* on his retirement to Westminster and accordingly was buried within the Abbey. Chaucer preferred *vache* to *cow* because it permitted the reversed authorial signature *chavsier*, as well as signalling his changed life by his changed name of *vache* with all its signification; the whole poem was composed from that signature. *Truth*, moreover, offers an interpretational aid to the allegorical superstructure of the *Tales*, where Chaucer developed a serious presentation of pilgrimage as a metaphor of repentance in a work originally comic in its intention. Jane Chance discovers 'Chaucerian Irony in the Verse Epistles "Wordes Unto Adam", "Lenvoy a Scogan", and "Lenvoy a Bukton"' (*PLL*) by reading the poems against their implicit biblical allusions and by exploring the resulting gulf between the literalism of their words and the spirit of the Word. The literal-minded poet-*persona* is thereby criticized in a manner characteristic of other Chaucerian poems. An example of such readings is that of *Adam* as 'a highly compressed, humorous account of Original Sin and Redemption'.

Tim William Machan's *Techniques of Translation: Chaucer's 'Boece'*[33] (reviewed by A. J. Minnis, *SAC* 8.225–9) begins with a brief discussion of translation technique before passing on to a more detailed account of substitution, adaptation, and circumlocution as procedures at the lexical level, and, at the syntactic level, the means of rendering Latin ablative absolute, participial constructions, and subjectless impersonals. The two final chapters are concerned with more general questions of stylistic effect and the conclusions which may be drawn from them. Some of these conclusions, which include, for example, the assumption that Chaucer had an experimental and philological attitude to language use, or that the *Boece* is a rough first draft, may not convince every reader, but the notion of the 'compiled source', which complicates the whole notion of Chaucerian translation, is an interesting insight. Moreover, the chapters on syntax and lexis – although the latter places excessive faith in contemporary word-lists as indicative of the status of words in

32. *Chaucer's Conversion: Allegorical Thought in Medieval Literature*, by Heiner Gillmeister. Lang (1984). pp. iii + 281.

33. *Techniques of Translation: Chaucer's 'Boece'*, by Tim William Machan. Pilgrim. pp. vii + 163. $31.95.

Chaucer's vocabulary – make a useful contribution to the study of fourteenth-century translation.

Sigmund Eisner assesses the achievement of 'Chaucer as a Technical Writer' (*ChauR*), comparing his *Astrolabe* favourably with near-contemporary translations of similar works by Richard of Wallingford and Walter Anglus.

VII

The Sixteenth Century: Excluding Drama after 1550

R. E. PRITCHARD and RENÉ J. A. WEIS

The chapter is arranged as follows: 1. General; 2. The Earlier Sixteenth Century, (*a*) Prose, (*b*) Verse and Drama; 3. The Later Sixteenth Century, (*a*) Prose, (*b*) Poetry, (*i*) Sidney, (*ii*) Spenser, (*iii*) Other poets. Unless otherwise indicated sections 1, 2, and 3(*b*)(*ii*) are by R. E. Pritchard, 3(*a*) and (*b*)(*i*) and (*iii*) by René J. A. Weis.

1. General

The voice of the feminist is heard in the land in other sections, even if it was suppressed in Renaissance times, as Margaret Patterson Hannay points out in her introduction to *Silent but for the Word*[1]; for Renaissance women, urged to silence and chastity and bridled by limited education, only religious reading and translating were thought proper. Among this collection of essays, Valerie Wayne discusses Vives's *Instruction of a Christian Woman* – 'some sad sentence prudent and chaste' – and Barbara K. Lewalski has an interesting piece on the proto-feminist writing of Aemilia Lanyer (A. L. Rowse's Dark Lady), both the religious verse and the 'Description of Cooke-ham', perhaps the first country-house poem; Rita M. Verbrugge makes the most of Margaret Roper's translation of Erasmus, and there are discussions of Catherine Parr by John N. King, Lady Jane Grey by Carole Levin, 'the learned Cooke sisters' by Mary Ellen Lamb, and of the Russell sisters, patronesses of Spenser's *Fowre Hymnes*, by Jon A. Quitslund; finally Gary Waller in 'Struggling into Discourse: The Emergence of Renaissance Women's Writing', noting that there is very little extant writing by Renaissance Englishwomen, makes much – without quoted evidence – of Mary Wroth and Anna Trapnell, and demonstrates how much the determined modern theoretician can build with next to no straw. More – if not specifically literary – material is provided by Katherine Usher Henderson and Barbara F. McManus's anthology of texts regarding the controversy about women[2]: examples in modernized spelling and abridged form, from *Schoolhouse of Women* (1541?) to *The Women's Sharp Revenge*

1. *Silent but for the Word: Tudor Women as Patrons, Translators, and Writers of Religious Works*, ed. by Margaret Patterson Hannay. KSUP. pp. viii + 304. $27.50.

2. *Half Humankind: Contexts and Texts of the Controversy about Women in England, 1540–1640*, ed. by Katherine Usher Henderson and Barbara F. McManus. UIll. pp. x + 390. pb $11.50.

(1640), with eulogies and condemnations of particular women; there is a lengthy introduction summarizing other texts and reviewing the debate. Unseen is the collection of texts edited by Simon Shepherd, *The Women's Sharp Revenge: Five Women's Pamphlets from the Renaissance* (Fourth Estate).

'Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse', wrote a *persona* of Swift, the last author treated in Devon L. Hodges's intriguing *Renaissance Fictions of Anatomy*[3], that begins with eight of Andreas Vesalius's horrific anatomical drawings, first published in the same year as Copernicus's *Of the Motion of Heavenly Bodies*: both helped in the destruction of the traditional harmonious idealisms of microcosm/macrocosm and human dignity, to reveal the material realities and new scientific truth (a little Foucault comes in handy here). Hodges provides acute analyses of Lyly, Nashe, Shakespeare, Bacon, and Burton, showing how the anatomist was flayed as much as the body (physical, intellectual, or cultural) so dissected, in a process of mingled destruction and discovery. Visual material and analogies are also the concern of Clark Hulse in his useful bibliography of 'Recent Studies of Literature and Painting in the English Renaissance' (*ELR*), covering the postwar period up to 1984, and also of Frank Whigham, in his article entitled 'Elizabethan Aristocratic Insignia' (*TSLL*), an interesting analysis of what George Puttenham called 'liueries, cognizances, emblemes, enseigns and impreses', in the context of Renaissance courtesy theory, especially as regarding the attempted control of social mobility. Such a study would undoubtedly interest Lauro Martines, whose admirable *Society and History in English Renaissance Verse*[4], addressed primarily to historians, is concerned with establishing ways of finding the relation of Renaissance verse to its social matrix, through analysis of how the social experience and cultural pressures of the time (mostly the late Elizabethan and Jacobean periods) both shape indirectly and emerge from literary techniques, style, diction, and even the unexpressed. While the critical commentaries (from Leavis to Stephen Greenblatt) cited by Martines will be familiar to students of the period, the combination of eritical, historical, and theoretical discussion in admirably lucid and unpretentious English is unusual and stimulating.

2. The Earlier Sixteenth Century

(a) Prose

Morean studies this year are dominated by Richard Marius's large and generally very impressive biography[5], written in lively (if occasionally popular-novelist) style, that presents neither the gentle, witty saint nor the liberal-humanist Erasmian – Marius insists on the difference between the two men – but a man suffering (so to say) from late-medieval values, self-divided, shrewd yet idealistic, ambitious yet intensely critical, sexually troubled, a modest self-advertiser of charm and integrity. Marius seems to overstate his

3. *Renaissance Fictions of Anatomy*, by Devon L. Hodges. UMass. pp. xiv + 153. $17.50.

4. *Society and History in English Renaissance Verse*, by Lauro Martines. Blackwell. pp. viii + 191. £17.50.

5. *Thomas More: A Biography*, by Richard Marius. Dent. pp. xxiv + 562. £16.95.

case somewhat regarding More's marital relationships, and is overemphatic on More's treatment of heretics (unlike many of his modern admirers!); the discussions of More's writings are generally adequate, but the account of *Utopia*, though full, is disappointing. This, however, gets a good analysis by Peter New in his thoughtful and clearly written study[6] of four works from the sixteenth to twentieth centuries to examine their consideration of human purpose in life, and whether and how the authors' (or protagonists') fantasies are checked by a sense of external reality or resistance. *Utopia*, written by a Christian and realist, is a subtle and thorough-going demolition of the epicurean–utilitarian philosophy (or 'felicific calculus' of Jeremy Bentham) espoused by Hythlodaeus and the Utopians. Writing himself from an implicitly Christian standpoint, the author is decreasingly sympathetic to his selected texts as he proceeds, though continuously shrewd, attentive, and helpful in his readings. More is included in Hugh Trevor-Roper's collection of essays and lectures[7] written since 1961; in 'Thomas More and *Utopia*' the author puts the work in its intellectual and political contexts (early Platonism and Erasmus, and the anti-tyrannical *Richard III* and the Netherland republics), emphasizing the illiberality of Utopia and Platonic-communist societies; there are vigorous review articles on the letters of Erasmus and the Lisles, lectures on John Stow and Camden, discussions of Hooker and Burton. The overall tone might be called traditional moderate Tory, a tone so rarely encountered these days in Renaissance studies as to have almost the charm of novelty; the discussions are sound enough.

CahiersE carries two essays on *Utopia*: for Sybil Truchet, the real heroes and models are not the Utopians and Utopia – mere imperfect provocations to better thinking and activity – but 'the Prime Movers of More's Universe', the Eutopians, his Christian-Humanist friends and colleagues; Anthony R. Mortimer repeats rather well-established material with minor Marxist flourishes, *Utopia* presenting through Persona More and Hythlodaeus the basic conflict of Christian humanism, between a belief in mankind as fallen and a renewed emphasis on human perfectibility. In *Cithara* Walter M. Gordon views *Utopia* as a dialectical work, provocative of active rather than merely passive reading: as the stories about the Polylerites and Macarians are neither wholly rejected nor accepted, so the reader should respond to the story of the Utopians, observing and discounting faults of detail but acknowledging the general principle, the challenge to a new disposition of spirit. In the same volume Elizabeth McCutcheon considers More's metaphor of this earthly life as a prison as more than a literary figure, but one fundamental to his whole thinking, operating most notably in the *Dialogue of Comfort*, but also elsewhere in his writing (and fulfilled in his life). She also has a fine essay in a special number of *Moreana* (No. 86), *Thomas More and the Classics*, relating *Utopia* to Cicero's *Paradoxa Stoicorum*, a 'jocoserious philosophical/rhetorical monologic sequence' of paradoxes that play the Epicurean against the Stoic. In the same issue R. Bracht Banham strangely believes that the importance to More of Lucian has been insufficiently acknowledged, and demonstrates how More modifies Lucian's methods for his own highly specific

6. *Fiction and Purpose in 'Utopia', 'Rasselas', 'The Mill on the Floss' and 'Women in Love'*, by Peter New. Macmillan. pp. viii + 320. £22.50.

7. *Renaissance Essays*, by Hugh Trevor-Roper. S&W. pp. viii + 312. £15.

social and political arguments; Fred J. Nichols compares More's Latin epigrams with Martial's (less bleak than More's), and Kathleen Perry shows how his astrologer epigrams reveal his cultural conservatism; J. Chomarat outlines the response to ancient historians of More and Erasmus; Uwe Baumann indicates the impact on More of the classical theory of tyranny, and Daniel Kinney considers 'generic misrule' in More's *Richard III*. In other *Moreana* volumes Jennifer Britnell records and translates the French writer Jean Bouchet's 1545 epitaphs upon More and Fisher, Retha Warnicke argues that descriptions of Alice More as a harpy depend upon mistranslation (though Holbein's portrait shows something of a beak!), and Walter M. Gordon returns, comparing the attitudes of More, Colet, and Erasmus to religious buildings as being in but not of the secular world. J. D. M. Derrett finds a legal justification for More's punishment for keeping silent; K. R. Massingham provides a note on More's early legal career, suggesting that he had early set his eyes on the royal service, and Patrick K. Dooley tests Utopian theories against the experience of nineteenth-century American communitarian societies.

K. J. Wilson's useful *Incomplete Fictions*[8] sees dialogue as a 'medial art', mediating between the worlds of classical literature and Tudor experience, imitating the interior dialogue of thought and emotion in a mode partly dramatic and partly discursive. The first half of the book traces thinking on dialogue from Plato to the Renaissance, distinguishing between the eristic or scholastic dialogue and the peirastic, speculative form, that was more important for the Renaissance. The latter part discusses Elyot and Ascham, bringing out their response to Plato and their sense of the involvement of reading with action, and also More's dialogues *Concerning Heresies* and *Of Comfort*. Benjamin G. Kohl's *Renaissance Humanism 1300–1500: A Bibliography of Materials in English* (Garland) has not been seen.

(b) Verse and Drama

A. C. Spearing provides a useful introduction for students to the literature from Chaucer to the early sixteenth century[9]. He seeks to establish a tradition deriving from a proto-Renaissance Chaucer, through Lydgate, Henryson, and Dunbar on to, in their different ways, Surrey and *The Shepheardes Calender*, while indicating the different qualities of Hoccleve, the Wakefield plays, Skelton, and Wyatt. Spearing attempts – with gestures to Harold Bloom – to press a thesis involving writers' sense of history, literary history and continuity, and the dignity of poetry (as in his *English* essay on 'Renaissance Chaueer and Father Chaueer'), which does not altogether hold up; nevertheless, he provides a sound and readable survey, with neo-Fowlerian numerology putting in several appearances. Covering much of the same period, but of less general interest, is Anthony L. Pellegrini's collection of essays on Virgilian legacies in the late medieval and early Tudor period[10]: of those relevant here, one might

8. *Incomplete Fictions: The Formation of English Renaissance Dialogue*, by K. J. Wilson. CUAP. pp. xvi + 198. $19.95.

9. *Medieval to Renaissance in English Poetry*, by A. C. Spearing. CUP. pp. viii + 369. hb £27.50, pb £9.95.

10. *The Early Renaissance: Virgil and the Classical Tradition*, ed. by Anthony L. Pellegrini. Special issue of CMERS *Acta*. pp. vi + 129.

mention John B. Dillon's review of Mantuan scholarship, while David G. Hale's review of the reception of Virgil and Homer in early Tudor England includes one sentence of almost unbearable pathos: 'One can search for hours through reels of microfilm without encountering an author displaying his knowledge of Greek and Roman literature'; fortunately for Hale, humanist educationists included them in their curricula, Caxton, Douglas, and Surrey started translating Virgil, Phaer and Twyne eventually provided a complete *Aeneid* and Arthur Hall most of the *Iliad*.

Wyatt's versification receives attention again, in a persuasive study by George T. Wright of 'Wyatt's Decasyllabic Line' (*SP*), arguing – and demonstrating with tables – that Wyatt is metrically neither naive, muddled, nor an innovator, but a skilful exponent of the Lydgatian tradition of decasyllabic verse (employed also by Skelton and Hoccleve), employing various clear and established conventions in a subtle technique too demanding for his successors. Joost Daalder returns to 'Wyatt and "Liberty"' (*EIC*), arguing that Wyatt's concept of 'liberty' as something internal is adopted from Seneca, as in the *Epistolae Morales*.

It is sixty-five years since the last complete edition of Surrey's poetry was published and over twenty years since Emrys Jones's selection of his verse appeared: Dennis Keene's *Henry Howard, Earl of Surrey: Selected Poems*[11] is therefore a welcome addition to the enjoyment and ready availability of Surrey's work. Keene is eager to assert Surrey's independent standing as a poet particularly when compared to Wyatt; and he reminds us that *Tottel's Miscellany* of 1557, which published most of Wyatt and Surrey, was entitled originally *Songes and Sonnettes, Written by . . . Surrey and Others*. As Keene points out, this 'is not a critical edition so I have not felt the need to justify, or even indicate my choices', but this sounds more alarming than it is, for Keene's choices are judicious and duly respectful of Wyatt's achievements. This attractively-produced edition, which follows the text of Emrys Jones, is intelligently introduced and comes with extensive notes. It reminds the non-specialist reader of the poetry of the period of Surrey's weaknesses (in the *Aeneid* translations) as well as of his strengths, as in the verses on Wyatt and on Windsor prison. [R.J.A.W.]

As to other early verse W. D. McGaw (*N&Q*) argues that William Baldwin's plagiarism of Surrey's 'The Meanes to Attaine Happy Life' should not be used as a base text for future editions, while Seth Lerer (*SSt*) sees Stephen Hawes's *Pastime of Pleasure* as offering a theory and practice of aureation which distinguish him from earlier Chaucerians and link him with contemporary continental humanist thought. N. O. Wallace (*SP*) diagnoses Skelton's 'Speke, Parrot' as homeopathic satire: in a mad world, where Wolsey is the arch-lunatic, Parrot is also mad, a parodic representation of the Holy Ghost, possessed of divine frenzy to purge the realm, and evoking Persius's satiric use of mental disease. I. D. McFarlane (*YES*) outlines the influence on George Buchanan of European humanism (*via* Paris and the Low Countries), and the spread of his reputation on the continent. In 'The Presentation of Sin as Verbal Action in the Moral Interludes' (*Anglia*) Joerg O. Fichte deploys Stanley Fish and J. L. Austin in a discussion of 'speech acts' in morality drama, whereby

11. *Henry Howard, Earl of Surrey: Selected Poems*, ed. and intro. by Dennis Keene. Carcanet. pp. 103. pb £3.95.

utterances involving sins of the tongue (closely analysed) indicate – as one might have expected – characters' dispositions and also further the action: moral falls naturally produce low comedy, which, remembering the homiletic intention of the plays, he insists should not be regarded (as by Robert Weimann) as Dionysiac, but as 'the comedy of evil'.

3. The Later Sixteenth Century

(a) Prose

Two full-scale studies of prose in this period should properly head this section, the more important of the two being David Margolies's *Novel and Society in Elizabethan England*[12]. This wide-ranging book argues that the Elizabethans may have regarded fiction in the same way as the twentieth century does cinema, and that consequently, Elizabethan fiction should be seen as 'above all public', created not so much for self-expression as for an audience. Particularly useful are the three introductory chapters which discuss the social position of the writers and the conventions of the period. Drawing on generous selections of known and unfamiliar texts, Margolies concludes that the Elizabethan novel opens up new and dissenting literary avenues to the writer, primarily through the superimposition on the text of an elusive narrative voice. Five prose writers are treated separately in so many chapters: Lyly, Sidney (see below), Nashe, Greene, and Deloney. Inevitably John Lyly is praised for his technical brilliance and blamed for his lack of 'a personal point of view'. If one rightly may take issue with this, Margolies's discussion of Nashe is remarkably perceptive, and needs to be reckoned with in the current revival of interest in Nashe. Conceding that Nashe lacks originality and even the kind of intellect that makes a Sidney at his weakest still intensely interesting, Margolies then ascribes Nashe's failures and merits to his awareness of participating in a dynamically mobile society, and concludes by arguing persuasively that for Nashe 'style is everything'. On Robert Greene and Thomas Deloney, Margolies is less stimulating: he interprets Greene's writings as reflecting a move away from a genteel audience towards 'ordinary life' and takes Deloney to be the writer of the 'oral-traditional' mode transposed on paper, 'English literature's first propagandist for a modern bourgeoisie'.

Paul Salzman's *English Prose Fiction 1558–1700*[13] offers a detailed analysis of the Elizabethan use of 'short stories' and novellas in the wake of English 'translations of Boccaccio and Bandello': William Painter, Geffrey Fenton, and George Pettie are scrutinized somewhat inconclusively but nevertheless more thoroughly than elsewhere. Under the heading 'Courtly Fiction' Lyly and Gascoigne are newly appraised and Sidney's *Arcadia*, the 'greatest achievement in fiction during the period considered in this book', is newly contextualized with regard to eontiguous prose writings, notably by Greene, Lodge, Chettle, Nashe, and Deloney. Their writings are measured against Sidney's in terms of a shared thematic frame of reference, the polarization of

12. *Novel and Society in Elizabethan England*, by David Margolies. CH. pp. viii + 196. £14.95.

13. *English Prose Fiction 1558–1700: A Critical History*, by Paul Salzman. Clarendon. pp. xiv + 391. £25.

romance and realism. The modern reader may be vaguely apprehensive about the implications of Salzman's confident distinguishing of sixteenth- and seventeenth-century fictions following the familiar patterning of Elizabethan romance translating into Jacobean realism. It is to his credit therefore that he views Sidney's *Arcadia*, written over two decades before the Stuart accession, as an imaginative bridge between the two periods. Occasionally Salzman's study plods along seemingly without a clear direction, but mostly it provides much food for thought in what remains a surprisingly understudied area in English Renaissance studies. There is a useful bibliography listing all known extant works of fiction published between 1558 and 1700, including translations.

To go with this is James L. Harner's annotated bibliography of criticism of Renaissance prose from 1976 to 1983[14], continuing and completing his previous volume that covered the period 1800 to 1976 (*YW* 59.185–6); where books have been separately published in England and America, only the American publisher seems to have been recorded. [R.E.P.]

In *The Commonwealth of Wit*[15] Eckhard Auberlen ambitiously engages authorial self-representation in a number of English Renaissance authors. Some of his authors and texts, like Spenser, Jonson, and University drama, transcend the brief of this chapter. Auberlen writes well of the 'apologists', particularly Lodge, Sidney, and Daniel, and offers thorough if, at times, unadventurous accounts of Greene's and Nashe's works. That the uneasy tension between the book's overall intellectual framework and the author's eager and imaginative responses to individual texts is never wholly resolved, is ultimately the source of both its strength and weakness.

Reference should be made here to Charles B. Schmitt's *John Case and Aristotelianism in Renaissance England*[16], overlooked earlier, since its subject matter bears directly on the period in question. Case was a true Elizabethan (born *c.* 1542, died 1599) and the country's foremost Aristotelean. He wielded considerable influence through his teaching and writing. His commanding and inspiring role in academic circles and his access to Sidney associates like Sir Christopher Hatton and Henry Unton is well charted in this enthralling and lucidly written book.

John Stow, Sir Francis Drake, and Sir Walter Ralegh were all explorers in some form or other. Two of them also wrote prose. Stow is the subject of a long and searching piece by Barrett L. Beer in 'John Stow and the English Reformation, 1547–1559' (*SCJ*). Drake is relevant here only for the imaginative impact in the literature of the period of his voyages, particularly the famous and well-documented circumnavigation of the earth from 1577 to 1580. This is the topic of a wholly compelling collection of essays[17] edited by Norman J. W. Thrower from whose riches of information on sixteenth-century navigational

14. *English Renaissance Prose Fiction 1500–1660: An Annotated Bibliography of Criticism (1976–1983)*, by James L. Harner. Hall. pp. xxi + 228. $45, £45.

15. *The Commonwealth of Wit: The Writer's Image and his Strategies of Self-Representation in Elizabethan Literature*, by Eckhard Auberlen. Narr (1984). pp. 296. DM 62.

16. *John Case and Aristotelianism in Renaissance England*, by Charles B. Schmitt, Mc-Q (1983). pp. xvi + 303. $35.

17. *Sir Francis Drake and the Famous Voyage, 1577–1580*, ed. by Norman J. W. Thrower. UCal (1984). pp. xix + 214. £31.75.

and cartographical detail the literary scholar will profit greatly. Reference should be made also to Jerry Leath Mills's extended and very useful survey of 'Recent Studies in Ralegh' (*ELR*), which includes topical subheadings such as 'Philosophical and Religious Thought'. Also of interest and awaiting further investigation are 'Two Private Prayers by Queen Elizabeth' discussed by Michael G. Brennan (*N&Q*). The first, of 1574, written on her arrival in Bristol and probably intended for private use only, is reproduced here for the first time in a transcription from its sole source in Cambridge University Library MS. Ff.v.14. The second prayer dates from 1596 and is dedicated to the success of the expeditionary fleet in the Cadiz venture. Finally, note should be taken of the following which are relevant for this section but were not available for consultation: Jeremy Hawthorn's *Narrative: From Malory to Motion Pictures* (Arnold) and P. J. Klemp's *Fulke Greville and Sir John Davies: A Reference Guide* (Hall).

(b) Poetry

(i) Sidney

Katherine Duncan-Jones's paperback edition of *The Old Arcadia*[18] is excellent value for money. The author and publisher need to be congratulated for producing a text that can be readily used in the classroom, and a volume that is attractively produced and astutely introduced by one of the leading scholars in the field. The notes are kept to a minimum and a useful glossary assists the new reader in understanding Sidney's occasionally and deliberately archaic diction. How well Sidney's presently towering reputation is served by *The Old Arcadia* is a matter of opinion: Sidney himself wrote to his sister that the work was not intended for publication. The Academy will make its own choices and many, one suspects, will prefer turning to the inferior edition of *The New Arcadia*, if only because of that work's superior philosophical range and plot structure.

With the quadricentennial of Sidney's death in 1986 it is not surprising that the Sidney industry has been gathering momentum. The editor of *The Old Arcadia*, in a brief note on 'Sidney's Anacreontics' (*RES*) discusses Cleophila's 'My muse what ails this ardour . . .' from the *Arcadia* in relation to Sidney's death-bed wish, reported by Thomas Moffet, that none of his 'Anacreontics' ought to come to light after his death. Duncan-Jones concludes that Sidney intended by this his entire secular poetry rather than the one and only extant poem specifically written in this form.

In *Faire Bitts*[19] Martin N. Raitiere explores Sidney's relationship with 'monarchomachs', and Hubert Languet in particular. The book intelligently traces the fortunes of Protestant dissent in a largely Catholic Europe and compares this to England. Its literary focus rests on the *Arcadia* and especially on the several political models envisaged in it. Through a close study of Philisides's Fable in the Third Eclogues of the *Old Arcadia*, Raitiere concludes that Sidney's royal allegiances, imaginative and political, accord with Elizabethan orthodoxy: if in global and European political terms he harboured Calvinist

18. *The Countess of Pembroke's Arcadia (The Old Arcadia)*, ed. by Katherine Duncan-Jones. WC. OUP. pp. xxiv + 399. pb £3.95.

19. *Faire Bitts: Sir Philip Sidney and Renaissance Political Theory*, by Martin N. Raitiere. Duquesne (1984). pp. xii + 154. $25.

sympathies, these did not intrude on his faith in the English monarchy and are not vindicated in his fiction. In 'The Politics of Sidney's Pastoral: Mystification and Mythology in *The Old Arcadia*' (*ELH*) Robert E. Stillman argues that nothing is 'more typical of Sidney's early pamphlets . . . than his constant effort to justify his political positions according to the tenets of natural law'. The further and cognate point is made that Sidney's mythmaking provides a unique key to the understanding of the way in which the *Old Arcadia* imaginatively performs its work. This is a thorough and cogent essay on Sidney's political ideologies as they can be traced in the elusive and allusive patternings of the literary text.

A comparable but also very different essay comes from Alan Sinfield. In 'Power and Ideology: An Outline Theory and Sidney's *Arcadia*' (*ELH*) Sinfield offers a reading of Sidney's romance as a 'site of contest' from which 'the state servant might produce a critical perspective'. Sinfield carefully locates his argument in close textual analyses of Sidney's pastoral romance and draws freely, sometimes heavily, on contemporary courtly entertainments and history, as well as on established Sidney scholarship.

In 'The Emergence of Stella in *Astrophil and Stella*' (*SEL*) Nona Fienberg suggests that a close reading of the sonnet and song sequence provides a key to a better understanding of Sidney's Stella. Rather than being a mere projection of the speaker's desires, Stella actively demands to be created by the reader from the 'gaps and indeterminacies in the sequence'. Fienberg's stimulating essay propounds a partisan feminist reading which does not always draw fine distinctions between gender politics of the present and sixteenth-century poetry. Biographical concerns in *Astrophil and Stella* and the rhetorical configuration of the text also engage the attention of T. P. Roche in 'Autobiographical Elements in Sidney's *Astrophil and Stella*' (*SSt*) and the Sidney biography, which never ceases to fascinate, is also treated by J. Candido in 'Fulke Greville's Biography of Sir Philip Sidney and the "Architectonic" Tudor Life' (*SCRev*).

A restrained and intelligent piece comes from William Craft, in 'Remaking the Heroic Self in the *New Arcadia*' (*SEL*). Craft argues that the *New Arcadia* works towards the genesis of a self-denying romantic heroism. The stirring portrayal of the relationships of Argalus, Parthenia, and Zelmane is the epitome of this process in the romance. In conclusion the author notes that if Sidney had finished the work he might have brought his princes to the insight that only a selfless ethic can adequately cope with 'the tides of experience'. At times Craft is overly narrative, as is Margolies (*obiter dicta*) in his discussion of the two *Arcadia*s. His conclusion does not differ radically from Craft's when he also detects a shift away from action in the *Arcadia*s towards 'a point where action ceases to be active, where it becomes instead ceremonial and decorative'. In *SSt* E. Malcolm Parkinson analyses the accounts of jousting in *Arcadia*.

In 'The Imaginary Epistles of Sir Philip Sidney and Lady Penelope Rich' (*ELR*) Josephine A. Roberts offers a heavily annotated version of two poems from a Bodleian Library manuscript miscellany (Eng. Poet f. 9) purporting to be a feigned verse correspondence between Sidney and Lady Penelope Rich after her marriage. The poems are Draytonesque and follow the model of Drayton's *England's Heroical Epistles*. According to Roberts the 'authenticity' of the poetic letters is intimated, among others, by their drawing on

events of the year 1581 and the tournament of the Fortress of Perfect Beauty, held on 15 and 16 May that year.

Sidney is included in Ronald Levao's account of *Renaissance Minds and their Fictions*[20], that treats disparate fictions as various, representative attempts to cope with the breakdown of medieval systems of coherence and order in an increasingly fragmented world. The general argument is not unfamiliar; a sentence from the introduction may give the flavour: 'Cusanus's speculations describe the stimulated mind shaping conjectural patterns in a world that lacks fixed points and precise essences; Sidney's typical figure is a poet inventing fictions in a "brazen" world; and Shakespeare's plays concentrate on brilliant, but tragic, figures seeking equilibrium or advantage in the flux of history.' [R.E.P.]

A particularly exciting contribution to Sidney research appeared in a long feature in *TLS* (6 Dec.), in which Germaine Warkentin traces the fortunes of the Sidney library as it can be reconstructed from booksellers' catalogues and through extant records of the Sidney, and now De L'Isle papers at Penshurst and in the public records. Her most rewarding discovery so far is the turning up in the Kent County Archives at Maidstone of a folio volume which, if she is right – and her case is truly impressive – constitutes the library catalogue of the Sidney family. Much further research is needed if only in view of the immense importance of such a catalogue. Warkentin's article is a pilot piece for a wider project, but has already sent out scores of scholars chasing through libraries and archives the world over for books which once graced Sidney's own shelves.

It seems right to end this review of work on Sidney with 'Recollections: Sidney's Ister Bank Poem' (*DQR*) by the late and much regretted Jan van Dorsten. In this detailed argument about Sidney's only 'archaic' poem van Dorsten concludes that it indicates some of the poet's 'most private doubts about authority and leadership, which were to surface more clearly in his final year when leadership had become fact, not fiction'.

(ii) Spenser

Among discussions of Spenser's minor verse, pride of place must go to Paul Alpers's fine essay (*Rep*) explaining the importance to Elizabethan poetry of *The Shepheardes Calender*, as a mid-Tudor collection of short poems, that can be set against the roughly contemporary poetry of Gascoigne and Sidney (in the *Old Arcadia*); where they, writing as (or in the *personae* of) courtier-poets, had to elaborate justifications and social excuses for their poetry, Spenser's adoption of the conventions of the shepherd-singer descended from 'Tityrus' established a relatively independent 'domain of lyric', empowered by, and to some extent addressed to, the larger world of European humanism, and securing him at least poetic authority. We may also note Andrew D. Weiner's invitation (*JEGP*) to see the narrator of *Muiopotmos* as presented with Chaucerian irony, vainly attempting to allegorize the butterfly (that is just a butterfly). In '"Vnto My Selfe Alone": Spenser's Plenary Epithalamion' (*SSt*) Douglas Anderson has belaboured *Epithalamion*, as he says, with 'scriptural zeal', but quite effectively, to bring out its apocalyptic undertones. Reed Way

20. *Renaissance Minds and their Fictions: Cusanus, Sidney, Shakespeare*, by Ronald Levao. UCal. pp. xxiv + 446. $38, £32.25.

Dasenbrock (*PMLA*) sees the *Amoretti* as unified by a critique of Petrarchist poetry, that was characterized by an emotional instability that Petrarch himself rejected: likewise, the *Amoretti* begin in Petrarchist insecurity before turning to a stability of identity and married love. *The Shepheardes Calender*, *As You Like It*, and such writers as Googe and Lodge figure in Steven Marx's discussion (*SEL*) of the role and significance in pastoral of the aged, who provide continuity with the past and spiritual insight, and are associated with georgic values of simplicity and labour. Anthony Low's *The Georgic Revolution*[21] notes the general dearth of true English georgic before Dryden's translation of Virgil, though Spenser's virtuous ploughman plodded his weary way forward as pathfinder for a tradition, distinct from aristocratic chivalry or pastoral *otium*, represented by a succession of seventeenth-century poets including Herbert, Milton, and Marvell. Nearly two-thirds of David R. Shore's book, *Spenser and the Poetics of Pastoral*[22], is in fact concerned with *The Shepheardes Calender*: E.K.'s tripartite division into plaintive, moral, and recreative is applied to the moral eclogues themselves, as the value and – even more, the – limitations of pastoral idealism are indicated; likewise, *Colin Clout* is viewed primarily as a reflection both of its author's concern with the nature and direction of his poetic career, and also upon the unattainability of his celebratory visions; eventually, Mount Acidale provided only a *View of the Present State of Ireland*.

Three books discuss *The Faerie Queene*. Carolynn Van Dyke includes it in her lucid and illuminating *The Fiction of Truth*[23], that considers how meaning is produced in a range of allegorical works, including Prudentius's *Psychomachia* (a work more often cited than read, and of which she gives such a good account that one almost feels like reading it), *The Romance of the Rose*, *The Pilgrim's Progress*, *The Divine Comedy*, and Spenser's poem. Sharing Rosemond Tuve's belief that the meaning of an allegorical text is not to be reduced to the 'ideas', she effectively demonstrates how 'Spenser's poetic vehicle redefines his philosophical tenor', providing good close readings displaying his various techniques: 'pure abstraction and recognizable humanity are the opposing limits . . . repeatedly approached but . . . zealously avoided', as the poem 'acknowledges alternative realities – intelligible, sensible, and artificial – and embraces them all'. Balachandra Rajan's latest book[24] ranges almost as widely in time, from Spenser, Milton, and Marvell to the Romantics, Eliot, and Pound, in discussing, in quasi-Derridean fashion, a 'poetics of indeterminacy', that is, certain works' resistance to closure and finality. *À propos* of Spenser, Rajan considers the possible significances of the incommensurability of the 1590 text and the 'Letter to Raleigh', and the consequences of the 1596 edition; the 1590 edition is overconfident of successful closure, but this is undermined as the poem proceeds, playing off desirable fictions against a sense of the obduracy of reality; Rajan provides subtle and

21. *The Georgic Revolution*, by Anthony Low. Princeton. pp. xii + 369. $32.50.

22. *Spenser and the Poetics of Pastoral: A Study of the World of Colin Clout*, by David R. Shore, Mc-Q. pp. 187. $25.

23. *The Fiction of Truth: Structures of Meaning in Narrative and Dramatic Allegory*, by Carolynn Van Dyke. CornU. pp. 315. $25.

24. *The Form of the Unfinished: English Poetics from Spenser to Pound*, by Balachandra Rajan. Princeton. pp. viii + 318. $30.

suggestive readings – especially, as one might expect, of the later books – that become increasingly tenuous as he attempts, in Beckett's phrase, to 'eff the ineffable'. *The Spider and the Bee*, by Judith Dundas[25], proved disappointing; the book is concerned not with the meaning(s) of the poem but with Spenser's concern for beauty and beautification: some gestures are made at discussion of rhetoric, illusionism, and pictorialism, but the discussion seems bland and not illuminating. While some critics parade battalions of critical citations, here there seemed little response to Renaissance discussion over the last decade.

Articles on *The Faerie Queene* may be taken in sequence. Judith Anderson (*ELR*) begins with the first line, 'A Gentle Knight was pricking on the plaine', relating it to Chaucer's use of 'prick' in the seventh line of *The Canterbury Tales* and in *Sir Thopas*, as sexual pricking and 'corage' are played off against the energy of truth and faith. Elizabeth Jane Bellamy (*RenP*), beginning with Fradubio's need for a 'liuing well' (*FQ* I.ii) traces the poem's multiple false wells and sources of illusion, as romance endlessly defers epic's drive for definition and closure. In *N&Q* Nancy A. Gutierrez notes two uses of 'Limbo Lake' prior to Spenser in *Faerie Queene* I.iii, that refer to a pagan rather than a Christian afterworld, and Nathaniel Strout finds verbal links between the descriptions of the fall of Orgoglio and Despaire's environment, that enable further connections with Geoffrey Whitney's emblem of a man using an axe as God uses man, and with Matthew 3.10 and 7.19 on the hewing down of unfruitful trees. Also in *ELR* Joan Warchol Rossi argues that the 'Britons moniments' (*FQ* II.x), while presenting the reality of political struggle, also provide a positive demonstration of the demands of virtue in a fallen, historical world, complementing the Elfin Chronicle's order and showing temperance as an active force. B. J. Sokol considers 'A Spenserian Idea in *The Taming of the Shrew*' (*ES*) relating the use of 'forward' and 'froward' in *Faerie Queene* Books II and III to their deployment in Shakespeare's play, and Donald Williams Bruce (*N&Q*), noting parallels between the Florimell-Blatant Beast stories and the *Mabinogion*'s Lady Rhiannon and the boar of Trwyth, is led to speculate on Spenser's knowledge of Welsh. Feminist questions are directed at Books III and V. Pamela Joseph Benson (*ELR*) considers them in relation to opposing Tudor theories about female rule, namely, the Anglican, that accepted the propriety of rule by women, and the Calvinist, that rejected this except for rare, divinely imposed exceptions: Spenser, she finds, is more sympathetic to the latter. Similarly, Susanne Woods (*HLQ*), noting the general rule of female submission, sees Spenser adopting the stratagem of the monarch's dual nature, in the Faerie Queene's two names – Tanaquill for the personal virtues of chastity that are the precondition for civilized action, and Gloriana for the public virtues: a similar 'double-perspective' is deployed for Britomart. Spenser's completion of Chaucer's The Squire's Tale, argues Patrick Cheney (*JMRS*), modulates the elements of romance – love, magic, and chivalric humanism – into a Neoplatonic allegory on the cosmic power of Love; furthermore, his 'completion' of Chaucer marks his assumption of the mantle of national poet. In *N&Q* Cay Dollerup proposes that the description of Concord's costume (*FQ* IV.x) alludes to James VI's bride of 1589/90, Anne of Denmark; Rowena Davies relates the description of Isis/Britomart resting

25. *The Spider and the Bee: The Artistry of Spenser's 'Faerie Queene'*, by Judith Dundas. UIll. pp. xvi + 231. $12.95, £14.25.

her foot on the crocodile/Artegall (*FQ* V.vii) to Erasmus in *Christiani Matrimonii Institutio*, urging that a wife, by her loving submission, can rule her husband; and Anthony Brian Taylor, noting how Spenser echoes the phrasing of Arthur Golding's *Metamorphoses* (in the description of Florimell's hair, *FQ* III.i, and in Mutabilitie's plea, *FQ* VII.xv–lvi), queries the degree of Spenser's familiarity with Ovid's Latin text. We may conclude with Shormishtha Panja's cheerful demonstration (*JNT*) of how structuralist and post-structuralist narratology (as elaborated by Roland Barthes, Gerard Genette, Tzvetan Todorov, and the latest favourite, Mikhail Bakhtin) can be applied to Book VI of *The Faerie Queene*, which, as is usually the case when this sort of thing is done, turns out to be 'mainly about the act of narration': 'it talks about itself, and about the reader's relation to the text, but . . . it knows when to hold its peace'.

SSt and the *SpNL* may be taken together. In the former, Kathryn Walls claims that Abessa's initial appearance with a water-pot (in Book I) associates her with Hagar and the Old Law; Jacqueline T. Miller considers the paired alternatives of the two chronicles in Book II and the marriages in Book IV; David Burchmore interprets Agape and her three sons as a Neoplatonic allegory of Love and the 'three worlds', to which the three Fates correspond; R. J. Manning argues that the first three cantos of Book V are integrated with the Legend of Justice by means of traditional emblems; Spenser's reference to the Acidalian vision as a 'minim' (*FQ* VI.x) is a profound witticism, claims Seth Weiner, as, musically, 'minim time' was 'three minim' or 'perfect time', which can itself be related to Neoplatonic and Pythagorean thinking on the triad; Harold L. Weatherby discusses the identification of Nature in the *Mutabilitie Cantoes* with the transfigured Christ, finding precedents in the Greek Church Fathers; Carol A. Stillman explains – at last – the sequence of the dedicatory sonnets, as deriving from heraldic rules of precedence, and in 'Spenser's "Emblematic" Imagery' Mason Tung discusses how Spenser and the emblematists share the same sources and concerns. *SpNL* usefully summarizes the papers and debates of 'Spenser at Kalamazoo' (now, alas, no longer separately published): among many papers reported, Richard Isomaki argued that the Cave of Mammon episode makes use of the Sermon on the Mount, Patrick Cheney discussed Spenser's distinction between good and bad magic, and Julia Walker considered Pythagorean numerology in Book I. A. Kent Hieatt urged the influence of *The Ruines of Rome* upon Shakespeare, and David L. Miller related allegory to catachresis. Mark Heberle suggested that in Book IV Spenser marks the limitations of Friendship by contrasting foreground and background narratives that redefine the virtue, which is fulfilled in Book V. Pamela Benson proposed Proteus as the unlikely agent of intervening grace in Book III, and Celeste Schenck discussed the relation between erotic desire and poetic ambition in Spenser's marriage poems.

To conclude with parallels and influences: in *N&Q* J. J. M. Tobin notes parallels between Malbecco's exclusion of Paridell from his castle (*FQ* III) and Lear's exclusion from Gloucester's court, and Timothy Cook finds echoes of *The Ruines of Time* and *The Shepheardes Calender* in Ben Jonson's 'Ode to the Immortal Memory'. Kathleen M. Swaim (*SP*) compares Spenser's and Milton's treatment of Mirth, in Phaedria (*FQ* II) and *L'Allegro*, in relation to Aristotle's *Ethics*, and Karen L. Edwards (*PQ*) analyses different attitudes to 'guile' in Spenser and in *Paradise Lost*. In '*The Faerie Leveller*: A 1648 Royalist Reading of *The Faerie Queene* V.ii.29–54' (*HLQ*) John N. King

discusses the printing of Spenser's account of Artegall's defeat of the egalitarian giant, in July 1648, at the height of the Second Civil War. Its anonymous editor (probably Samuel Sheppard) presents the episode as a prophecy of Charles's defeat of the egalitarian anti-monarchical movement. Finally, Jeffrey L. Spear (*SpS*), invoking the spirits of Hans Gadamer and H. R. Jauss, reviews Ruskin's discussions of Spenser, as a belated contributor to Protestant tradition and a pioneer of comparative iconography.

(iii) Other poets

John N. King's 'The Godly Woman in Elizabethan Iconography' (*RQ*) is an article of monograph length. It is generously illustrated from various sources, particularly bibles, woodcuts, and emblems. Its cornerstone, that 'the cult of Elizabeth in the late sixteenth century is actually a reincarnation of the iconography of late medieval queens' intimates the extent to which its argument is indebted to the writings of Frances Yates. Its relevance for the poetry of the period stems from its heavy emphasis on visual qualities. Frank Whigham's *Ambition and Privilege*[26] needs to be commended for its tough-minded matching of modern critical rhetoric and traditional scholarship. It refers to Sidney, Spenser, Gabriel Harvey, and other writers and wits active at the Elizabethan court, although no single chapters are uniquely surrendered to any of them separately. A Barthian influence surfaces in his interest in the 'sumptuary legislation' of the period. This is a clear and thought-provoking book which every student of the metaphors and social codes of the Tudors ought to read.

In *Alexander Montgomerie*[27] (1545?–1598) R. D. S. Jack performs a valuable service to the student of Anglo-Scots Renaissance writing. Montgomerie remains little known in spite of Jack's claims that he is the 'most talented Scottish poet of the late sixteenth century', and that he ought to rank with Scott and Burns. The picture he draws of a man of letters and action, not unlike his illustrious English contemporary Christopher Marlowe, is impressive for its breadth: King James admired Montgomerie, but C. S. Lewis did not and wrote that his 'seventy sonnets are not, perhaps, opened once in a hundred years by those who read for pleasure'. As the first systematic study of Montgomerie, Jack's book deserves attention. His chapters on the life and public dramatic poetry are followed by a long disquisition on the lyric and Montgomerie's debt to popular wisdom and simultaneously to the Petrarchan tradition. The book concludes with a long essay on *The Cherrie and the Slae*, an extended allegorical poem which its author intended to be sung. The verse is an acquired taste and this book needs to be seen in that context. If the poet is unlikely to appeal to a wide audience, Dr Jack's study nevertheless allows access to him now for those who might be interested.

Two pieces on Donne and two editions ought to be noted. Both essays deal with works by the poet written before the turn of the century. In 'The Failure of Sophistry in Donne's Elegy VII' (*SEL*) Lois E. Bueler argues that the poem is primarily an indictment of the speaker rather than the mistress. The poem belongs to the 'epideictic discourse', in this case verses of censure. Narrative

26. *Ambition and Privilege: The Social Tropes of Elizabethan Courtesy Theory*, by Frank Whigham. UCal (1984). pp. xiv + 257. $29.95.

27. *Alexander Montgomerie*, by R. D. S. Jack. SAP. pp. viii + 140. pb £4.50.

voice also attracts the attention of Nancy Mason Bradbury in 'Speaker and Structure in Donne's *Satyre* IV' (*SEL*). In this generically conscious and well-informed essay. Bradbury proposes a detailed, annotated reading of the poem's structure. She detects a rhetorical unity in the poem which enhances its aspirations to a moral idealism 'against which the corruption of the court and the debasement of language can be measured'. C. A. Patrides's *The Complete English Poems of John Donne*[28] was nine years in the making and should be mentioned here for its inclusion of the poet's early work. The same applies in part to Richard Willmott's *Four Metaphysical Poets*[29] which is a selected and critically annotated edition and offers yet more selections from Donne and the poets whose idiom he would be seen to have championed.

Of the other Elizabethan poets, perhaps Gascoigne received the most helpful discussion. Richard C. McCoy's 'Gascoigne's *Poëmata Castrata*: The Wages of Courtly Success' (*Criticism*) traces Gascoigne's career to show how the brilliance of *A Hundreth Sundrie Flowres*, intended to display the poet's literary gifts and suitability for advancement (the moral verse so admired by Yvor Winters being exercises in style) procured such fierce criticism that he had to retreat into dreary moralism, and could succeed only by castrating his literary virility, as revealed in *A Delicate Diet for Daintiemouthde Droonkardes* and admitted in *The Steele Glas*; meanwhile, Roy T. Eriksen displays Gascoigne's numerological wit in 'Gascoigne's De Profundis' (*ES*): the eleven-line stanza (Wyatt chose eleven units for his version) is linked with Pietro Bongo's attribution of eleven as the number of sinners and penitents. Mark Eccles (*ELR*) provides a brief biography of 'the first significant Elizabethan lyric poet' – Barnabe Googe (who else?), while Stacy M. Clanton (*SP*) argues, by comparison of various manuscripts, that the title of Ralegh's poem to Elizabeth I is indeed 'The 21th and last booke of the Ocean to Scinthia'. [R.E.P]

Mention should be made here of a short piece by Anthony Brian Taylor (*N&Q*) on 'Arthur Golding and George Peele's *Polyhymnia*' published in 1590, a poetic commemoration of the 'honourable Triumph at Tylt' before Queen Elizabeth. Of a different order altogether is R. J. Manning's 'Rule and Order Strange: A Reading of Sir John Davies' *Orchestra*' (*ELR*). In this extended essay the author scrutinizes 'certain formal arrangements' of material in the poem to clarify his chosen three *topoi*: Antinous; Penelope and her wooers; and the poem's contemporary references. He concludes that Davies's *Orchestra* is a satire on Court affairs with particular references to the courtship of Essex and Queen Elizabeth.

In 'Sir John Harington and the Renaissance Debate over Allegory' (*SP*) T. G. A. Nelson observes that Harington frequently finds the allegorical annotations to his translation of *Orlando Furioso* (borrowed from the Italian Simone Fornari's commentaries) rather strained, and seems dubious about this tradition of interpreting and justifying poetry; alternative theories of poetry concern Robert M. Schuler in 'The Theory and Criticism of the Scientific Poem in Elizabethan England' (*ELR*), who reviews the cautious theore-

28. *The Complete English Poems of John Donne*, ed. by C. A. Patrides. Everyman. Dent. pp. vi + 569. £12.95.

29. *Four Metaphysical Poets: An Anthology of Poetry by Donne, Herbert, Marvell, and Vaughan*, ed. and intro. by Richard Willmott. CUP. pp. viii + 184. pb £2.95.

tical acceptance of the 'scientific' instructional poem by Sidney, Puttenham, Richard Willes, and William Webbe, and exponents of the genre such as Buchanan, Googe, Harington, Thomas Tusser, and Thomas Hill, the versifying arithmetic teacher ('I lisped in numbers, for the numbers came'?). [R.E.P]

Less familiar verses, of variable poetic quality but frequently of considerable vigour, appear in Lawrence Manley's intriguing discussion of proverbs and epigrams in London, 1590–1630 (*ELR*), the former popular and metaphorical, the latter lapidary and formulaic, both reflecting and shaping peoples' sense of their rapidly-changing urban society, with all its miseries and grotesqueries. More familiar poetry – Sidney, Dyer, Davies – appears in Edward Doughtie's edition[30] of a manuscript miscellany by John Lilliat, vicar choral of Chichester Cathedral, as well as his own verses, including, intriguingly, a lamentation for the Jesuit Edmund Campion. A study that is more concerned with the following century and chapter is G. W. Pigman's consideration of the English Renaissance elegy[31], from Sidney and Spenser on to Jonson, Edward King and Milton, supported by examination of theological, moral, and private writing, to show changes from an earlier austere and repressive attitude to grief to a later more relaxed response. [R.E.P.] Finally A. J. Smith's *The Metaphysics of Love*[32], reviewed elsewhere in this volume, is mandatory reading for any student of the literature of the period. Although the book's English references largely transcend the predicated limits of this chapter, its sketching of a thematic background in Neoplatonism for Renaissance poetry bears on any writer in the post 1550s, as the mythographic manuals were then beginning to proliferate. Smith's study is to be welcomed as a belated companion to C. S. Lewis's *The Allegory of Love* (1936).

30. *Liber Lilliati: Elizabethan Verse and Song (Bodleian MS Rawlinson Poetry 148)*, ed. with intro. and notes by Edward Doughtie. UDel/AUP. pp. 232. $35.

31. *Grief and English Renaissance Elegy*, by G. W. Pigman III. CUP. pp. viii + 184. £19.50.

32. *The Metaphysics of Love: Studies in Renaissance Love Poetry from Dante to Milton*, by A. J. Smith. CUP. pp. x + 349. £25.

VIII

Shakespeare

R. V. HOLDSWORTH, RUSSELL JACKSON, JONATHAN BATE, and PAUL DEAN

This chapter has the following sections: 1. Editions; 2. Textual Matters; 3. Biography and Background; 4. Shakespeare in the Theatre; 5. Criticism. Sections 1 and 2 are by Roger Holdsworth, section 4 is by Russell Jackson, sections 3 and 5(*a*), (*b*), and (*e*) are by Jonathan Bate, and sections 5(*c*) and (*d*) are by Paul Dean.

SQ publishes a comprehensive annual bibliography of Shakespeareana, running to more than three thousand items, many of them trivial. *ShS* divides 'The Year's Contributions to Shakespearean Study' into 'Critical Studies', 'Life, Times, and Stage', and 'Editions and Textual Studies': these essays are selective and critical. A range of new books is covered by review-essays in the journals specializing in the Renaissance (e.g. the number of *SEL* devoted to Elizabethan and Jacobean drama). This year has seen the publication of two useful aids, J. Paul McRoberts's *Shakespeare and the Medieval Tradition: An Annotated Bibliography*[1], which lists some 1,200 items published in English between 1900 and 1980, and Jay L. Halio and Barbara C. Millard's *'As You Like It': An Annotated Bibliography, 1940–1980*[2]. Both are well annotated and indexed; the latter is fuller than *'Love's Labor's Lost': An Annotated Bibliography*[3], by Nancy Lenz Harvey and Anna Kirwan Carey, which is limited in value since it does not take into account important work done on the play since 1978.

In *SJW* David S. Thatcher reports on an invaluable work in progress, the *Shakespeare Music Catalogue*, scheduled for completion in 1988, which aims to survey comprehensively Shakespeare's influence on music.

1. Editions

The New Cambridge Shakespeare, which began with five titles last year, this year gains three more: *Hamlet*, *Twelfth Night*, and *All's Well That Ends*

1. *Shakespeare and the Medieval Tradition: An Annotated Bibliography*, by J. Paul McRoberts. Garland. pp. xxx + 256. $41.

2. *'As You Like It'*: An Annotated Bibliography, 1940–1980, comp. by Jay L. Halio and Barbara C. Millard. Garland. pp. x + 744. $53.

3. *'Love's Labor's Lost': An Annotated Bibliography*, comp. by Nancy Lenz Harvey and Anna Kirwan Carey. Garland (1984). pp. xiv + 220. $35.

Well[4]. The best thing about Philip Edwards's *Hamlet* is his survey of the play's critical history from Johnson to the 1960s. Continental responses, such as those of Herman Ulrici, Nietzsche, and Stéphane Mallarmé, are included, and John Masefield's essay of 1911 is convincingly recommended as 'more interesting and valuable than Eliot's better-known pages'. In every other respect this edition is inferior to Harold Jenkins's Arden of 1982 (*YW* 63.135–6), of which it makes surprisingly little use or mention. The critical account of the play is plot-based and frequently approaches elementary paraphrase, pausing over points of interpretation only long enough to assert a one-sided view of complex issues. Thus the procrastination theory is brusquely rejected as untenable (Edwards smoothes the ground here by ignoring Hamlet's initial pronouncement that 'it is an honest ghost' and his promise to 'sweep to my revenge'), the 'What a piece of work is a man' speech is claimed to be 'a flight of rhetoric' which we should 'discount as an index of Hamlet's feelings', and Hamlet's graveside meditations are deemed 'entirely ironic'. Some of the local perceptions are challenging, but no coherent overview of the play emerges.

The commentary is equally unsatisfactory. With Edwards's silence compare Jenkins's illuminating notes on 'paradox' (III.i.113), 'saw' (III.ii.3), 'edge' (III.ii.226), and 'a rat' (III.iv.24), and with Jenkins's justified silence on 'puppets' (III.ii.224) compare Edwards's fanciful detection of a sexual pun. Elsewhere, in contrast to Jenkins's patient weighing of the evidence, we are merely told that 'When Hamlet calls Polonius a fishmonger, he means a fishmonger and not something else', and that 'When he says she [Ophelia] should go to a nunnery, he means a nunnery'. Even more disappointing, because on this Jenkins has nothing to say, is the account of the play's stage history, which is aridly preoccupied with cuts to the text.

Edwards's own text reflects his belief that 'the ideal *Hamlet*' lies 'somewhere between' Q2 and F. Though it derives immediately from Shakespeare's foul papers, Q2 'preserves much that Shakespeare had himself discarded' and is compromised by reliance on Q1, while F, which Edwards supposes is based on a copy of the book-keeper's transcript prepared 'conceivably . . . specially for the printing of the Folio', has suffered various kinds of scribal and theatrical sophistication. This theory leads, perhaps inevitably, to an impression of considerable arbitrariness in the choice between individual variants, together with a greater dependence on F than has been fashionable since Dover Wilson. Since F was transmitted by a scribe who, by Edwards's own account, was willing to introduce the remarkable change of Q2's 'browes' to 'Lunacies' at III.iii.7, his respect for F readings seems excessive, especially as regards F's constant minor elaborations and enlargements, which Jenkins long ago demonstrated (*SB*, 1960) are almost certainly due to theatrical accretion.

Edwards seems too ready, too, to use Q2's agreements with Q1 against F to diminish Q2's authority – and this does not stop him from trusting Q1 as a record of the *Hamlet* which Shakespeare's company staged. Nor does he follow through the logic of his own textual hypothesis, which entails the deletion of the longer passages found only in Q2. Instead, since 'it is not always

4. All NCaS. CUP. *Hamlet, Prince of Denmark*, ed. by Philip Edwards. pp. xii + 245. hb £15, pb £3.50. *Twelfth Night, or What You Will*, ed. by Elizabeth Story Donno. pp. xvi + 158. hb £15, pb £2.95. *All's Well That Ends Well*, ed. by Russell Fraser. pp. xiv + 154. hb £15, pb £2.95.

possible . . . to have the courage of one's convictions', they are printed within square brackets, and some attempt is made in the introduction to minimize their importance. We are told that the final soliloquy is 'insufficient and inappropriate for Act 4', and that the omission of the 'vicious mole of nature' speech (I.iv.17–38) would not 'diminish our understanding of the play'. The textual policies of Jenkins, who stays closer to Q2, seem more soundly based and are certainly more consistently implemented.

Elizabeth Story Donno's *Twelfth Night* contains a very full stage history, finding room for Restoration imitations and nineteenth-century musical versions, fourteen pages of genuinely helpful illustrations, and a study of recent productions contributed by Philip Brockbank which is richly detailed and perceptive. She is also very clear and painstaking on the text, sensibly concluding that the evidence is insufficient to establish that a Ralph Crane transcript underlies F. Other features are less impressive. The overlong critical discussion is meandering and slackly descriptive, offering a tame festive reading which ignores the play's darker, more disquieting qualities (Anne Barton in her Riverside introduction needs less space to say much more). The annotation, though copious, is sometimes excessive – explaining such oaths as 'By my troth' and even elisions such as in 'Off'rings' – and sometimes unhelpful or misleading. To be told as a gloss on 'three thousand ducats' (I.iii.18) that a ducat 'was worth' twenty-three (new) pence is at best meaningless, and it is unclear why in calling Maria 'Penthesilea' at II.iii.149 Sir Toby is 'commenting . . . on her diminutive size' (a notion which stems from Dover Wilson). At III.ii.34 'invention' means 'ingenious matter', not 'untruth', and I do not see why the sense of 'love' for 'fancy' at IV.i.55 is 'not a relevant one here': Sebastian has just met his wife-to-be. At I.iii.21 it is frustrating to learn that 'viol-de-gamboys' has a bawdy implication, but not what this is.

In his *All's Well* Russell Fraser offers a conservatively edited text, recording even such spelling-changes as 'fathom' for 'fadom', and staying within the editorial tradition in his treatment of the text's vexing cruxes. He prints F's notoriously intractable 'make rope's in such a scarre' (IV.ii.38) exactly as it is, down to the apostrophe. His textual analysis is thorough – though in view of F's occasional promptbook features and comparative lack of Shakespearean spellings I am less sure than he that the copy can have been autograph – and so is his commentary. The only oversight worthy of note is the failure, shared by previous editors, to remark Lavatch's broad sexual pun on 'jades' tricks' at IV.v.47. The survey of the play's stage history, supplemented by a valuable study of recent productions by Philip Brockbank, takes in the Kembles' 'lachrymose adaptation' of 1793–1811 and Frederic Reynolds's opera of 1832. Much space is given to a critical discussion: Fraser finds *All's Well* a 'dark, though not dour' play which is 'hard going to the extent that it emphasises the amalgam of contradictory things'; refreshingly, he makes no use of the term 'problem play', implicitly repudiating this label by citing parallels of theme and technique from all over the canon; comparisons from no less than twenty other plays are brought, and sometimes dragged, in in order to establish that *All's Well* is 'essential Shakespeare'. Fraser's critical style and some of his insights are, however, quirky and cryptic: the comparison of Helena with Iago and Edmund is very odd ('As she takes her place in the repertory of Shakespeare's emancipated villains, she is reproved'), as is the claim that Parolles's 'lack of capacity and sensibility . . . keeps him out of harm's way. Like Demetrius and

Lysander, if you prick him he doesn't bleed'. There are slips on p. 14, where Anne Barton is ealled the editor of the Riverside *All's Well*, and p. 152, where 'Corambus' is said to be the name given to Polonius in *Hamlet* Q1.

Coriolanus joins the Macmillan Shakespeare in a better edition than many in the series[5]. There is clear, though unfashionably literary, analysis of the play in the introduction, and a full commentary aided by reliance on Philip Brockbank's Arden (use of which is properly acknowledged). For Clarendon Stanley Wells edits the *Sonnets* and 'A Lover's Complaint'[6] in a beautifully printed, cheaply priced hardback with a crisply informative introduction for the general reader, a list of substantive changes (but no notes), and a dark blue ribbon to mark one's place. The Second, Third, and Fourth Folios have appeared in facsimile[7]. The text is clearly reproduced on good paper, but has neither through-line-numbering nor act, scene, and line references at the head or foot of each page, whereas the Norton has both. Sold as a set, the three volumes nevertheless each contain the same short introduction and bibliography by Marvin Spevack.

Last and definitely least there is Eric Sams's edition which he confusingly entitles *Shakespeare's Lost Play: Edmund Ironside*[8]. This anonymous manuscript play is not of course lost, but has already been twice edited in this century; the Shakespearean attribution is and remains extremely tenuous; and what Sams provides hardly deserves to be called an edition. His eccentrically presented, erratically modernized text, which is minus a line at 2057–8, has no collation and is not accompanied by any discussion of the nature, derivation, or authority of the manuscript. Sams's main, indeed only, aim is to prove the case for Shakespeare's authorship made by Ephraim Everitt in 1954. To this end he deploys a vast introduetion, notes, and commentary which, having settled on a date for the play of *c.* 1588 (only a youthful Shakespeare being conceivably eapable of such crude workmanship), accumulate an interminable series of structural, thematic, and above all verbal parallels with Shakespeare's acknowledged work, especially *Titus Andronicus* (here dated *c.* 1589). None of this is convincing, and although Sams seems to believe that the manuscript is in Shakespeare's hand, he makes no attempt to subject it to the kind of linguistic examination which has recently helped to establish the canons of Fletcher and Middleton. Most recent scholarship, indeed, with the exception of 'the robust common sense and historical expertise of A. L. Rowse and his school', is denounced.

This is a pity, for two reasons. Sams's evidence certainly does indicate a link between *Edmund Ironside* and *Titus*, and perhaps with *1 Henry VI* as well, whieh needs to be explored and explained, but which his own excesses may well deter wiser heads from addressing. And secondly, taking a wider view, there have been signs over the last decade or so that the use of internal

5. *Coriolanus*, ed. by Tony Parr. MSh. Macmillan. pp. viii + 301. pb £1.95.

6. *Shakespeare's Sonnets and A Lover's Complaint*, ed. with intro. by Stanley Wells. Clarendon. pp. vi + 201. £8.95.

7. *Mr William Shakespeares Comedies, Histories and Tragedies Published According to the True Original Copies: The Second, Third and Fourth Folios Reproduced in Facsimile*. Brewer. 3 vols. £395 the set, £140 each.

8. *Shakespeare's Lost Play: Edmund Ironside*, ed. by Eric Sams. FE. pp. x + 383. £25.

evidence in attribution studies of Elizabethan drama has begun to gain a wider acceptance, replacing the hostility and sometimes outright dismissiveness with which such evidence, regardless of its quality, has been routinely treated since E. K. Chambers's devastating 'Disintegration of Shakespeare' lecture of 1924. Given the need to foster this developing openmindedness, a contribution like Sams's was the last thing that was required.

2. Textual Matters

The texts of *King Lear* continue to fascinate. In a monograph-length discussion entitled 'Folio Compositors and Folio Copy: *King Lear* and Its Context' (*PBSA*) Gary Taylor examines the spelling and punctuation practices of Compositors B and E, as exemplified both in *Lear* and other Folio texts (notably *Hamlet* and *Othello*), and rebuts the view, held by P. W. K. Stone and others, that while E set his share of *Lear* from printed copy, B set from manuscript. In fact 'F was set throughout from an annotated exemplar of Q2', a discovery with important editorial implications, yet which does not weaken the case for regarding F as a revision by Shakespeare of an original version of *Lear* preserved in Q. Meanwhile the two-text theory itself has begun to spark dissent. T. H. Howard-Hill (*Lib*) contributes a searching, twenty-page review of *The Division of the Kingdoms: Shakespeare's Two Versions of 'King Lear'* (*YW* 64.181–2) and finds much to query. Many of the variations cited to illustrate revision are, he feels, of a 'trivial or indifferent character', and leave open the suspicion that 'the distinctive literary consequences of the variation are more a measure of the critical sensitivity of the scholars who interpret them than an indication of a purposed, consistent revision of an existing play into another distinct form'. Howard-Hill is especially sceptical about the bibliographical assumptions which underpin the revision theory. He detects disabling illogicalities in Gary Taylor's study of 'The Date and Authorship of the Folio Version', and claims that the evidence assembled by Paul Werstine ('Folio Editors, Folio Compositors, and the Folio Text of *King Lear*') is 'inexplicable' in terms of the notion that Q2 directly provided the copy for F. Much close bibliographical work remains to be done.

The Division of the Kingdoms also attracts the sceptical attention of Richard Knowles and R. A. Foakes. In a review in *SQ* Knowles takes issue with several of the book's essays, particularly Gary Taylor's attempt to prove that F is a Shakespearean revision dating from 1609–10; he concludes that 'there are no grounds but impressionistic ones for assuming that F *Lear* is wholly Shakespeare's version'. In 'Textual Revision and the Fool in *King Lear*' (*Trivium*) Foakes questions John Kerrigan's claim in his essay on this subject that Shakespeare revised the part of the Fool so as to transform the 'blathering natural' of the Quarto into a 'canny rationalist' in the Folio. Foakes believes that 'from the beginning Shakespeare had a kind of double vision of the Fool' as both a 'devoted, humble attendant . . . frail, easily cowed, an alter-ego of Cordelia', and a 'sharp, rational, mature professional, clear-sighted about Lear, and turning his own language back on him', and that the Folio version 'does not diminish the complexity of the character'. Lear himself, Foakes argues, can be said to take over these dual aspects after Act III. He then attempts, more shakily, to attribute to a concentration on one or other of these aspects the notable theatrical manipulations of the Fool by Adrian Noble, who

had him stabbed to death by Lear in III.vi, and Grigori Kozintsev, whose Fool survived the finale. Further responses to recent textual work on *Lear* are made in two reviews in *SQ* by Paul Werstine, who raises doubts about Peter W. M. Blayney's compositor identifications in *The Texts of 'King Lear' and their Origins* (*YW* 63.137–8), and disagrees with details of Steven Urkowitz's *Shakespeare's Revision of 'King Lear'* (*YW* 61.122–3).

Important work on other plays has appeared in *SB* and *Lib*. John Jowett and Gary Taylor (*SB*) make a thorough investigation of the authority of the Folio text of *Richard II*. They reach many new and convincing conclusions, concerning the quarto copy from which the compositors worked, the origin and the kinds of annotation which this copy had received, and the discrimination of F readings which are likely to be authoritative; they also argue that Shakespeare's original version of the abdication scene may have differed from that preserved in F. It is regrettable that this major study was not available to the editor of the New Cambridge *Richard II*, published last year (*YW* 65.185). In *Lib* Gerald D. Johnson documents the career and defends the reputation of John Busby, the publisher of the first quartos of *Henry V, The Merry Wives,* and *King Lear*. Susan Zimmerman, analysing the headline patterns in the first quartos of *Richard III* and *1 Henry IV*, printed by Peter Short, cautions that their usefulness in compositor studies of these texts has been too readily assumed by recent investigators, particularly MacDonald P. Jackson (*SB*, 1982); in fact 'the headlines bear no discernible relationship either to the number of compositors or to the order of composition'. S. W. Reid adds new evidence both of spelling and mechanical features of setting which helps to distinguish the Folio's Compositor J, first identified by Gary Taylor (*SB*, 1981), and to establish his stints in the Folio texts of *1* and *2 Henry IV*, which he set in partnership with B. This in turn permits a more confident appraisal of B's tendencies. Paul Werstine notes that Edward Capell, and not, as is usually supposed, George Steevens, was the first Shakespearean editor to indicate the metrical linkage of a verse-line divided between two or more speakers; though as Capell's method in the manuscript of his edition of 1767–8 was to mark the part-lines which make up the line by beginning them with lower-case letters, rather than by indenting them, it deservedly failed to catch on, failing even to survive into his own printed edition. Richard Knowles adds in a letter that Capell also tried another method, using equal signs. Elsewhere (*AEB*, 1984) Werstine establishes from an analysis of nineteen Folio texts that 'distinctive kinds of mislineation ... are associated with individual compositors'. Thus armed, he usefully corrects a frequent tendency to overestimate the degree to which metrical irregularities can be traced to Shakespeare's hand.

N&Q's most remarkable contribution is 'The Timing of the *Shrews*' by Eric Sams, in which he argues at length that *A Shrew*, far from being a memorial reconstruction of *The Shrew*, is much the earlier play, and that Shakespeare wrote *The Shrew c.* 1603–4 with the 1594 quarto of *A Shrew* open before him. Constantly deserting his argument to scoff ponderously at anyone who holds a different view, Sams also weakens his case by forcing the evidence which does not immediately work in his favour. Bent on establishing as early a date as possible for *A Shrew*, for example, and not content with a *terminus ad quem* of early 1592 implied by echoes of the play in *A Knack to Know a Knave*, performed in June of that year, he arrives at a date of *c.* 1588–9 by claiming a borrowing in *A Shrew* from *Doctor Faustus*, 'written and acted *c.* 1588–9', and

another from *A Shrew* in Greene's *Menaphon*, entered for publication in August 1589; but *Faustus* (which, Sams fails to mention, *A Knack* also echoes) may be later than this, and the single parallel with *Menaphon*, if it is a borrowing, could be a borrowing in the other direction. So also with two of his arguments for a late date for *The Shrew*. However, other bits of evidence which Sams re-inspects, particularly an apparent allusion in *The Shrew* to John Fletcher's *Women Pleased*, are less easy to question, and those who maintain the priority of *The Shrew* will need to defend their ground.

N&Q also has five shorter notes. Paul Werstine reports the results of his collation of a previously uncollated copy of *Love's Labour's Lost* Q1. Tackling the stubborn crux in *A Midsummer Night's Dream*, III.ii.257–8, where Q1 reads improbably 'No, no: heele / Seeme to break loose', Gary Taylor offers an ingenious and satisfying solution which involves both emending 'heele' to 'yeeld' and incorporating F's substitution of 'Sir' to give 'No, no, Sir, yeeld: . . .'. On *Hamlet*, Robert F. Fleissner suggests that for the Ghost's 'confined to fast in fires' (I.v.11) Shakespeare, echoing Sir Thomas More's *Supplication of Souls*, may first have written 'confined fast . . .', an emendation proposed by Lewis Theobald, and then shifted to the printed reading 'because it made better sense in the context of the ghost's visitations'; and Jeffrey Rayner Myers, reviving another Theobald conjecture, plausibly prefers 'enmities' to 'amities' in the problematic 'peace should . . . stand a comma 'tween their amities' (*Hamlet*, V.ii.41–2). Equally convincing is R. J. C. Watt's case for assuming that in the notorious 'this poore Trash of Venice, whom I trace / For his quicke hunting' (*Othello*, II.i.298–9, F) 'both Q1 *crush* and F *trace* are the result of attempts to read a near-illegible *trust* in MS'.

SQ has several relevant notes. G. Harold Metz analyses and attempts to date an unnoticed watermark in the sheet in the Longleat manuscript which contains the Henry Peacham scene-sketch and the extract of text from *Titus Andronicus*. He cautiously assigns the paper to the last decade of the sixteenth century, thus supporting the date of 1594 or 1595 noted in Latin in the manuscript. Shirley Carr Grubb discusses the 'dram of eale' crux in *Hamlet*, I.iv.36–8, and makes a densely argued case for accepting the passage as it stands in Q2. Drawing on information about the carding of wool, including the use of the iron-toothed wool-card as an instrument of torture, Karl P. Wentersdorf proposes that in Fabian's 'Though our silence be drawn from us with cars' (*Twelfth Night*, II.v.64) the last word should be 'cards'. He is less convincing on Henry's claim in *1 Henry IV*, III.ii.62, that Richard 'carded his state', which Wentersdorf interprets as 'scratches out the royal arms above his throne'. The introduction of a metaphor from wool-combing seems very cryptic, and there is no precedent for taking 'state' to mean specifically the throne's insignia. In 'An Allusion to "India" and Pearls' Nancy A. Gutierrez produces another reference which supports Q1 against F in the Indian/Iudean crux in *Othello*, although recent discussions (see especially *YW* 65.195) are beginning to make such contributions less than revelatory. Homer Swander has a lively defence of F's treatment, in directions and speech-assignments, of the part of Menas in *Antony and Cleopatra*, much tinkered with by editors. *SQ* also has an exchange between Jennifer Krauss and Gary Taylor concerning Taylor's decision, in his Oxford edition of *Henry V* (*YW* 63.133–4), to print 'Ensign' rather than 'Ancient' Pistol, and to adopt Q's ending to IV.vi, where Pistol adds 'Couple gorge'. Over the former Taylor now seems to harbour faint

regrets, which is not surprising considering the bashing he has received (e.g. *TLS*, 29 July 1983). No doubt hackles will be raised, too, by Taylor's forceful textual and critical case in *ShS* for the restoration of 'Oldcastle' for 'Falstaff' in *1 Henry IV*. He exposes muddle in the editorial policy of retaining the substituted name, and ends with the teasing speculation that 'I do not know whether Shakespeare was ever "a papist", though I rather suspect it'.

Also in *ShS* Giorgio Melchiori writes on 'Hand D in "Sir Thomas More": An Essay in Misinterpretation', demonstrating that Hand C, the book-keeper, misunderstood D's intentions when annotating his additions, and exploring the awkward editorial implications of this. M. W. A. Smith (*ShN*) examines and rejects the validity of word-length tests in problems of Shakespearean authorship, and Robert F. Fleissner (*HamSt*) further pursues the idea of an alchemical reference in the opening lines of Hamlet's first soliloquy which he believes would support 'sullied' against 'solid' flesh.

There have been important reviews of recent editions. Brian Vickers (*RES*) looks in close detail at the Oxford *Shrew* and *Henry V* and the Oxford and Arden *Troilus and Cressida*. MacDonald P. Jackson (*ShS*) voices reservations about the Oxford *Titus* and the NCaS *Othello*, and Scott Colley and R. Chris Hassel (*SQ*) note errors and inconsistencies in the Arden *Richard III*. C. W. Whitworth (*CahiersE*) compares the Arden, Oxford, and NCaS editions of *The Shrew*, and in *ShakS* Gail Kern Paster examines the Arden *A Midsummer Night's Dream* and Barry Gaines notes shortcomings in *Shakespeare's Plays in Quarto: A Facsimile Edition of Copies Primarily from the Henry E. Huntington Library*.

What may well prove to be the year's most memorable contribution to the study of Shakespeare's text came during its closing weeks. On 24 November *NYT* reported Gary Taylor's claim that an unpublished, untitled poem contained in Bodleian MS. Rawlinson Poet. 160, and there attributed to Shakespeare, must be viewed as genuinely Shakespeare's work. Taylor sets out his case in detail in *NYTBR*, 15 December, and again in *TLS*, 20 December, where a counter-case is put by Robin Robbins. The poem, which can be titled 'Shall I Die?' from its opening phrase, comprises ninety lines and a mere 424 words, and employs the formulaic diction of the Elizabethan love lyric. The available stylistic evidence is thus both meagre and apt to fail a negative check, as Robbins demonstrates by matching many of Taylor's Shakespearean links with identical or similar phrases in Spenser, Sidney, Daniel, and Drayton. Some of the Shakespearean parallels are nevertheless striking, and Taylor also points out that none of the manuscript's other attributions of fifty poems to specific authors is proveably wrong, and forty are certainly right. Taylor's final position is that 'Shall I Die?' must be 'regarded as presumptively Shakespeare's, until proved otherwise', and that the poem should therefore 'be included in any edition of Shakespeare's works which claims to be "complete" '. There is an account of the arguments as they developed up to the end of the year by Louis Marder in *ShN*. Though informative as to the facts, he employs a facetious tone which one hopes future commentators will avoid.

In *BJRL* Gary Taylor groups the thirteen manuscripts of Sonnet 2 and determines their authority. Twenty-seven per cent of the poem is variant from the Quarto version, and Taylor demonstrates that many of the variants derive from Shakespeare's hand and date from the early 1590s, the Quarto embodying a text which Shakespeare revised probably some time after 1598. This

is a fascinating essay in textual reconstruction to which anyone intimidated by more complex instances of Shakespearean revision might be usefully directed.

3. Biography and Background

With great verve and after much archival research, E. A. J. Honigmann has re-opened the question of *Shakespeare: The 'Lost Years'*[9]. His starting-point is the theory put forward by Oliver Baker in *In Shakespeare's Warwickshire and the Unknown Years* (1937) and E. K. Chambers in *Shakespearean Gleanings* (1944) that in 1580–1 Shakespeare served in the household of Alexander Hoghton, a wealthy Roman Catholic landowner in Lancashire, who mentioned him in his will under the name 'William Shakeshafte'. Honigmann is the first to associate the identification of 'Shakeshafte' as Shakespeare with the fact that John Cottom, schoolmaster at Stratford from 1579, was a native of Lancashire whose family owned property close to the Hoghton estate: could Cottom have recommended the precocious sixteen-year-old Shakespeare for the post of schoolmaster in Hoghton's household? Hoghton's will also refers to his 'play clothes' and 'players': could Shakespeare thus have become involved in theatricals? The will recommended that Shakeshafte and one Fulk Gillam be taken into the service of Sir Thomas Hesketh, another Lancashire landowner related by marriage to the Hoghtons. Gillam seems to have made this move; if Shakeshafte did too, he might then have passed into the service of Lord Strange, with whom Hesketh had connections, and thus began his London career as one of Strange's Men.

Honigmann adduces a certain amount of supporting evidence: for example, John Weever, one of Shakespeare's early admirers, had connections with the Hoghton family. But such evidence is entirely circumstantial, and Honigmann does not refute all the arguments of Douglas Hamer's 'Was William Shakespeare William Shakeshafte?' (*RES* 1970, *YW* 51.151): Shakeshafte was a common name in Lancashire, 'players' may well refer to musicians rather than actors, Shakeshafte was left the considerable sum of forty shillings (this makes him sound like a long-standing servant, not a recently arrived seventeen-year-old). There is no positive evidence for the possibility that Shakespeare – or even Shakeshafte – moved to Hesketh's household; Shakespeare must have been back in Stratford by mid-1582 to meet Anne Hathaway and conceive a child. Still, Honigmann has unearthed a wealth of interesting material, and it can be said that of all the theories which have been put forward about the 'lost years' this is one of the few that just *might* be true.

What of the implications of the theory for Shakespeare's works? There is something to be said for the 'early start' theory of Shakespeare as a dramatist, but on both internal and external grounds the early date for *The Phoenix and Turtle* suggested by Honigmann is highly questionable. Clearly, then, Honigmann has given us much to think about – not least because his theory gives a new airing to the old chestnut that Shakespeare began his life as a

9. *Shakespeare: The 'Lost Years'*, by E. A. J. Honigmann. ManU. pp. xii + 172. hb £17.50, pb £4.95.

Catholic. In a Festschrift for Willem Schrickx[10] Honigmann has speculated about 'Shakespeare and London's Immigrant Community, circa 1600', considering the continental connections of Peter Street, builder of the Globe, Gheerart Janssen, Martin Droeshout, and the Huguenot Christopher Mountjoy.

To turn from conjecture to fact: *Shakespeare in the Public Records*[11] describes all the relevant references in the PRO, and photographically reproduces most of them. These include two references to Shakespeare's father, only discovered in 1983, in which he is accused of making a loan at excessive interest and of illegal wool-dealing. The records of Shakespeare himself are all familiar: some theatrical, some to do with tax and property. The document of most human interest is Shakespeare's deposition in the Mountjoy case, where he interceded on behalf of his landlord to persuade the latter's apprentice to marry his daughter. *Shakespeare in the Public Records* concludes with a reproduction and a gratifyingly unfanciful discussion of the will by Jane Cox.

No living scholar has contributed more to the study of Shakespeare's life than Samuel Schoenbaum; he therefore has a right to collect a miscellany of essays, reviews, and addresses. He does so under the title *Shakespeare and Others*[12]; one has to say that there is some repetition, and that a number of the pieces are too slight to merit reprinting. Nevertheless, the book is well worth dipping into: Schoenbaum is always deft and readable (particularly so on the subject of William Bott, the Stratford poisoner), and a few of the essays, such as 'The Ireland Forgeries: An Unpublished Contemporary Account', are genuinely important.

In the English Association Presidential Address[13] Bernard Levin speaks wittily on the anti-Stratfordians (J. T. Looney and the rest), arguing that they reject Shakespeare because they cannot face up to the truths he lays before them. They cannot forgive him for his demand, expressed most forcefully in *Cymbeline*, that human beings forgive each other. The authorship question, incidentally, occupies a disproportionate amount of space in *ShN*, which is otherwise mainly given over to Shakespearean news and trivia, along with a sampling of summaries of conference papers.

A. L. Rowse is someone whom it is hard to forgive. Two effusions this year: *Prefaces to Shakespeare's Plays*[14] reprints the introductory material from his dreadful *Annotated Shakespeare* (*YW* 61.120–1) – a pernicious mixture of fact and Rowsean fancy masquerading as fact – and *Shakespeare's Self-Portrait*[15], dedicated to Ronald Reagan for his 'historic honour to Shakespeare's profession', even more perniciously collects supposedly autobiographical extracts from the works. Rowse should take heed of the introduction to the *Longman*

10. *Elizabethan and Modern Studies Presented to Professor Willem Schrickx on the Occasion of his Retirement*, ed. by J. P. Vander Motten. UGhent. pp. 343. Bfr 600. (Hereafter *Schrickx*.)

11. *Shakespeare in the Public Records*, by David Thomas. HMSO. pp. vi + 39. pb £2.95.

12. *Shakespeare and Others*, by Samuel Schoenbaum. Folger/Scolar. pp. 285. £25.

13. *A Shakespeare Mystery*, by Bernard Levin. EA (1984). pp. 12. pb £0.60.

14. *Prefaces to Shakespeare's Plays*, by A. L. Rowse. Orbis. pp. 256. £10.

15. *Shakespeare's Self-Portrait: Passages from his Work*, chosen, with notes, by A. L. Rowse. Macmillan. pp. viii + 187. hb £20, pb £7.95.

Guide to Shakespeare Quotations[16], in which Trevor R. Griffiths and Trevor A. Joscelyne remind the reader that 'Shakespeare wrote poems and plays within certain conventions and we can never assume, except perhaps in the will, that he was writing in the first person – even the "I" of the sonnets does not necessarily correspond with William Shakespeare, the man'; the aim of their compilation of some two thousand quotations is accordingly to place memorable passages in their dramatic contexts. This is a more useful reference manual than Kenneth McLeish's *Longman Guide to Shakespeare's Characters*[17] 'an alphabetical guide to every one of the named characters' in the plays, which makes the fatal (again Rowsean) mistake of indiscriminately mixing fact and opinion: a guide to characters and plots would have been of some value to people answering quizzes or crossword puzzles, but a book that cannot decide whether it is such a guide or a contribution to character-criticism is inevitably half-baked.

Finally, praise for Scribner's three sumptuously produced volumes, *William Shakespeare: His World, his Work, his Influence*[18]. This is a collection of sixty essays, most of them by extremely distinguished scholars. Volume I sets Shakespeare in his own world, with essays not only on obvious topics such as the theatre, the book trade, government, the church, education, economic life, city life, and patronage, but also on medicine and sanitation, manners and dress, sport and recreation, travel, and foreigners. Several contributions, such as J. H. Baker on 'Law and Legal Institutions' and J. G. A. Pocock on 'The Sense of History in Renaissance England', are especially valuable in that their authors bring expertise from disciplines other than literary studies. Some of the essays on more familiar topics, for example that by Andrew Gurr on theatres and the dramatic profession, are masterpieces of compressed scholarship. Volume II turns to the works themselves. Brief essays on such subjects as Shakespearean comedy and history are inevitably less useful than those on background and context, but the contributors are again distinguished – and impressively up-to-date (Samuel Schoenbaum's survey of the life takes in Honigmann's *Lost Years*). Volume III, 'His Influence', is more varied in standard: Stanley Wells contributes an exemplary brief history of Shakespeare on the English stage, but Arthur M. Eastman's account of Shakespearean criticism gives disproportionate space to twentieth-century academic work and an insufficient sense of the strength and variety of eighteenth-century and Romantic critics. But all in all, this is a triptych that has much to offer: the only problem is that it costs £180.

4. Shakespeare in the Theatre

In a lucid, stimulating book, *Speechless Dialect*[19], Philip C. McGuire studies 'open silences' in five plays (*Dream, Twelfth Night, Tempest, Measure, Lear*).

16. *Longman Guide to Shakespeare Quotations*, by Trevor R. Griffiths and Trevor A. Joscelyne. Longman. pp. iv + 668. £10.95.

17. *Longman Guide to Shakespeare's Characters: A Who's Who of Shakespeare*, by Kenneth McLeish. Longman. pp. vi + 264. £9.95.

18. *William Shakespeare: His World, his Work, his Influence*, ed. by John F. Andrews. 3 vols. Scribner/Macmillan. pp. xx + 954. £180.

19. *Speechless Dialect: Shakespeare's Open Silences*, by Philip C. McGuire. UCal. pp. xxviii + 191. £18.75.

This is a notable contribution to the methodology of Shakespearean performance studies: cogent, meticulous, and firmly rooted in discussions of specific productions. Some of the same territory is occupied in Michael E. Mooney's '"Edgar, I nothing am": "Figurenposition" in *King Lear*' (*ShS*) (see p. 239 below) and in Michael Goldman's *Acting and Action in Shakespearean Tragedy*[20], which discusses the relationship between images of acting and images produced by staging in five plays (*Othello, Lear, Macbeth, Antony, Hamlet*). Goldman ponders such considerations as what the part of Hamlet does to its actor, and manages a wistful scepticism as to the possibility of 'ideal' performances: he has never seen 'To be, or not to be . . .' done in a fully satisfactory manner, but has an idea of what it might be like. He is more fascinated by metatheatrical speculation, less concerned with particular productions, than McGuire. Gary Taylor, in *Moment by Moment by Shakespeare*[21] is self-conscious about theory to a degree that is sometimes self-indulgent. The U.S. title, *To Analyze Delight: A Hedonist Criticism of Shakespeare*, seems apt. But the examination of different responses (reader, audience, and scholar-in-the-audience) leads to some interesting notes on how a production is received. Some of the book is quirky, some of it (notably the section on jokes) is plain fussy, but it's never bland and Taylor will not let himself make easy assumptions about how texts work on audiences.

The wider implications of their methods and subject do not always interest theatre historians, whose tasks are often undertaken without theoretical self-consciousness and with a cheerful freedom from the responsibility to prove or even say anything speeial. The efficient display of seemingly unproblematic 'facts' is thought acceptable. A stylish demonstration of some radical uses of theatre history is Elaine Showalter's 'Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism' in *Shakespeare and the Question of Theory*[22]. Showalter places stage performances alongside criticism, paintings, and photographs of madwomen to examine the contexts in which 'Ophelia' has been re-created and the purposes to which she has been put. A sense of the political implications of the text informs (as it could hardly fail to) Maria Verch's useful survey of German stagings of *The Merchant of Venice* since 1945 (*ThHS*). In *SQ* Virginia Mason Vaughan examines another subject in which there is bound to be acknowledgement of divergences between modern and Elizabethan consciousness: the 'theatrical metamorphoses' of Caliban. Patty S. Derrick (*ThS*) relates four nineteenth-century Rosalinds to contemporary notions of gender.

Tori Haring-Smith's stage-history of *The Taming of the Shrew*[23] makes some gestures towards the cultural and historical context of the productions it describes, but does not go far enough into their implications. As usual with this kind of 'traditional' stage-history of an individual play, it gives a competent, useful account of the material it assembles, ambles through the Restoration,

20. *Acting and Action in Shakespearean Tragedy*, by Michael Goldman. Princeton. pp. x + 182. $20. (Hereafter Goldman.)

21. *Moment by Moment by Shakespeare*, by Gary Taylor. Macmillan. pp. viii +.263. £25.

22. *Shakespeare and the Question of Theory*, ed. by Patricia Parker and Geoffrey Hartman. Methuen. pp. xiv + 335. hb £20, pb £7.95. (Hereafter Parker and Hartman.)

23. *From Farce to Metadrama: A Stage History of 'The Taming of the Shrew', 1594–1983*, by Tori Haring-Smith. Greenwood. pp. x + 280. £40.95.

the eighteenth and nineteenth centuries, and rushes a bit when the twentieth century dawns and interpretations diversify. More elegant and consequently pleasanter to read, is John A. Mills's synthesis of accounts of 'great' performances, *'Hamlet' on Stage: The Great Tradition*[24]. Again, interesting material is agreeably presented, without any sense of the process being problematic: many readers prefer things that way.

Harley Granville-Barker's achievements as director and playwright are analysed in Dennis Kennedy's scrupulous and vivid book *Granville Barker and the Dream of the Theatre*[25]. The author corrects errors of fact and emphasis in earlier work (notably C. B. Purdom's) and places the Shakespeare productions in their European and British theatrical context. The theatre work is usefully related to Granville-Barker's published criticism. The West German director Peter Zadek is interviewed by Roy Kift in *NTQ*, and the same journal has an account by David Williams of Peter Brook's work at the Bouffes du Nord (including his *Timon*). A sumptuous volume in the series, Les Voies de la Création Théâtrale[26], which arrived too late for detailed discussion, is devoted to Brook. An overall comparison of some British and German directors of Shakespeare is offered by Michael Raab in a book whose title indicates that the playwright is a male shrew to be tamed: *Des widerspenstigen Zähmung*[27]. A section contrasting Zadek and Peter Stein is followed by chapters focused on British and German versions of *Dream* and the histories. John Barton is the subject (or hero) of Michael L. Greenwald's *Directions by Indirections: John Barton of the Royal Shakespeare Company*[28], which provides detailed accounts of his methods as director and adapter.

Alternatives to the quasi-heroism of the directors' theatre are described by Geraldine Cousin in 'Shakespeare from Scratch: The Footsbarn *Hamlet* and *King Lear*' (*NTQ*). The history of one theatre is illustrated amply with production photographs in Micheline Steinberg's *Flashback: A Pictorial History 1879–1979. One Hundred Years of Stratford-upon-Avon and the Royal Shakespeare Company*[29]. The subtitle speaks for the contents, but it should be added that, like the RSC's *Yearbooks*, this is not an uncritical publicity enterprise, and provides useful documentation with some interesting commentary by theatre personnel. The same company comes under scrutiny from Alan Sinfield, whose 'Royal Shakespeare: Theatre and the Making of Ideology'[30] adopts a cultural-materialist approach to the RSC's significance in modern British culture. Andrew Rissik (*NTQ*) criticizes what he sees as a

24. *'Hamlet' on Stage: The Great Tradition*, by John A. Mills. Greenwood. pp. xvi + 304. £43.50.

25. *Granville Barker and the Dream of the Theatre*, by Dennis Kennedy. CUP. pp. xiv + 231. £25.

26. *Brook*, ed. by Georges Banu. VCT 13. ECNRS. pp. 402. Ffr 250.

27. *Des widerspenstigen Zähmung: Moderne Shakespeare–Inszenierungen in Deutschland*, by Michael Raab. Schäuble. pp. vi + 142. DM 26.

28. *Directions by Indirections: John Barton of the Royal Shakespeare Company*, by Michael L. Greenwald. UDel/AUP. pp. 317. $36.50, £25.50.

29. *Flashback: A Pictorial History 1879–1979. One Hundred Years of Stratford-upon-Avon and the Royal Shakespeare Company*, by Micheline Steinberg. RSC. pp. 126. pb £6.95.

30. In *Political Shakespeare: New Essays in Cultural Materialism*, ed. by Jonathan Dollimore and Alan Sinfield. ManU. pp. viii + 244. hb £19.50, pb £6.50.

decadence in verse-speaking in recent manifestations of the 'Stratford Voice'. In *ShS* the whole of Nicholas Shrimpton's penetrating critique of stage performances is devoted to the RSC. In *ThHS* William P. Shaw describes the Hall/Barton *Troilus* of 1960. Theodore Shank's 'Roger Rees: The Painter as Actor' (*TDR*) is a sketchy biographical essay, with photographs and gobbets of interview, on this articulate and sensitive actor, the RSC's most recent Hamlet.

Apprehensions that too much academic attention is lavished on this company may be fostered by two books giving the actors' view of RSC productions, but the quality of what is offered is considerable. Antony Sher's *Year of the King*[31] is a description of preparations for *Richard III*, narrated in a clear, compelling style that has made it a bestseller. (The production is the subject of articles by S. P. Cerasano and R. Chris Hassel Jr in the special issue of *SQ* devoted to the practice and theory of reviewing Shakespearean performances.) The pieces collected in *Players of Shakespeare*[32] by Philip Brockbank, include Donald Sinden on his Malvolio (laugh-by-laugh through the prompt-book, with a numerical indication of each laugh's force), Gemma Jones on Hermione, and Tony Church on his two Poloniuses (nasty and nicer, for Peter Hall and John Barton respectively).

The response of one critic to some mid-Victorian performances is analysed by Russell Jackson in his article 'Shakespeare in the Theatrical Criticism of Henry Morley' (*ShS*). Another aspect of the performance/text nexus is raised interestingly by Alice Rayner's 'Soul in the System: On Meaning and Mystique in Stanislavski and A. C. Bradley' (*NTQ*). John Dennis's influence on eighteenth-century adaptations is the subject of an article by David Wheeler (*SQ*). Margot Heinemann writes cogently on Brecht and Shakespeare in *Political Shakespeare*[30].

Performances by individual actors are described by London Green's article on W. C. Macready's Richard III (*ThR*) and Frances Teague's '*Hamlet* in the Thirties' (*ThS*). Teague's is especially interesting, both for its period (which needs more attention) and its accounts of Maurice Evans, Leslie Howard, and John Gielgud – all playing Hamlet in New York in the decade. A production from the same place and period is Orson Welles's 'Voodoo' *Macbeth*, which Susan McCloskey writes on in *SQ*. Richard Paul Knowles offers a shift of perspective in 'History as Metaphor: Daphne Dare's Late 19th- and Early 20th-Century Settings for Shakespeare at Stratford, Ontario, 1975–1980' (*ThHS*). Knowles raises many issues connected with the choosing of period settings for the plays and the essay is illustrated with photographs and reproductions of designs (which seem to be conserved in the Ontario Stratford with more care for posterity than Warwickshire has been able to manage). The achievements of a different kind of historicism are documented in M. Glen Wilson's account of Charles Kean's *The Winter's Tale* in the same journal.

Reviews of stage productions continue to be offered by *ShS*, *CahiersE*, *SQ*, and the two *Jahrbücher*. In the West German volume Christian Jauslin reports on a season remarkable (in terms of quantity if not quality) for fourteen

31. *Year of the King: An Actor's Diary and Sketchbook*, by Antony Sher. C&W. pp. 249. £10.95.

32. *Players of Shakespeare: Essays in Shakespearean Performance by Twelve Players with the Royal Shakespeare Company*, ed. by Philip Brockbank. CUP. pp. xii + 179. £12.50.

stagings of the *Dream*. TV and film versions are reviewed in *SFNL* which also carries convenient summaries of the relevant holdings of UCLA Theater Arts library and the Museum of the City of New York. The same journal wins this year's prize for engaging juxtaposition with Robert F. Willson Jr on 'Disarming Scenes in *Richard III* and *Casablanca*'. In *SQ* Mary Z. Maher writes on 'Hamlet's BBC Soliloquies'. Graham Holderness addresses more general matters in 'Radical Potentiality and Institutional Closure: Shakespeare in Film and Television' in *Political Shakespeare*[30]. TV and film Shakespeare, examined in the context of media studies, can seem to be bleakly diminished by the conspiracy theory of culture that prevails in that field, but in essays such as this (and Sinfield's in the same volume) the point of view is a useful corrective to the happy aestheticism of much performance criticism.

5. Criticism

(a) General

To begin with qualities that are rare in today's Shakespearean criticism: common sense, wit, and moral consciousness. From 1980 to 1982 Harriett Hawkins wrote *ShS*'s reviews of new criticism; reflections arising from that experience form the substance of her *The Devil's Party*[33]. She shows how Shakespeare's variety and flexibility are such that interpretation inevitably produces counter-interpretation, critical trend, counter-trend. The book carries on the work of Richard Levin's *New Readings vs. Old Plays* (1979), that splendid anatomy of the follies of modern interpretation which Levin himself has now supplemented with an essay (*MP*) on 'The New Refutation of Shakespeare' whereby critics argue that performance distracts us from Shakespeare's subtle ironies, which are only apparent from close textual analysis. But *The Devil's Party* is more than a book-length review-essay. For one thing, Hawkins makes a serious attempt to respond to Plato's attack on the poets; for another, she makes powerful methodological use of Karl Popper's theory of falsifiability. Hawkins is essentially a Romantic in her approach to Shakespeare, and her answer to Plato is essentially that of William Hazlitt in his essay on *Measure for Measure* (a play on which *The Devil's Party* has an excellent section): 'Shakespear was in one sense the least moral of all writers; for morality (commonly so called) is made up of antipathies; and his talent consisted in sympathy with human nature, in all its shapes, degrees, depressions, and elevations. . . . He shewed the greatest knowledge of humanity with the greatest fellow-feeling for it.' As for Popper, Hawkins argues that the variety of Shakespeare is such that no single theory will fit all the plays, and that criticism should therefore be a process of conjecture, testing, *and refutation* – a process that is at the heart of many of the plays themselves. Occasional stylistic frivolity apart, *The Devil's Party* is strongly recommended.

Plato's exclusion of poets from his ideal republic is also discussed by Diana Akers Rhoads. She thinks that *A Midsummer Night's Dream* and *The Tempest* constitute *Shakespeare's Defense of Poetry*[34], and she argues that the two plays

33. *The Devil's Party: Critical Counter-Interpretations of Shakespearian Drama*, by Harriett Hawkins. Clarendon. pp. xii + 196. £15.

34. *Shakespeare's Defense of Poetry: 'A Midsummer Night's Dream' and 'The Tempest'*, by Diana Akers Rhoads. UPA. pp. viii + 255. hb $29.25, pb $13.75.

are concerned with the poet's role in civil society, that they engage with the Platonic attack on poetry as a danger to the city. Although it is potentially valuable to politicize the commonly accepted view that these plays are Shakespeare's most self-conscious explorations of his art, Rhoads's book contributes little. A 1979 Ph.D. dissertation, it thus predates the political and ideological analyses of the 'new historicism' which has begun to think seriously about *The Tempest* and the discourse of colonialism. Even more damagingly, Rhoads at no point mentions the debate between art and nature which thirty years ago Frank Kermode showed to be crucial to the last plays. *Shakespeare's Defense of Poetry* takes the form of a photographic reproduction of a single-spaced typescript, littered with errors.

Rhoads would have benefited from Richard Marienstras's *New Perspectives on the Shakespearean World*[35], originally published in French in 1981 with the title *Le Proche et le lointain*. It includes a chapter on 'Elizabethan Travel Literature and Shakespeare's *The Tempest*', which ably explores oppositions between truth and uncertainty, reality and fantasy, familiar and unfamiliar, near and far. Marienstras is interested in that which is outside the city, alien to Elizabethan civilized norms: thus he moves from 'The Forest, the Wild and the Saered: A Study of *A Treatise and Discourse of the Lawes of the Forest* by John Manwood' to 'The Forest, Hunting and Sacrifice in *Titus Andronicus*', from 'The Status of Foreigners under James I of England' to 'Othello, or the Husband from Afar'. There are discussions of nature and culture, sacrifice and sacrilege (*Julius Caesar* and *Macbeth* are both read in terms of sacrificial patterns). Marienstras is a classical structuralist in the anthropological manner of Claude Lévi-Strauss, and his book thus has a slightly old-fashioned, 1960s Paris, feel to it – the deconstructionists have now broken down the kind of binary oppositions that he so relentlessly catalogues. Nevertheless, Marienstras is genuinely ground-breaking in the kind of historical material he uses; he has begun to do for Shakespeare what Jean-Pierre Vernant and Pierre Vidal-Naquet have been doing for Greek tragedy.

New Perspectives is well written – it does not read like a translation – and it avoids an excess of jargon. A major problem with two new collections of polemical essays, *Political Shakespeare*[30] and *Alternative Shakespeares*[36], is the deplorable grammar of certain contributors. 'Theory' is glamorous at the moment, but it is worth reminding the practitioners of it that the word 'glamour' is derived from 'gramery', which means 'skill in grammar' and hence 'magic'. Those who conjure up new interpretations would also do well to seek a style that is answerable to their subject. Here is James H. Kavanagh in *Alternative Shakespeares*, writing about the scene in which Bottom asks to play the lion: 'The problematic of proto-professional ideological production denied autonomous political weight in a society struggling to preserve the hegemony of an aristocratic class-ideology is here displayed in order to be ridiculed.' I also propose a nine-year embargo on the word 'strategy'.

That said, both these collections are stimulating. *Alternative Shakespeares* is an eclectic collection of deconstructionist, feminist, semiotic, and 'new

35. *New Perspectives on the Shakespearean World*, by Richard Marienstras, trans. by Janet Lloyd. CUP/EMSH. pp. viii + 273. £27.50.

36. *Alternative Shakespeares*, ed. by John Drakakis. Methuen. pp. xii + 260. hb £10.95, pb £4.95.

historicist' readings. *Political Shakespeare* is more coherent in its historicist emphasis (the phrase used here is 'cultural materialism' – as Nigel Smith points out in an important review of both collections (*English*, 1986), this is not the sort of history that would be recognized as such by most historians). It is divided into two parts, the first consisting of essays on Shakespeare in his own age, the best of which is Stephen Greenblatt's 'Invisible Bullets: Renaissance Authority and its Subversion, *Henry IV* and *Henry V*', which first appeared in *Glyph* (1981) and is printed in a slightly different form in the C. L. Barber Festschrift (see below, p. 225). Greenblatt begins with Thomas Harriot making manipulative use of religion in the first Virginia colony, and ends with Elizabethan monarchical power constituting itself through theatricality; in between, he argues, via an account of the Henriad, that the exercise of political power 'involves as its positive condition the constant production of its own radical subversion and the powerful containment of that subversion'. The argument has had considerable influence in America; it will have to be reckoned with, even though some of its assumptions are open to question (to take one example: the audience's 'need to submit' in the theatre is surely not the same as a demand for political submission).

The second part of *Political Shakespeare* consists of essays on cultural appropriations of Shakespeare in our own time. These include extremely lively pieces by Alan Sinfield on the RSC and on Shakespeare and education, and an exemplary essay by Margot Heinemann, 'How Brecht Read Shakespeare' (the latter is vastly superior to an essay by Richard Snyder in *SJE* which crudely links Brechtian alienation and Shakespearean theatrical self-consciousness). The volume is a provocative 'intervention', but in the end I am not convinced that its central Foucault-derived premiss – that any authoritarian structure contains within itself its own subversion – stands up to the Hawkins Principle: since this can be said about anything, it cannot be true.

The predominantly English contributors to these two books trumpet the new, radical, 'alternative' nature of their work. Such defensive posturings are not deemed necessary in the United States: *Shakespeare and the Question of Theory*[22], edited by Patricia Parker and Geoffrey Hartman, is much the most sophisticated of this year's three analogous collections, but it is the one that makes the least song and dance about its own procedures – it accordingly has a proper sense of the limitations as well as the potentiality of modern literary theories when they are applied to Shakespeare. The American big guns are wheeled out here: Geoffrey Hartman dazzling on 'Shakespeare's Poetical Character in *Twelfth Night*', Jonathan Goldberg elliptical on 'Shakespearean Inscriptions: The Voicing of Power', Stanley Cavell considered on '*Coriolanus* and the Interpretations of Politics'. The book is divided into four sections, though there is a degree of overlap between them. To this reviewer's surprise, the best is the first, entitled 'Language, Rhetoric, Deconstruction': Howard Felperin's 'The Deconstruction of Presence in *The Winter's Tale*', Geoffrey Hartman's improvisation on verbal play in *Twelfth Night*, and Patricia Parker's intricate analysis of '"Dilation" and "Delation" in *Othello*' demonstrate wonderfully that the twists and turns we associate with deconstruction do actually take place in Shakespeare. One is usually wary of feminists who say that Shakespeare is a feminist, Marxists who say he is a Marxist, semioticians who say he is a semiotician, but these deconstructionists have convinced me that Shakespeare is a deconstructionist. The other contribution to this first

section is Elizabeth Freund's '"Ariachne's Broken Woof": The Rhetoric of Citation in *Troilus and Cressida*', which may well come to be recognized as a seminal essay, a first step towards a much-needed Bloomian history of Renaissance poetry.

The second part of *Shakespeare and the Question of Theory* is broadly feminist; it includes Elaine Showalter on representations of Ophelia and Nancy Vickers on *Lucrece* in the context of the 'blazon'. The high point of the third section, 'Politics, Economy, History', is another *tour de force* by Stephen Greenblatt, 'Shakespeare and the Exorcists', a reading of the relationship between *King Lear* and Samuel Harsnett's *Declaration of Egregious Popish Impostures* – a brilliant piece, but in the end far better on Harsnett and his dramatic metaphors than on *Lear*. Then the collection ends with three essays on *Hamlet*, the last of which is 'Telmah', Terence Hawkes's witty analysis of the submerged politics of Dover Wilson's approach to the play, first published in a collection of essays devoted to directions and methods of research on Shakespeare, edited by Keir Elam[37]. This complements an essay by Hawkes in *Alternative Shakespeares*[36] which excavates Sir Walter Raleigh's nationalist appropriation of Shakespeare at the time of the Great War.

Interpretations of Shakespeare[38] is a wholly different kind of anthology: it is Kenneth Muir's selection of British Academy Shakespeare Lecturers from between 1942 and 1975. Theirs was the giant race before the flood: merely to list the lecturers and titles is to return to a prelapsarian world of traditional humanist criticism – C. S. Lewis, 'Hamlet: The Prince or the Poem?'; Una Ellis-Fermor, 'Shakespeare the Dramatist'; Helen Gardner, 'The Noble Moor'; L. C. Knights, 'Shakespeare's Politics: With Some Reflections on the Nature of Tradition'; Harold Jenkins, 'Hamlet and Ophelia'; M. C. Bradbrook, 'Shakespeare's Primitive Art'; G. K. Hunter, 'Othello and Colour Prejudice'; Philip Edwards, 'Person and Office in Shakespeare's Plays'; M. M. Mahood, 'Unblotted Lines: Shakespeare at Work'; Michel Grivelet, 'A Portrait of the Artist as Proteus'. Most of us will have read the majority of these essays before, and even if we have not we will have assimilated their arguments; it is good to have them gathered in a single well-produced volume, but they will not startle us and make us think about Shakespeare in new ways, as the contributions to Parker and Hartman[22] will – for all the latter's excesses.

Muir has also collected some of his own recent essays, under the title *Shakespeare: Contrasts and Controversies*[39]. Who is this book for? It is not an important collection, but the names Muir and Shakespeare will force libraries to buy it. It contains rather basic essays on characterization and didactic elements in the plays, some material on Middleton and others, an extremely tetchy piece in which it is argued that Shakespeare has been betrayed by his modern interpreters in both theatre and study, and an 'interim assessment' of the two-text theory of *King Lear*. This last was hardly worth reprinting because it has been overtaken by the publication of *The Division of the Kingdoms*

37. *Shakespeare Today: Directions and Methods of Research*, ed. by Keir Elam. Usher (1984). pp. 243. (Hereafter Elam.)

38. *Interpretations of Shakespeare: British Academy Shakespeare Lectures*, sel. by Kenneth Muir. Clarendon. pp. vi + 215. £15.

39. *Shakespeare: Contrasts and Controversies*, by Kenneth Muir, Harvester/UOkla. pp. xii + 191. £22.50.

(*YW* 64.181–2): Gary Taylor and Michael Warren's crucial collection of essays is referred to in a one-page postscript which concludes 'I may add that my experience of the play in the theatre extends over 55 years, and it includes directing the play at York and playing the part of Gloucester at Leeds, both before Gary Taylor was born'. One hopes that this sorry performance will not be our last impression of a great Shakespearean.

Another book that has the air of a distinguished critic's indulgence as he declines into the vale of years is E. Talbot Donaldson's *The Swan at the Well: Shakespeare Reading Chaucer*[40]. It is potentially useful to have a medievalist rather than a Shakespearean approaching this relationship, but the book is a disappointment: the establishment of links between Chaucer's 'Tale of Sir Thopas' and Shakespeare's 'Pyramus and Thisbe' or the Wife of Bath and Falstaff can be no more than wishful thinking. Methodologically, Donaldson fails to distinguish between influence study and comparative criticism, and indeed between literature and life ('Of the many traits the Wife of Bath and Falstaff share, one of the most striking is their wit. . . . Both the Wife of Bath and Falstaff are, though utterly charming, perfectly horrible people'); stylistically, he is an acquired taste ('Shame on you, Titania, for holding out on that nice male chauvinist King of the Fairies!'). Professor Donaldson thanks his dedicatee for encouraging him to continue his book when the appearance of Ann Thompson's *Shakespeare's Chaucer* made him contemplate abandoning it. Would that he had followed his own instincts: Ann Thompson's book (*YW* 59.141–2) is in every way superior.

Meanwhile Gary Taylor himself has taken time off from his Herculean editorial labours to publish a book which has two titles[21], both inelegant. The divergence shows up a major problem: Taylor wants to account for his pleasure in Shakespeare; he does so by isolating certain instances (the assassination scene in *Julius Caesar*, the character of Viola, the 1975 RSC production of *Henry V*, Lear's confrontation with Goneril in I. iv); the result is that the argument proceeds from moment to moment without ever becoming a whole. A collection of sharp insights does not make a book.

A very different book that suffers from the absence of a central argument is Harald Horvei's *'The Chev'ril Glove': A Study in Shakespearean Rhetoric*[41]. It is a study of chiasmus, that figure (known in the Renaissance as antimetabole) whereby, in the words of Henry Peacham's *Garden of Eloquence*, 'we inuerte a sentence by the contrary: "You are not the mayster of your money, but your money master of you" '; Horvei's title fittingly alludes to Feste's 'A sentence is but a chev'ril glove to a good wit – how quickly the wrong side may be turned outward!'. Horvei certainly succeeds in showing how pervasive the figure is in early Shakespeare, especially *Love's Labour's Lost*, but it is insufficient merely to adduce two hundred examples of it: there should have been less detail and more analysis of the dramatic effects of rhetorical reversal. A lot of work must have gone into this book, but it is ponderously written and unpleasantly produced.

A far more wide-ranging book in the same general area is *Le Vers de*

40. *The Swan at the Well: Shakespeare Reading Chaucer*, by E. Talbot Donaldson. Yale. pp. x + 165. £15.

41. *'The Chev'ril Glove': A Study in Shakespearean Rhetoric*, by Harald Horvei. Pub. by the author, Sollien 34a, Landäs 5030, Bergen, Norway. pp. xii + 220. pb $20.

Shakespeare by Henri Suhamy[42]. This bears the hallmarks of a French doctoral dissertation: descriptive rather than evaluative, it is comprehensive to the point of enormity (eight hundred pages, thirty-three tables, three indexes). It is a book which few will read through but some will find themselves consulting for hard facts about Shakespeare's use of rhyme, alliteration, and assonance, or for statistics concerning the number of eleven-syllable lines in each of the plays or the relationship between the percentage of feminine endings and that of run-on lines.

Perhaps the biggest growth area in recent years has been theatrically oriented criticism which concerns itself with stage pictures and visual rather than verbal images. This has brought three more books, all of them worthwhile. In *Action Is Eloquence*[43] David Bevington surveys recent work, distinguishing between that which draws on medieval and early Renaissance theatrical convention and that which uses emblem books and the iconographic tradition. He then examines the symbolic and rhetorical potential of costumes, hand props, gesture, theatrical space, and formal or ceremonial scenes. Bevington has an eye for the nuts and bolts of drama, drawing our attention to, for example, letters in *Love's Labour's Lost* and rings in a number of comedies. Jean E. Howard's *Shakespeare's Art of Orchestration*[44] also ranges widely through the canon, alighting on a variety of theatrical devices: sound effects, changes of tempo, silences, visual dispositions, the use of music. The book concludes with a detailed chapter on a single play, 'The Orchestration of *Twelfth Night*'. Together with such phrases as 'Shakespearean counterpoint', the notion of 'orchestration' is intended to suggest that a play is broadly analogous to a musical score (and presumably a director to a conductor); Howard's insistence that a Shakespearean drama is a 'playscript', not a 'text', can only be helpful at a time when the practitioners of various forms of post-structuralist 'textuality' are moving into the field.

Both Bevington and Howard touch on stage silences; Philip McGuire devotes a whole book, *Speechless Dialect*[19], to the subject. I was initially sceptical about this project both because it seemed to be a case of a book being made out of what should have been an article and because there are obvious dangers in basing an argument on what is not said rather than what is said. But McGuire avoids these dangers by writing clearly and modestly about a number of undeniably significant 'open silences': that of Hippolyta in the first scene of *A Midsummer Night's Dream*, those of Antonio and Sir Andrew in the final scene of *Twelfth Night*, of Isabella in the face of the Duke's proposal at the end of *Measure for Measure*, of another Antonio when pardoned by Prospero in *The Tempest*, and of several characters at the climax of *King Lear*. By showing how different productions have interpreted these silences in different ways, McGuire demonstrates the openness and multiplicity of what he calls Shakespeare's 'playtexts' (like Howard, he is anxious to distinguish them from more stable literary texts). The chapter on *Lear* argues suggestively that

42. *Le Vers de Shakespeare*, by Henri Suhamy. Didier (1984). pp. xiv + 784. pb Ffr 215.

43. *Action Is Eloquence: Shakespeare's Language of Gesture*, by David Bevington. Harvard (1984). pp. xiv + 227. £16.50.

44. *Shakespeare's Art of Orchestration: Stage Technique and Audience Response*, by Jean E. Howard. UIil (1984). pp. x + 213. £18.75.

Quarto and Folio versions of the final scene offer different open silences (thus in Q Edgar does not reply to Albany's call for Kent and him to rule, while in F Albany does not reply to Edgar's call for him to obey the time). McGuire concludes with an unnecessary chapter setting up quantum physics and Werner Heisenberg's uncertainty principle as a paradigm for the interpretation of Shakespeare. This is a pretentious way to end an otherwise sensible book.

Visual as opposed to verbal representation is also the subject of a collection of essays on *Pageantry in the Shakespearean Theater*[45]; the emphasis here is on the history plays, but two of the essays, by James J. Yoch Jr and Bruce Smith, relate a cross-section of plays to court and civic pageantry.

There have been two substantial contributions to another burgeoning field, that of gender relations and sexual politics. In *Patriarchal Structures in Shakespeare's Drama*[46] Peter Erickson explores a range of conflicts, beginning with the 'commitment to male bonding that explicitly renounces women' in *Love's Labour's Lost* and ending with a reading of *The Winter's Tale* as 'perhaps Shakespeare's most explicit dramatization of the tension between male bonds and heterosexual ties'; and in *Love's Argument: Gender Relations in Shakespeare*[47] Marianne L. Novy explores 'the conflict between mutuality and patriarchy and the conflict between emotion and control', arguing that the plays are 'symbolic transformations of ambivalence about gender relations'. *King Lear*, Novy asserts, 'is about conflicts between distance and emotion in relations between parent and child'. I had hoped that the following passage in Richard Levin's *New Readings vs. Old Plays* would have prevented any subsequent critic from claiming that plays are *about* 'themes':

> Let us try to picture, for instance, the following conversation between Ben Jonson and William Shakespeare in a tavern on the Bankside:
> B. J.: What have you been doing lately, Will?
> W. S.: I've been working on a new play.
> B. J.: Oh, what will it be about?
> W. S.: It will be a sustained meditation on reality and illusion.

Novy sometimes also wrenches the text to fit her argument about the centrality of gender relations: 'When Lear struggles to deny the pain he feels at his daughters' rejection, he cries, "O, how this mother swells up toward my heart!" ' – she gives no indication that the primary meaning of 'mother' here is physiological, not familial. Erickson's account of the conflicting demands of brotherly and sexual bonds would have been enhanced by an analysis of Shakespeare's last play along the lines followed by Richard Abrams in 'Gender Confusion and Sexual Politics in *The Two Noble Kinsmen*' (*TD*).

Macmillan have instituted a series called 'How to Study Literature'. *How to Study a Shakespeare Play*[48] by John Peck and Martin Coyle is sound in its emphasis on dramatic construction; had it solely raised questions and outlined

45. *Pageantry in the Shakespearean Theater*, ed. by David M. Bergeron. UGeo. pp. viii + 251. $26. (Hereafter Bergeron.)

46. *Patriarchal Structures in Shakespeare's Drama*, by Peter Erickson. UCal. pp. xii + 209. £23.95.

47. *Love's Argument: Gender Relations in Shakespeare*, by Marianne L. Novy. UNC (1984). pp. xii + 237. £19.95.

48. *How to Study a Shakespeare Play*, by John Peck and Martin Coyle. Macmillan. pp. viii + 169. pb £4.95.

a method, the book would have done no harm, but since it includes specimen answers it will inevitably be used as a crib. They order this matter differently in the United States: there, Gale Research are producing a series called *Shakespearean Criticism: Excerpts from the Criticism of William Shakespeare's Plays and Poetry, from the First Published Appraisals to Current Evaluations*[49], aimed at 'students in late high school and early college who are beginning their study of Shakespeare'. This would be far more difficult to use as a crib because it embraces a rich diversity of opinions and interpretations. Volume II includes *Henry VIII, King Lear, Love's Labour's Lost, Measure for Measure*, and *Pericles*; it covers the ground well, and has useful brief critical histories of each play. 'Current Evaluations' are not quite current – there is nothing on the two-text theory of *Lear* – and the collection falls slightly between the two stools of Critical Heritage and Casebook (the brevity of the extracts is a problem with some of the more recent material). But these local deficiencies are much less worrying than the principle behind the series: to feed so much criticism to those who are beginning their study of Shakespeare is as harmful as to allow them access to Masterstudies, Master Guides, and other cribs. For some fresh approaches that will bring the plays alive for teenagers, secondary school teachers who are feeling stale should turn to *Teaching Shakespeare*[50], where they will find much to provoke them.

Staying outside the universities for a moment, the second volume of *Shakespeare in Perspective*[51] will doubtless reach a large audience: it collects the radio and television talks that accompanied the latter nineteen productions of the BBC Shakespeare. A mixed bag indeed: it is not a little disconcerting to read Frank Kermode's eloquent meditation on *King Lear*, with its sense of how tragedy defamiliarizes images of horror, then to turn the page and find Jilly Cooper indulging in the cheapest kind of familiarization ('Today's merry wives go to a hypermarket, load up their trolleys with jumbo washing powder and frozen scampi').

Back in the academy, another mixed bag: articles that alight on single features recurring in a range of plays. Several contributions to the Schrickx Festschrift[10] come into this category. In 'Shakespeare, the Sea and the Weather' A. G. H. Bachrach skips through the centuries in search of nautical comparisons; in 'The Suppression of Motivation in Shakespeare's Characters' Veselin Kostic attacks a huge subject in six pages; in 'Shakespeare's Synonymy Re-examined' Jürgen Schaefer offers some preliminary thoughts on Elizabethan synonyms (most regrettably, this seems to be a small part of a larger project on whieh he was working at the time of his death).

Elsewhere, Keir Elam's '"Understand Me by my Signs": On Shakespeare's Semiotics' (*NTQ*) argues, predictably enough, that the plays are themselves semiotically aware; Elam speaks of an 'epochal crisis of signification' and suggests that emblem books show how intensely semiotic Elizabethan culture was. One particular emblem is discussed excellently in John Doebler's 'When Troy Fell: Shakespeare's Iconography of Sorrow and Survival' (*CompD*),

49. *Shakespearean Criticism*, Vol. 2, ed. by Laurie Lanzen Harris and Mark W. Scott. Gale. pp. 615. $80.

50. *Teaching Shakespeare: Essays on Approaches to Shakespeare in Schools and Colleges*, ed. by Richard Adams. Royce. pp. xii + 192. pb £9.95.

51. *Shakespeare in Perspective*, Vol. 2, ed. by Roger Sales. BBC. pp. 333. pb £5.95.

which relates the figure of Aeneas carrying Anchises from Troy to a range of visual images in the plays, such as the father bearing the body of his son and vice versa in *3 Henry VI* and Orlando carrying Adam in *As You Like It*. 'Playing the Fool: The Pragmatic Status of Shakespeare's Clowns' by Roberta Mullini (*NTQ*) is a consideration of metadrama and the disruption of language. In the May issue of *Trivium*, entitled *Stage, Screen, and Society: Essays in Honour of Peter Davison*, J. A. B. Somerset reflects on 'Incongruity and Folly: Shakespeare's Jacobean Fools'; he writes well on Thersites as a pivotal figure between Feste and Lear's Fool. The same period of Shakespeare's career is also the focus of a rudimentary survey by Yumiko Yamada of 'Shakespeare's Humour Plays' in *ShStud* (1982–3). There have also been two discussions of Shakespeare's predilection for the name Antonio (by R. P. Corballis (*CahiersE*, 1984) and Leah Scragg in *ELN*; Corballis also has a brief piece in *CahiersE* on links between love and madness), an article on 'Shakespeare's Medical Imagination' (by Maurice Pope in *ShS*), an historically sound piece on 'Shakespeare's Gentlemen' by Ann Jennalie Cook in *SJW*, and in the same journal a discussion by Wolfgang Riehle of 'Shakespeares monologische Redeformen dramaturgisch betrachtet'. In *N&Q* Gary V. Monitto has a note on Shakespeare and Leonhard Culmann's *Sententiae Pueriles*, and Anthony Brian Taylor shows that the references in *Cymbeline* and *Antony and Cleopatra* to the 'carbuncles' on the Sun-god's chariot derive from Arthur Golding's translation of Ovid. Inga-Stina Ewbank's 1983 British Academy Shakespeare Lecture (*PBA*, 1983, and now reprinted[52]) is a wide-ranging survey of Shakespearean lies and liars, both comic and tragic; it offers a mass of fascinating material and strong local analysis, but despite certain unifying motifs – Montaigne's essay 'Of Lyers' is a recurrent point of reference – is in the end undigested.

Shakespeare's *Nachleben* remains a major preoccupation in Germany: yearbooks both East and West have review articles on his eighteenth-century reputation (in *SJW* Roger Bauer, 'Die europäische Shakespeare-Rezeption im 18. Jahrhundert: Probleme für Komparatisten'; in *SJE* Wolfgang Stellmacher, 'Shakespeare-Rezeption in der deutschen Klassik und Romantik'). Both journals also have articles on more specific relationships: in *SJW*, there are essays by Rainer Lengeler and Elizabeth Petuchowski on Paul Celan's German translations of twenty-one of the sonnets, along with Andreas Höfele's 'Portraits of Mr W. S.' which considers Anthony Burgess's *Enderby's Dark Lady* and Iris Murdoch's *The Black Prince*; *SJE* has Armin-Gerd Kuckhoff's '"Denn – sagt der Patriarch . . .": Polemik auf und mit der Bühne bei Lessing und bei Shakespeare', and Martin Procházka's '"Wer findet mir die Eintracht dieser Zwietracht?": Drama, Wirklichkeit und dramatische Illusion in Coleridges Kritik und Shakespeares Stücken'. Ritchie Robertson's 'Shakespearean Comedy and Romantic Psychology in Hoffmann's *Kater Murr*' (*SIR*) is an exemplary essay on Romantic Shakespearean allusion, a subject of considerable interest to the present reviewer, who has written in *WC* on 'Wordsworth and Shakespeare' (the first detailed examination of the subject), in *PSt* (1984) on 'Hazlitt's Shakespearean Quotations', and in *JPC* on 'Parodies of Shakespeare' (particularly a sequence which appeared in *The Gentleman's Magazine* in the 1790s).

52. *Shakespeare's Liars*, by Inga-Stina Ewbank. BA (1984). pp. ii + 32. pb £2.90.

Andrew A. Anderson (*CLS*) notes 'Some Shakespearean Reminiscences in García Lorca's Drama'; and, turning to the visual arts, Richard Studing (*BB*) provides a useful alphabetical listing of American portraits of Shakespeare from 1787 to 1978.

(b) Comedies and Romances

No one has had greater influence on the study of Shakespearean comedy in the last twenty-five years than the late C. L. Barber. He is belatedly honoured with a Festschrift entitled *Shakespeare's 'Rough Magic'*[53], which includes two assessments of his work by Murray Schwartz and Peter Erickson respectively that are disappointingly thin on the kind of personal detail one expects in a volume such as this (we are told nothing about the man's background, which is especially tantalizing when one learns that his names were Cesar Lombardi, but his students called him Joe). The editors might reply that contemporary criticism should be concerned with texts, not authors, but if that is the case, how can they justify the concept of a Festschrift? The collection itself is also disappointing, largely because it is influenced more by Barber's later, psychological criticism than his seminal *Shakespeare's Festive Comedy* (*YW* 40.108–9). Few contributors take up the challenge of revising Barber's 'study of dramatic form and its relation to social custom' in the terms of the 'new historical' criticism that approaches drama and social forms via questions of power and representation. Stephen Greenblatt's 'Invisible Bullets' (see above, p. 218) is a notable exception, but it was not written especially for this volume; the essays that were so written tend to be routine accounts of how male bonding is disturbed by female intrusions (Janet Adelman, 'Male Bonding in Shakespeare's Comedies'; Coppélia Kahn, 'The Cuckoo's Note: Male Friendship and Cuckoldry in *The Merchant of Venice*'; Richard P. Wheeler, '"... And my loud crying still": The *Sonnets*, *The Merchant of Venice*, and *Othello*') or discussions of playfulness that tell us more about the critic's ingenuity than Shakespeare's art (Leslie A. Fiedler, 'Shakespeare's Commodity-Comedy: A Meditation on the Preface to the 1609 Quarto of *Troilus and Cressida*'; Harry Levin, 'Sitting in the Sky (*Love's Labor's Lost*, 4.3)'; Stephen Booth, '*Twelfth Night* 1.1: The Audience as Malvolio'). The best essay in the collection, and the truest to the spirit of Barber, is Anne Barton's 'Falstaff and the Comic Community', an account of *The Merry Wives of Windsor* in the context of the traditions of city comedy.

Carol Thomas Neely's contribution, 'Broken Nuptials in Shakespeare's Comedies', is incorporated into her full-length study of *Broken Nuptials in Shakespeare's Plays*[54]. She gets a book out of the subject by interpreting 'broken nuptials' sufficiently broadly to take in 'anything that disrupts the process of wooing, betrothal, wedding, marriage'; there are thus chapters on *Othello*, *The Winter's Tale*, and *Antony and Cleopatra* as well as the plays which include authentic broken nuptials, *Much Ado* and *All's Well*. The extension of the term renders it pretty well meaningless (one might just as well include Hamlet and Ophelia or Cordelia and France) and distracts the focus

53. *Shakespeare's 'Rough Magic': Renaissance Essays in Honor of C. L. Barber*, ed. by Peter Erickson and Coppélia Kahn. AUP/UDel. pp. 322. £26.50. (Hereafter Barber.)

54. *Broken Nuptials in Shakespeare's Plays*, by Carol Thomas Neely. Yale. pp. xii + 261. £24.

from the very interesting cases of Hero and Claudio and Helena and Bertram. This really is an instance where what should have been an article – though perhaps a more substantial one than that in the Barber Festschrift – has become a book. One should not blame Ms Neely for this: presumably it is a product of the requirement to publish books endemic in the American academic system.

W. Thomas MacCary's *Friends and Lovers*[55] is an annoying book: its central argument, that sexual desire and its constitution of individual identity are at the heart of the comedies, is broadly true, but in MacCary's hands it is taken to Freudian excess. Thus valid points are consistently obfuscated by questionable ones: the comedies may suggest that 'men must first define themselves in terms of themselves before they can commit themselves to women', but it does not follow that 'this represents either narcissistic or homosexual choice of object'. MacCary discerns a pattern in the comedies in which the youthful male loves first himself, then an image of himself in a friend or twin, then a transvestized woman, and finally a woman fully revealed. He applies his scheme with varying degrees of success: the more mature the play, the less useful it is. After all, one of the most distinctive things about mature Shakespearean comedy is that it gives a central position to women, not men. The book has its insights – there is a good discussion of affection and infection in *The Winter's Tale* – but what one remembers are the excrescences ('Shylock shares the Rat Man's fantasy that rats will enter his body through the anus and feed on his innards').

There now seems to be a reading of Shakespeare for each brand of psychoanalysis on the market: if one's taste is not for Freud but for Melanie Klein and her theory of reparation, one may turn to Joseph Westlund's *Shakespeare's Reparative Comedies*[56]. This is an approach to *The Merchant of Venice, Much Ado, As You Like It* (which is apparently all about 'serene autonomy'), *Twelfth Night*, *All's Well*, and *Measure*. It is repetitive and badly written – we are told twice in the second paragraph alone that these plays 'negotiate with the anger and guilt which we bring along with us, as part of our human nature'.

Shakespeare's Rhetoric of Comic Character[57] by Karen Newman, a much more traditional scholarly book, is a workmanlike study of conventions of characterization in the traditions of New Comedy going back to Menander. But its readings of Shakespeare's comedies themselves are thin. I think that this is principally because New Comedy was much less of an influence on Shakespeare than were the traditions of romance. As both Neely and Novy point out in their respective books, the major impediments to resolution in the comedies lie within the couples themselves, not in repressive 'senex' figures, as is the case in New Comedy. The strength of R. S. White's *'Let Wonder Seem Familiar': Endings in Shakespeare's Romance Vision*[58] is its recognition of the

55. *Friends and Lovers: The Phenomenology of Desire in Shakespearean Comedy*, by W. Thomas MacCary. ColU. pp. xii + 264. $36.

56. *Shakespeare's Reparative Comedies: A Psychoanalytic View of the Middle Plays*, by Joseph Westlund. UChic (1984). pp. x + 190. £15.75.

57. *Shakespeare's Rhetoric of Comic Character: Dramatic Convention in Classical and Renaissance Comedy*, by Karen Newman. Methuen. pp. x + 153. £14.

58. *'Let Wonder Seem Familiar': Endings in Shakespeare's Romance Vision*, by R. S. White. Athlone/Humanities. pp. x + 203. £16.

importance for Shakespeare of romance – not only the *Arcadia* and *The Faerie Queene*, but also Greene and Lyly. By focusing on endings, and in particular on the tension between romance's endlessness and comedy's need for closure in the moment of matrimony, White is able to work effectively through the whole body of Shakespeare's comedies, take in a detour through romance elements in the tragedies, and end with a discussion of the last plays. One of the virtues of this approach is the emphasis it places on *Pericles*, 'the one and only pure romance in the Shakespearean canon'. White's prose is a little too purple at times, but the book is fresh and intelligent. An equally wide-ranging but much briefer survey of 'Shakespeare Closing' is given by Bernard Beckerman (*KR*).

A more concentrated account of endings is provided by Zvi Jagendorf in *The Happy End of Comedy: Jonson, Molière, and Shakespeare*[59]. Jagendorf argues that the fullness of Shakespeare's resolutions lies in their recognition and acceptance of the intractable or what one might call the Malvolio Factor: 'Shakespeare's comic endings are more stable than those of Jonson and Molière because they include more'. Jagendorf writes with great clarity and turns many good sentences, especially at the beginning of paragraphs ('*Twelfth Night*, more than all the other romantic comedies, poses the question of the discrepancy between the tying and the untying actions, the hard knot and the way in which it is loosened'). This book is strong because it is orthodox; it says about Shakespeare's comic endings what oft was said but rarely so well expressed.

Although among the better books on the comedies this year, William C. Carroll's *The Metamorphoses of Shakespearean Comedy*[60] does not quite match up to the standard of his fine book on *Love's Labour's Lost* (*YW* 64.217). Carroll's readings are sensitive and just; he convincingly demonstrates the centrality of metamorphosis in Shakespearean comedy (or rather, *most* Shakespearean comedy, for *Much Ado* is interestingly absent: the Hawkins Principle suggests that Carroll would have strengthened, not weakened, his argument if he had considered why this one play does not fit). The book also shows that transformation is closely bound up with Shakespeare's dramatic self-awareness: the shift from boy actor to female character to male disguise recurs persistently. But Carroll makes his argument easy to prove by treating metamorphosis in a very broad sense that takes in disguise, role-playing, shadows, doubling, word-play, and changes of heart: in the end what is disappointing is that the book does not offer what its publisher claims it does, 'the first full treatment of Ovid's relation to Shakespeare'. The kind of work that links Shakespearean metamorphoses more directly to Ovid is exemplified by Barbara Roche Rico's fine discussion of the Pygmalion image in '*The Taming of the Shrew, Measure for Measure*, and *The Winter's Tale*' (*HLQ*) and François Laroque's helpful 'Ovidian Transformation and Folk Festivities in *A Midsummer Night's Dream*, *The Merry Wives of Windsor*, and *As You Like It*' (*CahiersE*, 1984).

Rico and Laroque are exceptional in taking on several plays in the course of

59. *The Happy End of Comedy: Jonson, Molière, and Shakespeare*, by Zvi Jagendorf. AUP/UDel (1984). pp. 177. £18.50.

60. *The Metamorphoses of Shakespearean Comedy*, by William C. Carroll. Princeton. pp. x + 292. £23.40.

a single brief essay. Most of the material on the comedies in this year's learned journals concerns individual plays. In one of the few valuable articles in this year's *SQ* Glynne Wickham links 'Duke Alençon' in *Love's Labour's Lost* (II.i.61) to the Duc d'Alençon, heir to the throne of France and suitor to Queen Elizabeth, who was entertained at court in 1581 with *The Four Foster Children of Desire*: strong structural parallels are established, with Navarre and the three dukes being read as four foster children of desire. Less convincing are Wickham's specific identifications of Berowne as Sir Philip Sidney and Navarre as Fulke Greville, which constitute yet another misguided attempt to read the play *à clef*. In her discussion (*ShS*) of 'The Nature of Topicality in *Love's Labour's Lost*' Mary Ellen Lamb warns helpfully against an approach in terms of narrow coterie allusion. Judith C. Perryman writes interestingly (*EA*, 1984) on the debunking effects of the Worthies, but her essay in the collection *The Spirit of the Court*[61] on 'Alchemical Imagery in *Love's Labour's Lost*' begins by explaining 'the words of Mercury' in terms of alchemy – an overelaborate interpretation which suggests ignorance of Anne Barton's and J. M. Nosworthy's independent demonstrations in *TLS* (1978) and *ShS* (1979) of the link between 'Mercury' and 'Marcade'. 'Endgame in *Love's Labour's Lost*' by G. Beiner (*Anglia*) is a discussion of 'meta-dramatic effect' and the 'foregrounding of artifice' which comes to the well-worn conclusion that the play is about comedy. The play provides Bryan A. Garner with the best examples for his article (*Lang&S*) on 'Latinate Past Participles as Metrical and Tonal Variants in Shakespeare'.

The modern emphasis on the darkness of *A Midsummer Night's Dream* is taken to its absurd extreme by Virgil Hutton (*SEL*): Shakespeare is writing 'tragedy under the guise of comedy'. Larry Langford goes some way along the same path (*CahiersE*, 1984) through discussing the tragic potential suggested by the Senecan parallels noted in Harold Brooks's Arden edition (*YW* 60.126). Barry Weller's 'Identity Dis-figured: *A Midsummer Night's Dream*' (*KR*) offers a sound but not especially original account of the metamorphic power of metaphor. In *SQ* Winfried Schleiner finds two Elizabethan spirits called 'Pluck' and David G. Hale two parallel phrases in Chaucer's *The Book of the Duchess*: neither proposed source convinces. The Macmillan Master Guide[62] by Kenneth Pickering is clear and sound, but there is no getting away from the risk that 'O' level students will use it as an answer book (to italicize a judgement like '*Theseus is the pivot of the entire play*' is to invite sterile reproduction in examinations).

In an essay on 'Valeurs et subversion: *The Merchant of Venice*' (*EA*) Gisèle Venet explores images of discordance and doubleness. Douglas Anderson competently surveys 'The Old Testament Presence in *The Merchant of Venice*' (*ELH*); C. P. Laurent (*CahiersE*, 1984) considers Shylock's conversion. Joan Ozark Holmer writes verbosely in *SEL* on 'The Education of the Merchant of Venice', and in *SQ* proposes a possible borrowing from Miles Mosse's *The Arraignment and Conviction of Usurie* (1595). Also in *SQ*

61. *The Spirit of the Court: Selected Proceedings of the 4th Congress of the International Courtly Literature Society*, ed. by G. S. Burgess and R. A. Taylor. Brewer. pp. x + 408. £39.50.

62. *A Midsummer Night's Dream*, by Kenneth Pickering. MMG. Macmillan. pp. xii + 84. pb £0.99.

J. Madison Davis and Sylvie L. F. Richardson find a fourteenth-century French miracle play to be an analogue of *The Merchant* (it is no more than that), and David Bady analyses the play in the context of Elizabethan mathematics – his equations are hard to follow. Gustav Ungerer's 'Shylock's Gaping Pig' (*Schrickx*[10]) relates pig symbolism to racial matters.

Two essays concentrate on *The Merry Wives of Windsor*: Christiane Gallenca, under the influence of C. L. Barber and Northrop Frye, discusses ritual and folk customs (*CahiersE*); in a similar vein, Anne Parten (*SP*) proposes a thematic affinity with the folk custom of the 'skimmington', a ritual associated with feminine ascendancy and masculine subjugation.

Mark Bracher (*SEL*, 1984) takes a sledgehammer to 'Contrary Notions of Identity in *As You Like It*'; more specifically, Marta Powell Harley (*SQ*) relates Rosalind's images of hare and hyena to her fluctuating sexual identity. Again in *SQ* A. Stuart Daley illogically argues that the country is *dis*praised and that it therefore follows that the antithesis between court and country has no relevance to the play's meaning.

'Or What You Will' is a major essay on *Twelfth Night* by Barbara Everett in *EIC*. No other Shakespearean plays have subtitles, so why should this one? Both John Manningham and the First Folio call the play *Twelfth Night, or What You Will*: we should accord it its full title and not demote the latter phrase. Everett is exquisitely sensitive to tone and rich as ever in local insights. She has a gift of drawing attention to things that are obvious but crucial: identical boy/girl twins do not exist and in this respect the world of Illyria is more artificial than that of *The Comedy of Errors*, with its two pairs of male twins; the play has perhaps the most memorable opening and closing in Shakespeare, a pair of tableaux which suggest solitariness and detachment; at the centre there is music that Malvolio can never quite silence; Feste has a special standing because he alone is untouched by love. It is time that Barbara Everett collected her Shakespearean essays.

There has been less work than usual on the 'problem' comedies this year. In *ELH* David Scott Kastan argues, as many have before, that *All's Well That Ends Well* 'does explore and extend the limits of comedy'. Carol W. Pollard (*CahiersE*, 1984) discusses combinations of morality types in *All's Well* and Marston's *The Dutch Courtesan*. 'Why St Luke's?', Charles W. Whitworth Jr asks of the name of Mariana's moated grange in *Measure for Measure* (*SQ*): because St Luke's Day was traditionally considered propitious for choosing a husband, he concludes.

Richard Hillman (*SQ*) reads Gower's *Confessio Amantis* as a precedent for Shakespeare's use of love in *Pericles* 'as a means of exploring larger issues of human spirituality and self-realization' – as if the *Confessio* and *Pericles* were the only two works to do so. Alan R. Young (*SQ*) has a useful note on the tournament impresas.

In *You Precious Winners All*[63] Richard Pilgrim reads *The Winter's Tale* in terms of 'the pilgrimage of a soul, through sin and repentance, to restoration at the last'. He says some rather obvious things (for example that Camillo and Paulina are 'guardians') in a rather circumlocutory way, and his comparisons (with J. H. Newman's *Dream of Gerontius* and, recurrently, T. S. Eliot's

63. *You Precious Winners All: A Study of Shakespeare's 'The Winter's Tale'*, by Richard Pilgrim. Becket (1983). pp. vi + 89. pb £2.95.

Cocktail Party) are too single-mindedly Anglo-Catholic, but this is a sincere and thoughtful essay, more meditation than literary criticism. Russ McDonald's 'Poetry and Plot in *The Winter's Tale*' (*SQ*) relates the complexity of Shakespeare's late style to the ambivalent tragicomic conception of human experience in the last plays: a worthwhile argument pushed too far. C. B. Hardman (*RES*) also writes on the play as tragicomedy, relating its fulcrum, 'thou met'st with things dying, I with things new born', to a phrase in *De tragoedia et comoedia* by the grammarians Evanthius and Donatus, 'in tragoedia fugienda vita, in comoedia capessenda exprimitur'. Georgianna Ziegler (*SQ*) has found an English printed reference to Giulio Romano, but Shakespeare is more likely to have got the name from Ben Jonson than *The Necessarie, Fit, and Convenient Education of a Yong Gentlewoman* (1598). Dale B. J. Randall (*SJE*) discusses analogues for the bear in Horace *Epistles* II.i.186 and *Mucedorus*. The Macmillan Master Guide[64] by Diana Devlin is necessarily crude.

Robert B. Pierce's '"Very like a Whale": Scepticism and Seeing in *The Tempest*' (*ShS*) is a consideration of the theme of difficult perception and strange perspective. In *SQ* Cosmo Corfield asks 'Why Does Prospero Abjure his "Rough Magic"?' and, after much labour, comes to the obvious conclusion that he does so because it has 'undernourished his humanity'. Also in *SQ* William W. E. Slights finds Alfonso, King of Naples, his son Ferdinand, and a noble Prospero in a 1601 translation of *Civill Considerations upon Many and Sundrie Histories*, an Italian political discourse by Remigo Nannini. In *CahiersE* (1984) Catherine M. Shaw considers analogues between the betrothal masque and Jonson's *Hymenaei*. In *N&Q* J. M. Hooker discusses 'Widow Dido' (II.i.73), and John Simons finds slight parallels with Chaucer's Franklin's Tale. Robert F. Fleissner in 'The Endgame in *The Tempest*' (*PLL*) argues that the chess match ends in stalemate.

And to conclude, a whole book (originally a thesis) devoted to a single play: Michael Srigley's *Images of Regeneration*[65] is a valuable piece of research which reads *The Tempest* as an allegory of regeneration. Srigley convincingly demonstrates that there are veins of alchemic, Paracelsan, and baptismal imagery in the play; he is less successful when he tries to prove the validity of Colin Still's claim, expounded in *Shakespeare's Mystery Play* (1921) and *The Timeless Theme* (1936), that *The Tempest* is influenced by the rituals of the Eleusinian mysteries, though he is stimulating on the possible influence of the Renaissance interpretation of the *Aeneid* as an allegory of the Platonic search for truth. Most interesting of all is Srigley's discussion of topicality: he relates Prospero to Rudolf II, the Holy Roman Emperor who in 1611 was deposed by his brother for gross neglect of government and addiction to hermetic studies and magic; he also argues plausibly that *The Tempest*, *The Winter's Tale*, *Cymbeline*, and Beaumont and Fletcher's *Philaster* all reflect the hope and expectation that Princess Elizabeth would soon marry Frederick, the Elector Palatine. It is known that *The Tempest* was performed during the festivities when this wedding eventually took place in 1613, but has been widely assumed that it was revised for the occasion; Srigley shows, however, that negotiations

64. *The Winter's Tale*, by Diana Devlin. MMG. Macmillan. pp. xii + 84. pb £0.99.

65. *Images of Regeneration: A Study of Shakespeare's 'The Tempest' and its Cultural Background*, by Michael Srigley. Uppsala; dist. by A&W. pp. viii + 182. pb Skr 98.

for the match started in 1610 and that *The Tempest* could therefore have been written specifically in anticipation of it.

(c) Histories

The whole of *ShS* this year is devoted to 'Shakespeare and History' and it contains some fine articles. Dennis H. Burden lucidly summarizes the criticism of the English history plays from 1952 to 1983, a roughly similar period to that covered in Robin Headlam Wells's survey 'The Fortunes of Tillyard' (*ES*). E. W. Ives, who is an historian by profession, discusses the value of the plays as historical sources with a wealth of background information and an exemplary sanity. James C. Bulman's 'Shakespeare's Georgic Histories' traces motifs in the plays which derive from Virgil's agricultural poems, usually in connection with the metaphor of the State as a garden. Historical background and political husbandry both appear in Graham Holderness's *Shakespeare's History*[66] which sees the plays as 'chronicles of feudalism' analysing a social structure collapsing under the pressure of an internal ideological contradiction, between feudalism and absolute monarchy, which overwhelms Richard II and Henry IV before being mastered by Henry V. This general position is not new, and is not made more attractive by Holderness's flirtations with modish critical theory and jargon. Further lengthy sections of the book are devoted to a reworking of an article on *Henry V* (*YW* 65.227) and to a contrast between the 1951 Stratford production of the second tetralogy and the 1983 BBC production of the first tetralogy: the former is seen as essentially Tillyardian, the latter essentially Brechtian (this is supposed to be a compliment). A plea for the retention, in a modified form, of Tillyard's Elizabethan World Picture comes from M. M. Reese in '"'Tis my Picture: Refuse It Not"' (*SQ*).

Psychoanalysts have been hard at work on the histories, and have produced some truly startling diagnoses. Robert N. Watson's chapter on the major histories in *Shakespeare and the Hazards of Ambition*[67] is a case in point. The hazards he mentions in his title are those of 'schizophrenia and suicide and crimes against one's own lineage'. Some of these crimes are bizarre indeed: for instance, we are solemnly assured that Hal's stealing the crown from his father's pillow is an act of symbolic incest (the crown has just been called the King's 'bedfellow')! David Sundelson, in *Shakespeare's Restorations of the Father*[68] reads the second tetralogy in terms of a supposed attempt to present the ideal monarch as also an ideal father to his country; the book is perhaps most useful in its examination of family relationships in these plays. René Girard's concepts of Difference and No Difference (in English, social order and social anarchy) have seized the fancy of Laurie E. Osbourne (*SEL*) who applies them to the 'Henriad' which she predictably discovers to be concerned with the threat of national collapse if the government is weak. She also distorts the text in places, claiming for example that Doll and Mistress Quickly 'treat all men as the same in their sexual liaisons', whereas they clearly show

66. *Shakespeare's History*, by Graham Holderness. G&M/St Martin's. pp. xii + 243. £25.

67. *Shakespeare and the Hazards of Ambition*, by Robert N. Watson. Harvard (1984). pp. xii + 330. £18.95.

68. *Shakespeare's Restorations of the Father*, by David Sundelson. Rutgers (1983). pp. viii + 152. $20.

exceptional affection for Falstaff. Further psychology comes from Nancy A. Cluck, whose 'Shakespearean Studies in Shame' (*SQ*) contrasts Richard III and Antony in terms of their ability to face deficiencies they sense in themselves.

Several writers take a conceptual standpoint on the histories. Nicole Rowan's essay on the *Henry VI* trilogy in *Schrickx*[10] is scrappy and superficial. J. W. Blanpied's book *Time and the Artist in Shakespeare's English Histories*[69] explores ways in which history and drama are accommodated, offering a 'myth of composition' purporting to account for Shakespeare's mental processes when writing. The existence of historical 'fact' cannot be objective since it can exist only in a mind, that is, subjectively. The King in a history-play is, Blanpied argues, a 'surrogate playwright' and his artistry can be either 'antic', delighting in the present moment, or 'Machiavellian', looking to the future fulfilment of an historical design. (This seems to me to misuse the name of Machiavelli.) These propositions are then tested against individual plays, and, it must be said, do not emerge particularly well. Commonsense is frequently lacking, for instance when Shakespeare in *3 Henry VI* is said to be waiting, with us, to see what will happen next. In a more orthodox account, Charles R. Forker studies 'The Idea of Time in Shakespeare's Second History Tetralogy' (*UCrow*, 1984), discussing teleological and cyclical time and noting the ironies that issue from incompatible perceptions of time by different characters. Paola Pugliatti's 'Shakespeare's Histories as Genre', in Elam[37], is an important attempt to see the plays in terms of philosophy of history, and is distinguished by good sense and moderation (although impaired by awkward English): she covers causation, serialization, and methods of opening a play, among other things. Further work on these lines would be most useful. Unfortunately another paper in the same volume from a research group at the University of Florence, on an important subject – plot-construction in the English and Roman histories – is almost wholly unintelligible, being written in semiotic terminology throughout. On a more positive note, Mary Thomas Crane's 'The Shakespearean Tetralogy' (*SQ*), the best essay on the histories which I have read this year, is a scholarly and genuinely original survey of the models for multiple-part plays in the Renaissance, covering pre-Shakespearean examples, hints in *The Mirror for Magistrates* and Holinshed, and the innovatory nature of Shakespeare's own contribution.

Generic questions are also dealt with by Catherine M. Shaw on 'The Tragic Substructure of the *Henry IV* Plays' (*ShS*), that is the punishment of the Lancastrians' crimes in *Richard II*; by Derek Cohen (*ShS*) who sees the Hal/Hotspur antagonism in *1 Henry IV* in terms of ceremonial and ritualized violence; by Alexander Leggatt's sensitive study of the fusion of realism and romance in '*Henry VIII* and the Ideal England' (*ShS*); and by Janet Clare (*ShStud*, 1982/3), who discounts the Masque and Romance elements in the same play, claiming that it has a closer kinship with the earlier histories than is sometimes allowed. Divergent literary traditions are discerned in *Richard III* by Andrew and Gina Macdonald in 'The Necessity of Evil' (*ShStud*, 1980/1); they ultimately see the play somewhat rigidly in Tudor-propagandist terms. Peter Milward, the latest to study 'The Functions of the Chorus' in *Henry V*

69. *Time and the Artist in Shakespeare's English Histories*, by J. W. Blanpied. UDel/AUP (1983). pp. 278. £21.95.

(*ShStud*, 1983/4) finds, like many earlier critics, that he is a mouthpiece for an idealized view of Henry which the action of the play undercuts. This leads us to the vexed question of where to find truth in the histories, a subject well discussed in relation to *King John* by Robert C. Jones (*SEL*). He studies how, in the character of Falconbridge, truth-as-fact and truth-as-honesty are conjoined and ultimately dissociated, noting the paradox that this spokesman of truth is himself a fiction, albeit one who 'instills a heroic but imaginary spirit into the otherwise bleak world' of the play. This subtle article gains from rereading. Similar interests are found in Pierre Sahel's 'The Strangeness of a Dramatic Style' (*ShS*); his chosen play is *Henry VIII*, and he examines the use of rumour and eavesdropping, both structurally, in distancing us from what is going on, and thematically, in emphasizing the subjectivity of truth.

Theatrical and literary background is illuminated by Claire Saunders in 'Dead in his Bed' (*RES*) which considers the alternative stagings of Gloucester's death in *2 Henry VI* (onstage in Q, offstage in F). She plumps for F as representing Shakespeare's intention, and interestingly relates the deaths of Gloucester and Beaufort to the *ars moriendi* and *memento mori* traditions, another aspect of which is studied by Harriet C. Frazer in '"Like a Liar Gone to Burning Hell": Shakespeare and Dying Declarations' (*CompD*), with reference to *1 Henry IV, King John*, and the tragedies. Still in the realm of necrology, E. M. Trehern's note on 'The Death of Falstaff' (*CahiersE*) establishes, with the help of the *OED*, that Falstaff perished of a calenture, a disease common among mariners in which the sufferer fancies the sea to be green fields, while echoes of the Book of Isaiah are discerned by Robert F. Fleissner in 'Sir John's Flesh Was Grass' (*AN&Q*). Starting from the same passage in *Henry V*, but working on a much broader canvas, Alice Goodman's learned comparison of 'Falstaff and Socrates' (*English*) explores the Socratic aspects of Falstaff's role, as Hal's instructor in rhetoric, English eloquence, argumentative techniques, and the need for self-knowledge. She also convincingly proposes Plutarch's *Life* of Socrates's friend Alcibiades as a source for Falstaff's familiarity with Hal, and of Hal's chameleon-like character. Hal as an actor–politician also receives brief mention at the end of Stephen Greenblatt's lengthy essay 'Invisible Bullets: Renaissance Authority and its Subversion' in Barber[53], which is largely concerned with the opposition of the Tudor régime to atheistic and 'Machiavellian' tendencies of thought. Glynne Wickham, in a lecture on 'The Dramatic Structure of Shakespeare's *King Henry the Eighth*' (*PBA*, 1984), re-opens the question of the play's dramatic auspices, arguing that it was originally acted by the King's Men in 1612/3 at the Blackfriars, a theatre standing on the actual site of Katherine of Aragon's trial, and that it formed part of a movement to rehabilitate her reputation at a time when James I was contemplating marrying his daughter to Philip III of Spain. This view leads Wickham to some oversimplifications; he dismisses the Buckingham episodes as 'non-events' and sees Wolsey as the diabolical servant of an Antichrist Pope.

To turn to textual and source studies, D. J. Womersley (*N&Q*) finds a debt in the treatment of parricide in *3 Henry VI* to Sir Henry Savile's translation of Tacitus (1591) which puts the play's date limits between June 1591 and spring 1592; J. J. M. Tobin's 'Nashe and *Richard II*' (*AN&Q*) detects borrowings, mainly in V.v. and III.iv, from *Christ's Tears over Jerusalem* (1593) and *Have with You to Saffron-Walden* (1596); Phyllis Rackin hypothesizes 'The Role of

the Audience in Shakespeare's *Richard II*' (*SQ*) as though there were any such thing as *the* audience. Jonathan Bate's illustrated essay 'Hal and the Regent' (*ShS*) discusses the use of the *Henry IV* plays made by Regency satirists of the future George IV.

R. Chris Hassel Jr rather pointlessly reviews the reviews of Antony Sher's *Richard III* (*SQ*) but shows to better advantage in 'Richard versus Richmond: Aesthetic Warfare in *Richard III*' (*SJW*) which, however, reads like a reworking of his earlier article in *SQ* (*YW* 65.233), comparing the orations of the two leaders in Shakespeare and Edward Hall, and concluding that Shakespeare's alterations show him to have wanted us to find Richmond's arguments and style superior to Richard's.

D. K. C. Todd's book, *Shakespeare's Agincourt*[70], is an affront to literary criticism. Written in a 'style' which reads like a direct transcript of impromptu musings into a tape-recorder, it intersperses a view of *Henry V* as a kind of heroic burlesque with autobiographical passages in which the author wonders what he is doing and why, and whether the readers are capable of following him, explains why he deliberately wrote the chapters out of order, tells us how he got a stone in his shoe while walking on the Viking Way, and much other self-regarding trivia. His last paragraph tells all: 'I was recently in a theatre when I caught myself wondering, "Do I really believe all that stuff in my book?" I found to my horror that I didn't know.' I should have thought there was little room for doubt on the point.

Frances Dodson Rhome (*UCrow*, 1984) writes effusively and lamely about the influence of celebratory pageants on the histories, a subject which receives authoritative treatment in Bergeron[45]. Barbara D. Palmer's general essay there, '"Ciphers to This Great Accompt": Civic Pageantry in the Second Tetralogy', sees the function of such pageantry as political display rather than popular entertainment (not a real antithesis, one may think); Gordon Kipling in 'Richard II's "Sumptuous Pageants" and the Idea of the Civic Triumph', although not directly concerned with Shakespeare's play, shows that ideas of Richard as an actor and as a type of Christ were part of the iconography of his actual reign; James Black in 'The Interlude of the Beggar and the King in *Richard II*' argues that the Aumerle episodes in Act V enhance by contrast the impressiveness of Richard in the deposition scene; and Gerard H. Cox's '"Like a Prince Indeed": Hal's Triumph of Honor in *I Henry IV*' interprets Hal's unsung victory over Hotspur as a means of showing the inadequacy of pageantry to account for Hal's character. Altogether this is a splendid volume.

(d) Tragedies

The shade of A. C. Bradley hovers over many contributions this year. His *Shakespearean Tragedy*[71] has been re-issued with a new introduction by John Russell Brown, who misses the opportunity to mention G. K. Hunter's excellent study of Bradley as a Shakespearean critic (*YW* 49.144). Robert Ornstein asks 'Can We Define the Nature of Shakespearean Tragedy?' (*CompD*), concluding after an interesting discussion of Bradley that we cannot. Paul A.

70. *Shakespeare's Agincourt: A Study of Shakespeare's 'Henry V' and Modern Critical Attitudes*, by D. K. C. Todd. NCP. pp. 174. £10.

71. *Shakespearean Tragedy*, by A. C. Bradley, intro. by John Russell Brown. Macmillan. pp. xxvii + 432. hb £15, pb £4.50.

Jorgensen's Twayne volume[72], unlike many books of its type, has a unifying, and rather Bradleyan, approach to the plays. In Jorgensen's view they explore their protagonists' education into emotional maturity, focusing as much on how as on what they suffer, and evoking in us a participation of 'felt sorrow'. Nobility and those who embody it (Brutus, Othello, Cleopatra, more ambiguously Coriolanus) are central to this account. Jorgensen discusses among other matters the victims of uncontrolled feeling (Romeo and Juliet, Antony, Macbeth), formal and ritualized emotion in the Roman tragedies, and the 'emotional awakening' of society in *Julius Caesar* and *Hamlet*. He is delicately alert to fluctuations in our own responses, and has written an unpretentious and thoughtful monograph. His interest in the need for a felt response is echoed by Peter Bilton's essay 'The Lack of Accommodation in *King Lear*' (*SJW*), a concise sketch of how our expectations are frustrated and our awareness of generic conventions manipulated, coupled with a caution against the temptation to avert our eyes from the lack of hope at the end. Judith Dundas's '"To See Feelingly": The Language of the Senses and the Language of the Heart' (*CompD*) concentrates on IV.vi of *Lear* as one stage in the play's exposure of the limitations of verbal expression.

Studies of individual plays on a smaller scale are supplied by David Elloway on *Macbeth*[73] and by Helen Morris on *Romeo and Juliet*[74]. The former has intelligent comments on the play's structure and on its treatment of retribution and evil: the latter, a balanced account, inexplicably omits Brian Gibbons's Arden edition from its bibliography. A chapter on *Othello* in William Whallon's book *Inconsistencies*[75] tackles a question which one imagines would have interested Bradley: 'When is the marriage, when the consummation?' After some rather tasteless (and distinctly *un*Bradleyan) speculation involving blood and sheets he concludes that the marriage never was consummated, and adds, 'These matters we were meant to be aware of, but not to think about.' It is consequently difficult to see the motive for his enquiry. Another Bradleyan piece, Karl P. Wentersdorf's 'The Time Problem in *Othello*' (*SJW*), rejecting the concept of 'double time', relates the play to the Elizabethan conventions of marriage contract, concluding that an agreement *de futuro* – and also opportunities for Desdemona's infidelity with Cassio – must have occurred before the beginning of the play!

William E. Stewart asks 'Does Iago Die?' (*SJW*) and speculates he does not: for Stewart, Elias Canetti's theory of survival, according to which the psychological effects of one person outliving another can foster a sense of increased power and invincibility, drives Iago to destroy other survivors such as Othello and Desdemona before inheriting Othello's role when Othello fails to kill him. An allied subject, the application of psychological theory, was touched on in the Histories section. H. R. Coursen provides 'A Jungian Approach to Characterization' in *Macbeth* in *Barber*[53], which I can use to state my objection to this approach: it depersonalizes literature by accounting for character solely in

72. *William Shakespeare: The Tragedies*, by Paul A. Jorgensen. Twayne. pp. 164. $15.95.

73. *Macbeth*, by David Elloway. MMG. Macmillan. pp. xii + 83. pb £0.99.

74. *Romeo and Juliet*, by Helen Morris. MMG. Macmillan. pp. x + 88. pb £0.99.

75. *Inconsistencies: Studies in the New Testament, the 'Inferno', 'Othello', and 'Beowulf'*, by William Whallon. Brewer/Biblio (1983). pp. 107. £15.

terms of reductive mechanisms; words like 'function', 'object', 'orientation' abound, and Coursen speaks of feelings being 'coded' into Lady Macbeth. He admits that psychological 'laws' are inadequate to explore Shakespeare's characters, but he still insists on using them, and in the end he tells us little more than that Macbeth is an introvert and Lady Macbeth an extrovert, or that he is womanish and she is mannish. Harry Berger Jr, also in *Barber*[53], supplements an earlier essay on *Lear* (*CentR*, 1979) with one on the conflicts within the Gloucester family between the impulse to aggressive behaviour towards others and towards oneself, rationalized respectively as feelings of victimization and remorse. A more convincing psychological approach, because it is not interested in jargon or multipurpose theory, is found in Goldman[20]. Focusing on the function of deeds in mediating between a person's inner self and the outer world, Goldman distinguishes three kinds of action crucial to drama: those of the actors creating their roles, those of the characters they create, and those of the audience as they respond. Despite the occasional danger of confusion between textual comment and impressionistic theatre-criticism, Goldman justifies his approach. He is excellent on the style of the tragedies, for instance on the seesaw language of *Macbeth*, 'a movement of speech which is a movement of the mind', or the passion hidden in the convoluted syntax of *Coriolanus*. His final comment, that our participation in the characters' self-discoveries preserves the intimate connection between tragedy and character, is welcome at a time when the whole notion of character in literature is under attack.

James R. Siemon's *Shakespearean Iconoclasm*[76] interprets Shakespeare as an image-maker and an image-breaker. He documents this century's reaction against the Romantics' view of the image as a unifying and universalizing feature of drama, and shows that the unease about images which existed in Reformation controversies turned on the question whether an image was an icon or an idol. As so often, these general chapters are fresher and more penetrating than the subsequent discussions of particular plays. Siemon is interested in ways in which images with apparently iconic force, such as those of absolute monarchy, imperialism, or a coherent cosmology, are devalued or undermined by human weakness or the ironies of history. His best chapter, on *Julius Caesar*, shows this in relation to the myths of Caesarism and the Roman state: his worst, on *Hamlet*, places heavy emphasis on the palindrome one/no, and develops portentous theories from trivial verbal points in an irritating way. However, parts of the book are of genuine value. Siemon's view of *Julius Caesar* receives indirect support from Robert S. Miola's essay '*Julius Caesar* and the Tyrannicide Debate' (*RenQ*) which, with abundant quotation from Renaissance treatises, analyses how Shakespeare makes dramatic capital out of theoretical problems about the definition of a tyrant and the action which may legitimately be taken to overthrow him.

This topic leads naturally to *Hamlet*. Martin Dodsworth has had *Hamlet Closely Observed*[77] and very little has escaped his patient scrutiny. His book, an essay in close analysis avowedly in the Empsonian tradition, illuminates the play by way of a consideration of the code of personal honour, and the

76. *Shakespearean Iconoclasm*, by James R. Siemon. UCal. pp. xii + 307. £29.95.
77. *Hamlet Closely Observed*, by Martin Dodsworth. Athlone. pp. xii + 316. £18.

accompanying concept of shame, as understood both by Renaissance theorists and modern anthropologists. These are seen to entail questions of physical prowess, sexuality, family relationships, and spiritual health – all matters of clear importance in *Hamlet* – and the hero's delay, his desire to evade the Court, his longing to be free of physicality, his thwarted desire to be untouched by corruption, are all bound up with honour too, for honour is at once a mark of individual virtue and of socially conferred respect. The book is in effect a commentary, and demands many readings: the work of others on the play inevitably looks thin by comparison. Jerome Mazzaro's 'Madness and Memory: Shakespeare's *Hamlet* and *King Lear*' (*CompD*) sees memory in the plays concerned as crucial to a character's sense of self. Robert F. Willson Jr in 'Hamlet, Man of the Theatre' (*CahiersE*) studies the implications of the various theatrical roles Hamlet assumes – actor, spectator, producer, playwright, and critic – and writes interestingly on parallels between 'The Murder of Gonzago' and *Hamlet* itself. Hamlet's deteriorating relationship with Rosencrantz and Guildenstern is also interpreted (in French) as a kind of play-within-a-play by Maurice A. Abiteboul, again in *CahiersE*: he finds them, Stoppard-like, helpless victims of Hamlet's and Claudius's conflicting schemes. Shiro Shiba's 'Hamlet's Strange Jocularity' (*ShStud*, 1983/4) sees the trait referred to as a means of alienating the audience; Naseeb Shaheen (*N&Q*) documents some sources of Hamlet's interest in incest; Anna K. Nardo (*ELN*), apropos of the pearl which Claudius puts into Hamlet's drink, shows that the Elizabethans considered the consumption of pearls a cure for melancholy; Vincent F. Petronella (*HamSt*, 1984) finds the Danish–Norwegian antagonism mirrored by that between Hamlet and Claudius; and a recent bibliography *'Hamlet' in the 1950s*[78], edited by Randal F. Robinson, annotates 1,115 items from that decade alone.

Source studies are reported on with mixed success. Eric Rasmussen traces 'Shakespeare's Use of *Everyman* in *Timon of Athens*' (*AN&Q*). Peter Milward's *Biblical Influence in the Great Tragedies*[79] provides both general accounts and detailed annotations, largely, it must be said, of dubious value. Christ-figures and Judas-figures are ubiquitous; even Othello is allowed to repent and be saved, despite his suicide. The biblical 'parallels' are sometimes striking, often vague, and always completely undiscriminating. Far more illuminating, because it is not about parallel-hunting but concerned with history of ideas, is Anne Barton's 'Livy, Machiavelli, and Shakespeare's *Coriolanus*' (*ShS*), an essay marked by her customary elegance and insight. Observing that Livy is 'pre-eminently the historian of a city', and that given this perspective he could recognize that a man like Coriolanus, essential in war, might be a liability in peacetime, she shows that Shakespeare to a large extent agreed with this and also with Machiavelli's view, in the *Discourses*, that class strife in Rome was ultimately good because it produced a balance of power. Coriolanus's inability to accommodate himself to this brings about his death; his tragic status lies in his 'belated recognition and acceptance of

78. *'Hamlet' in the 1950s: An Annotated Bibliography*, edited by Randal F. Robinson. Garland (1984). pp. xxvi + 383. $44.

79. *Biblical Influence in the Great Tragedies*, by Peter Milward. RenI. pp. xiv + 208. Y2000.

historical change'. Historical background to *Macbeth* and many other Renaissance plays is furnished by Anthony Harris in *Night's Black Agents*[80], a book we should have noticed long ago which includes much splendid quotation from contemporary treatises on witchcraft. A similar theme informs John L. Murphy's *Darkness and Devils: Exorcism and 'King Lear'*[81] which, however, has a misleading title, as *King Lear* is considered only towards the end of a complex discussion of the historical and intellectual background to Catholic/Protestant controversies over exorcism and demonic possession, *Lear* figuring as a prototype of the 'tragicomedy of regeneration' which was a powerful element of Jacobean monarchist propaganda. John P. Cutts's 'Spenser, Shakespeare and the "Bloody Babe" ' (*NM*) seeks a source for *Macbeth* in *The Faerie Queene* II.i, but his argument is vitiated by his ridiculous non-logic, e.g. 'There is surely no doubt that it is Macbeth they [the Weird Sisters] are referring to who as master of the Tiger has gone to Aleppo and whose pilot's thumb they control. The way they rhyme "thumb" with "drum" and "come" is hardly merely coincidental'! No indeed, the words rhyme. This kind of thing gets source-study a bad name. On Shakespeare as a source himself, Vincent F. Petronella (*ATQ*) finds echoes of *Macbeth* in the closing stages of Herman Melville's *The Confidence-Man*. Donald W. Rude has spotted 'An Unreported Allusion to *Macbeth*' (*AN&Q*) in an anonymous pamphlet of 1693.

Richard Abrams's 'The Doubling Casting of Cordelia and Lear's Fool: A Theatrical View' (*TSLL*) accepts the hypothesis that the two parts were played by the same actor and examines how this would work in the theatre, concentrating especially on scenes where the actor in question would appear, in one role or the other, with Kent in I.i, I.iv, and IV.vii. He notes some interesting ironies that would result, some of which do seem to be alluded to in the text, although he makes one or two absurd points, for example that the Fool's echo of Feste's song suggests the character is 'not specific to this time and place'. In 'Playing Till Doomsday: Interpreting *Antony and Cleopatra*' (*ELR*) Ronald R. Macdonald sees key moments in the play as 'pure theatricality' whose meaning is unknown and perhaps unknowable – a reductive view of it as a kind of puppet show, characters playing with roles unmotivated by deeper feelings. A comparable view seems to emerge from J. Leeds Barroll's full-length study, *Shakespearean Tragedy: Genre, Tradition, and Change in 'Antony and Cleopatra'*[82], a disappointing book which, after two rather rambling general chapters on the genre of tragedy and its techniques, presents an unattractive play, with Antony caught between conflicting desires and Cleopatra trapped in solipsistic fantasy, neither really achieving tragic stature even in death. One senses a feeling of bafflement in Professor Barroll too, as if the play had not after all come up to his expectations. A more perceptive treatment of *Antony* comes from Martha Tuck Rozett in 'The Comic Structures of Tragic Endings' (*SQ*). She compares the suicide scenes with those in *Romeo and Juliet*, noting that the emphasis in the earlier play falls on the positive lessons to be learnt

80. *Night's Black Agents: Witchcraft and Magic in Seventeenth-Century English Drama*, by Anthony Harris. ManU/R&L (1980). pp. viii + 210. £18, $19.50.

81. *Darkness and Devils: Exorcism and 'King Lear'*, by J. L. Murphy. OhioU (1984). pp. xii + 267. $26.95.

82. *Shakespearean Tragedy: Genre, Tradition, and Change in 'Antony and Cleopatra'*, by J. Leeds Barroll. Folger/AUP (1984). pp. 309. £24.50.

from the lamentable events, and in the later on love's triumph over adversity, a theme we normally associate with comedy. This is a more convincing gloss, to me, on the curious mixture of techniques the play presents. The interplay between the roles of the lovers and the actors who play them is studied by William E. Gruber in 'The Actor in the Script: Affective Strategies in *Antony and Cleopatra*' (*CompD*). A final essay which may be related to theatricality is Michael E. Mooney's '"Edgar I Nothing Am": Figurenposition in *King Lear*' (*ShS*). The crucial term, borrowed from Robert Weimann, is defined partly in Weimann's words as 'the correlation of a character's stage location "with the speech, action, and degree of stylization associated with that position"'. Those who, unlike me, can understand this explanation should have little trouble with the rest of the essay.

Visvanath Chatterjee in 'Shakespeare's Tragic Heroines' (*JEDRBU*, 1983/4) sees Ophelia, Cordelia, Lady Macbeth, and Desdemona as embodying respectively feminine meekness, fortitude, wickedness, and greatness, while in '"The Eternal Feminine"' (*ESDEJU*, 1981) he compares Desdemona and Sakuntala, the heroine of a Sanskrit play by Kalidasa, as idealizations of womanhood. An extended comparison between Shakespeare and the second-century Tamil epic poet Ilango, by K. Chellappan[83], explores territory similarly hard to grasp for the Western mind. Michael Payne Steppat (*N&Q*) comments on repeated imagery of coldness in the portrayal of Octavius in *Julius Caesar* and *Antony and Cleopatra*, suggesting, intriguingly, that it is meant to indicate frailty. Dennis R. Bradley (*N&Q*) argues that 'Goats and monkeys!' in *Othello* is meant to comment on the emptiness of Venetian social behaviour. *Othello* is also the subject of the best essay on the tragedies this year, Mark Rose's 'Othello's Occupation: Shakespeare and the Romance of Chivalry' (*ELR*). Rose examines how far the play can be seen as a 'tragic *Don Quixote*', relating it to the Elizabethan revival of chivalric idealism which he shows to have informed much of Shakespeare's other work, the histories particularly. Othello, unlike Richmond or Henry V, other embodiments of this ideal, is an alien, and in his destruction Shakespeare may implicitly dismiss Romance itself as an untenable dream, destroyed by Renaissance commercialism as represented by Iago. Rose then explores how these social and cultural tensions are worked out in the play, in which finally 'heroic tragedy is turning into domestic tragedy'. He has made a genuine contribution to our understanding of the play.

Language and style have featured in many of the essays discussed, but they are the centre of attention in another outstanding piece, Edward Snow's 'Language and Sexual Difference in *Romeo and Juliet*' in *Barber*[53]. He contrasts the imagery used by the lovers, and the world of their imaginations to which imagery is an index, showing the limitations of Romeo's mind and conception of love in comparison to Juliet's, which he finds more poetically suggestive and more metaphysically profound. Romeo remains earthbound, materialistic, self-absorbed, and unspontaneous, while Juliet speaks the language of a visionary, even a mystic, whose identity is submerged in that of her beloved. This is a splendid contribution on a play which is still too rarely discussed. Bert Cardullo in 'The Friar's Flaw, the Play's Tragedy' (*FMLS*)

83. *Shakespeare and Ilango as Tragedians*, by K. Chellappan. TamilU. pp. xvi + 213. Rs 65, $13.

opposes the view that the catastrophe occurs by chance, attributing it instead to thoughtlessness and impulsiveness in Friar Laurence, Capulet, and Romeo.

Finally, Louis J. Halle's *The Search for an Eternal Norm*[84] is obviously the work of a sincere man: he writes on *Hamlet* and *Antony and Cleopatra* from a would-be philosophical standpoint, but his belief that the plays were written by the Earl of Oxford seems to exclude him from further consideration in this chapter.

(e) Poems

As far as Shakespeare's non-dramatic work is concerned, 1985 will go down as the year in which Gary Taylor 'discovered' a 'new' poem; work on 'Shall I Die? Shall I Fly?' has mainly dwelt on questions of text and authorship, but the literary merits – and demerits – of the piece do play a part in the exchange between Gary Taylor and Robin Robbins in the *TLS* of 20 December. It is regrettable that Gary Taylor will forever be associated with this silly little poem: a far more important contribution is his article in *BJRL* on manuscript copies of Sonnet 2 (discussed under Textual Matters above).

'Hermeneutics versus Erotics: Shakespeare's *Sonnets* and Interpretive History' by Adena Rosmarin (*PMLA*) is horribly stuffed with epithets of deconstruction: 'radical contrariness', 'terminological screen', 'heuristic power', and, climactically, 'the opposition is at once essential and complexly strategic: it serves neither *res* nor *verba* but both'. A rather more elegant deconstruction is that of *The Phoenix and Turtle* by Marjorie Garber (*UCrow*, 1984), entitled 'Two Birds with One Stone: Lapidary Re-Inscription in *The Phoenix and Turtle*'.

In 'The Marriage of Male Minds in Shakespeare's Sonnets' (*JEGP*) Judith Kegan Gardiner uninterestingly discusses relationships between the themes of time and male friendship. Michael Cameron Andrews (*UCrow*, 1984) argues that Sonnets 109–10 and 117–20 are intended to punish and inflict pain. Laurel J. Brinton's 'The Iconic Role of Aspect in Shakespeare's *Sonnet 129*' (*PoT*) is a rigorously linguistic analysis of tense structures. Gene M. Moore (*N&Q*) and David Z. Crookes (*Expl*) both consider the musical, and especially keyboard, imagery in Sonnet 128. *Expl* also has short pieces by C. R. B. Combellack on 104 and Alice F. Moore on 138. In *Schrickx*[10] Stanley Wells offers a clutch of minor possible emendations: 'ensiluer'd ore' at 12.4 is neat and 'Spoild by' is one of the stronger suggestions for the opening of 146.2, but 'raign' for 'neigh' at 51.11 seems unnecessary and detracts from the equine imagery. In support of the case for Marlowe as the 'rival poet', Richard Levin (*SQ*) compares phrases in Sonnet 86 with contemporary accounts of the effect of *Tamburlaine* on its audiences. Paul Ramsey (*UCrow*, 1984) argues on genetic and biological grounds that Emilia Bassano Lanier was unlikely to have been dark and therefore unlikely to have been the dark lady, as A. L. Rowse would have us believe.

I have been unable to see *Such Is my Love* (UChic), Joseph Pequigney's reading of the sonnets in terms of homoeroticism and bisexuality.

84. *The Search for an Eternal Norm as Represented by Three Classics*, by Louis J. Halle. UPA (1981). pp. 212. hb $26.75, pb $11.75.

IX

Renaissance Drama: Excluding Shakespeare

MICHAEL SMITH

This chapter has five sections: 1. Editions and Related Scholarship; 2. Reference Works; 3. Theatre History; 4. Criticism: (*a*) General; (*b*) Marlowe; (*c*) Jonson; (*d*) Middleton; (*e*) Other Playwrights and Plays; 5. Masque and Pageant. A selective review of books may be found in the spring number of *SEL*.

1. Editions and Related Scholarship

The sixth volume of the Cambridge Beaumont and Fletcher[1] is more exactly described as Fletcher *sans* Beaumont, since Beaumont could only have contributed by ghostly influence to four of the plays it contains (*The Pilgrim*, *The Wild-Goose Chase*, *A Wife for a Month*, and *Rule a Wife and Have a Wife*), and almost certainly had no corporeal hand in the fifth (*Wit without Money*). Two of the plays pose tricky editorial problems: *Wit without Money* requires extensive relineation, while there are some confusing duplications in the Folio text of *A Wife for a Month*. Robert Kean Turner elegantly solves this latter difficulty by positing that the Folio at several points incorporates rejected early drafts left uncancelled in the printer's manuscript; Hans Walter Gabler restores the lineaments of verse to Quarto prose with great patience and skill. The less problematic texts are edited with equally minute scrupulousness by Fredson Bowers and the other members of his regular team, Cyrus Hoy and George Walton Williams. This cathedral of an edition is now standing to about clerestory level, but topping out is still presumably some years off.

Meanwhile, a few more buildings of varying handsomeness and structural soundness have been put up in other closes. Of these the most strongly buttressed with commentary is David Ormerod and Christopher Wortham's edition of the A-text of Marlowe's *Dr Faustus*[2] (their 'select' bibliography alone runs to fifteen pages and over four hundred titles). At the other extreme is George Parfitt's sparingly annotated *Edward III* for NDT.[3] In between

1. *The Dramatic Works in the Beaumont and Fletcher Canon*. Vol. VI, gen. ed. Fredson Bowers. CUP. pp. viii + 605. £55.

2. *Christopher Marlowe, Dr Faustus: The A-Text*, ed. by David Ormerod and Christopher Wortham. UWAust. pp. lxxvi + 159. pb £5.75.

3. *Edward III*, ed. by George Parfitt. NDT. pp. iv + 59. pb £2.50.

come editions of Thomas Heywood's *A Woman Killed with Kindness* (a New Mermaid)[4], and of two of John Ford's lesser-known plays (one of these the latest addition to the Revels series)[5].

The campaign for the rehabilitation of that sturdy old beggar, the 1604 A-text of *Dr Faustus*, has been gathering strength for some years; now, thanks to Ormerod and Wortham, it is granted its own richly annotated edition to swagger about the world in. Does the new suit convince? Not altogether. Because Faustus's tragic predicament seems more complexly realized in the final scenes of A than in the B ending, with its simplifying spectacle of heavenly throne, hell-mouth, and presiding devils, it is easy at this point to believe the editors' well-argued case for the Marlovian legitimacy of A, and to join with them in denouncing B as a Rowleyan enormity. But these questions of pedigree are damnably entangled. One of Ormerod and Wortham's proofs of A's legitimacy is that it fits better with their ironic understanding of Faustus's pact with the devil as inaccurately phrased and hence legally invalid, an irony they unhesitatingly impute to Marlowe's intention, even though in their own earlier account of the play's relation to its source they had noted that the wording of the pact comes 'almost verbatim' from the Faust-book. At moments such as this, the pursuit of the 'authentic' *Dr Faustus* seems more than ever like chasing a will-o'-the-wisp. Printing both texts in full, one after the other, seems the most sensible, if virtually untried, solution. Nevertheless, in default of such an edition, Ormerod and Wortham's championing of A against the more commonly encountered B, and against conflations, performs a useful service. Cavils: two or three striking errors have crept into the text, as have some unacknowledged B readings; and the book's generous format (with text and notes on facing pages) sometimes tempts the editors into a self-indulgent informativeness, particularly about magic and demonology, which runs the risk of obscuring rather than clarifying the play.

Edward III is one of the most interesting of the plays in the Shakespeare apocrypha, and an inexpensive modernized edition such as George Parfitt provides is welcome. Parfitt's notes and introduction are brief and to the point. Comparison of his text with C. F. Tucker Brooke's, however, arouses some misgivings. Either Brooke silently regularized a considerable number of metrically defective lines by such devices as printing 'unto' for Q 'to', or Parfitt has been decidedly careless about these little words, or he has modernized without thought for the metre. Whatever the cause, the result is certainly to make this *Edward III*, to anyone used to the Brooke text, surprisingly unsteady on its feet.

Thomas Heywood's *A Woman Killed with Kindness* is not so difficult to obtain as either *Edward III* or the *Faustus* A-text, and Brian Scobie's NMer faces stiff competition from R. W. Van Fossen's Revels edition (*YW* 42.130) and – in the student market – from Keith Sturgess's useful Penguin anthology, *Three Elizabethan Domestic Tragedies*, now happily back in print (it also

4. *A Woman Killed with Kindness*, by Thomas Heywood, ed. by Brian W. M. Scobie. NMer. Black. pp. xxxvi + 92. pb £3.95.

5. *The Lover's Melancholy*, by John Ford, ed. by R. F. Hill. Revels. ManU. pp. xii + 160. hb £25, pb £5.95; *The Fancies, Chast and Noble, by J. Ford. A Critical Edition*, ed. by Dominick J. Hart. Garland. pp. x + 300. $40.

contains *Arden of Faversham* and *A Yorkshire Tragedy*)[6]. Scobie builds up his critical account of *A Woman Killed with Kindness* by means of a judicious review of the development of the interpretative controversies that have come to surround it; he is sympathetic to claims for the play's satisfying design, but not to the squirmers who try to implicate Frankford in the tragedy. Although there is perhaps more to say in the behalf of those squirmers than Scobie allows, his is a lucid and recommendable introduction to the play and its reception. His text is clean and his annotations more than adequate, though Sturgess, despite having less space for notes at his disposal, does not greatly suffer in the comparison. The NMer is, in short, a good edition; but, if I were an undergraduate again, I would still buy the Penguin anthology.

Two rarities conclude the list of editions: John Ford's *The Lover's Melancholy* and *The Fancies, Chaste and Noble*, the former edited by R. F. Hill for the Revels Plays and the latter by Dominick J. Hart in the Renaissance Imagination series. Neither editor thinks his play a strong candidate for theatrical revival, and most readers will concur. Hill's annotation is rather more helpful than Hart's, even if he does occasionally court complexity when simpler solutions seem available. His introduction stresses Ford's dramatic 'eclecticism' and the subtlety of his effects, and he gives a sympathetic account of the 'grave piety' of Ford's style and of his distinctive handling of tragicomedy: 'the hesitant joys of its reconciliations tell their own story of the suffering and doubting happiness of the country of the mind'. Hart is less sure-footed in dealing with his play, linking it on the one hand to the Theatre of the Absurd, but objecting on the other to critics who 'tend to take the proceedings rather a bit more seriously than Ford intended'. In his preceding account of Ford's dramatic career, he emphasizes the shaping influences of Burton's *Anatomy of Melancholy* and the Neoplatonism of Henrietta Maria's circle on the dramatist's tragic vision.

Of the four articles on matters textual, the most thought-provoking is William B. Long's '"A bed / for woodstock": A Warning for the Unwary' (*MaRDiE*). Long's 'warning' is against the assumption that the fragments of evidence about playhouse practice will yield, if correctly interpreted, a uniform pattern, a firm set of laws. His instance is the many-handed manuscript of the anonymous play *Woodstock*, detailed analysis of which seems to reveal an unsystematic tolerance of inconsistency on the parts of the successive bookkeepers who marked up the script for performance that hardly bears out the theory of the regularizing prompter on which most editors rely in order to distinguish between 'authorial' and 'playhouse' manuscripts. The things that you're li'ble to read in Greg's Bible – they ain't necessarily so.

The other articles all deal with the problems of distinguishing between collaborators' shares in jointly authored plays. M. W. A. Smith's sceptical 'Investigation of Morton's Method to Distinguish Elizabethan Playwrights' (*CHum*) demonstrates the extreme fallibility of A. Q. Morton's statistical procedures, but concedes that the method has its uses, even if these are of a much more limited kind than Morton himself originally claimed. Non-statisticians will find the detailed argumentation of this essay very hard going.

6. *Three Elizabethan Domestic Tragedies*, ed. with intro. by Keith Sturgess. Penguin (1969). pp. 318. pb £3.95.

George Cheatham (*Lib*) observes that in almost all the plays in which William Rowley is thought to have had a hand there is a significant amount of prose printed as verse, and therefore proposes that 'Confused Lineation' of this kind may be a supporting, if hardly a clinching 'Indication of Rowley's Hand in Collaboration'. Cheatham's convincing re-prosing of verse passages from *A New Wonder, a Woman Never Vext* certainly lends colour to the suggestion that Rowley wrote out his prose in such a way as regularly to deceive printers (or scribes) into thinking he was, Wegg-like, dropping into poetry. MacDonald P. Jackson's painstaking 'Bibliographical Approach to the Problem' of the respective shares of 'John Webster and Thomas Heywood in *Appius and Virginia*' (*SB*) yields a division of labours closely resembling those already suggested by F. L. Lucas and later scholars on more intuitive grounds. He notices that the effect of collaboration on the two dramatists seems to be a partial submergence of their respective linguistic idiosyncrasies: is it my imagination, or can one catch a glimpse here of a treacherous reef which threatens to sink the whole ship?

Finally, brief mention should be made of Gerald D. Johnson's 'John Busby and the Stationers' Trade, 1590–1612' (*Lib*), since Busby, whose career is here evaluated, was the publisher of several play quartos.

2. Reference Works

R. W. Dent's authoritative index of proverbial language in English drama from Henry Medwall to the death of Shakespeare[7] is the massive companion volume to his acclaimed *Shakespeare's Proverbial Language*, published in 1981 (*YW* 62.182). It is arranged on the same principles as its predecessor, and will be an equally indispensable scholarly resource for editors and students of the history of the language.

The illustrations of the English stage which R. A. Foakes has gathered together in his very useful new book[8] are the eighty or so pieces of visual evidence which survive from the period 1580–1642, rather than the multiplicity of more recent conjectural reconstructions – though, indeed, as the author valuably reminds us, the former may be just as fanciful in their representation of theatres and staging practices as the latter. Look at all the uncertainties which surround the De Witt sketch of the Swan, and to which Foakes draws attention in his sceptical commentary. Each of the illustrations is accompanied by a similarly judicious 'cool appraisal' of its nature and value as evidence, and by a brief list of relevant scholarship. This is an essential book which, in entirely admirable ways, makes the scholar's life both easier (all the witnesses can now be put in the box) and more difficult (they can't escape Foakes's keen cross-examination).

Although David Galloway provides more by way of interpretative guidance in his introduction than do most Records of Early English Drama editors, his volume of Norwich records (1540–1642)[9] is chiefly concerned, like others in

7. *Proverbial Language in English Drama Exclusive of Shakespeare, 1495–1616: An Index*, by R. W. Dent. UCal (1984). pp. x + 797. $48.50.

8. *Illustrations of the English Stage, 1580–1642*, by R. A. Foakes. Scolar. pp. xviii + 180. £35.

9. *Norwich, 1540–1642*, ed. by David Galloway. UTor for REED (1984). pp. xcvi + 501. $85.

the REED series, to present rather than evaluate the evidence. If it is sensational highlights such as the celebrated affray in 1583 involving the Queen's Men which immediately catch the attention, it is the more slowly developing stories, needing patience to disentangle, that are ultimately more significant: the suppression of the pageant of the Guild of St George; the uneasy relations between the city authorities and the touring companies; and the growth in consequence of the City Waits (this last topic helpfully outlined in a section of the introduction deriving from the researches of Carole Jansson). Glossaries and indexes have the usual enviable REED opulence, and the appendix generously includes a transcription of the 1578 royal entertainment, and of relevant extracts from *Kemps Nine Daies Wonder*, as well as indispensable lists of names and feast-days. While on the subject of REED, I should note that Robert Alexander, in his 'Corrections of Bath Dramatic Records 1568–1620 in Printed Lists' (*REEDN*), rectifies many errors of transcription in J. T. Murray's *English Dramatic Companies*, and supplies some material Murray omitted.

Bibliographies occupy the remainder of this section. In the last two years, no less than five sixteenth- and seventeenth-century playwrights (Thomas Dekker, Robert Greene, Thomas Middleton, John Marston, and John Webster) have been accorded their own volumes in G. K. Hall's rapidly proliferating Reference Guide series.[10] Samuel Schuman's Webster bibliography is the one that has come my way. Following the standard format of the series, Schuman lists books and articles making significant mention of his author in chronological order of publication; his cut-off date is 1981. Dissertations and some longer reviews are also included. The content of each item is briefly summarized. If this boiling-down process sometimes seems like a kind of reverse alchemy – turning gold to dross – it is not so much Schuman's fault (he is a resourceful summarizer) as endemic to the kind of harmless drudgery on which both he and I are in our different ways engaged. The usefulness of this very thorough book, and of its series, far outweighs its unavoidable limitations.

Four scholars contribute shorter bibliographies to the current issue of *RORD*. Frederick Kiefer's 'Senecan Influence: A Bibliographic Supplement' updates the annotated bibliography of this subject he published in the same journal in 1978 (*YW* 59.168). The scope of Michael L. Hays's 'Bibliography of Dramatic Adaptations of Medieval Romances and Renaissance Chivalric Romances First Available in English through 1616' is fully described in its title; it is useful, though not without puzzling idiosyncrasies, such as listing *The Two Noble Kinsmen* as an adaptation of Chaucer's *Anelida and Arcite*, but not mentioning it in the *Canterbury Tales* entry. Marilyn Roberts, burrowing deep into the archives of college dramatic societies as well as professional theatres, has come up with a surprisingly long 'Preliminary Check-List of Productions of Thomas Middleton's Plays'; while Tony Howard continues to compile his annual 'Census of Renaissance Drama Productions', this year's including,

10. All Reference Guide series. Hall. *John Webster: A Reference Guide*, by Samuel Schuman. pp xxii + 280. $55. *Thomas Dekker*, by Doris Adler. (1983). pp. 330. $52. *Robert Greene*, by James Seay Dean. (1984). pp. xxvi + 258. $55. *Thomas Middleton*, by Sara Jayne Steen. (1984). pp. xx + 298. $55. *John Marston*, by Kenneth Tucker. pp. xxii + 204. $49.95.

inter alia, reviews of Griff Rhys Jones's *Alchemist* at the Lyric, Hammersmith, and Philip Prowse's memorable *Duchess of Malfi* for the National Theatre.

3. Theatre History

John Orrell's impressively detailed and well-illustrated study of the theatres designed by Inigo Jones and his pupil/assistant John Webb[11] makes an important contribution to our understanding of the development of the scenic stage in the seventeenth century, and, by considering a hitherto comparatively neglected area of Jones's work, enables a fuller appreciation of his extraordinary genius. Orrell's patient and imaginative analyses of each of Jones's nine surviving theatre designs establish his (and Webb's) crucial role in the transmission of classical 'habits of proportion and construction' to the commercial London stage. Of especial interest is his lengthy chapter on the Cockpit in Drury Lane (or Phoenix), a theatre which he sees as the architectural missing link between the Jacobean and Restoration periods. Prophetically designed by Jones in 1616 to accommodate the scenic stage, but in itself 'a fully articulated Jacobean private theatre', this punning structure was in the 1660s to 'teach the theatre men of a new age how to build'. Not only does Orrell's exacting scrutiny of the evidence lead to many new interpretations and conclusions, he is also gifted at conjuring highly technical arguments into gracefully readable prose. This is, in short, an excellent book, and a major piece of scholarly research.

Other investigations into the structure of the theatres were limited to an interesting article by J. A. B. Somerset, locating the correct site and deducing from it the probable shape (semicircular) of the playing-place at Shrewsbury (still in use in the sixteenth century); and to two contributions from John H. Astington. Somerset's 'Local Drama and Playing Places at Shrewsbury: New Findings from the Borough Records' is to be found in *MaRDiE*, as is Astington's 'Descent Machinery in the Playhouses'. Disagreeing with Glynne Wickham's conclusion that the early professional playhouses would not have been fitted with such machinery, Astington ingeniously demonstrates that the necessary technology (a variety of windlass) was neither complicated enough to fox carpenters nor expensive enough to deter thrifty managers; he cannot, however, explain why Philip Henslowe had to pay so much for a 'throne' to be installed at the Rose in 1595. Astington's 'Two Notes' on the subject of 'The Red Lion Playhouse' (*SQ*) are to do with its likely location in the parish of St Mary Whitechapel, and with the precise meaning of some obscure terms in the builder's specifications relating to the construction of the tiring house.

Aspects of playhouse economics concern several writers. William Ingram, in his 'The Playhouse as an Investment, 1607–1614: Thomas Woodford and Whitefriars' (*MaRDiE*), deftly picks his way through a tangled web of loans, leases, and lawsuits to construct a conjectural history of the shady dealings of the oddly assorted syndicate (including Lording Barry, Michael Drayton, and John Mason) who controlled the Whitefriars playhouse, and of their successors. Although the young City financier, Thomas Woodford, was closely involved in the Whitefriars project, Ingram finds no evidence to support the

11. *The Theatres of Inigo Jones and John Webb*, by John Orrell. CUP. pp. xiv + 218. £25.

rash assumption of earlier historians that he should therefore be placed in Henslowe's league as a theatrical entrepreneur. S. P. Cerasano tries to throw light on another aspect of the shadowy business of theatrical investments in 'The "Business" of Shareholding, the Fortune Playhouses, and Francis Grace's Will' (*MaRDiE*). Instead of reverting, or being sold back, to the company, Grace's share in the Second Fortune was bequeathed, for the space of two years, to his creditors; this apparent anomaly prompts Cerasano to a careful – indeed rather pernickety – reconsideration of the duties, privileges, and financial status of the Fortune sharers, and to the suggestion that the system underwent 'radical' change with the building of the Second Fortune in 1622 (the text of Grace's recently discovered will, reprinted at the end of this article, can also be found in Cerasano's 'New Renaissance Players' Wills' (*MP*), along with those of three other actors associated with the Fortune: William Bird, John Robinson, and Ellis Worth). Interrogation of received views continues with Roslyn L. Knutson's '*Henslowe's Diary* and the Economics of Play Revision for Revival, 1592–1603' (*ThR*) and Laurie E. Maguire's 'A King's Men's Contract and Dramatic Output' (*N&Q*). Knutson's thorough scrutiny of the Admiral's Men's box-office receipts leads her to conclude that it was not usually thought necessary to revise old plays when they were brought back into repertory in order to make them economically viable, despite G. E. Bentley's 'rule of thumb' that revision was customary in such cases. Maguire, on rather slender evidence, questions another of Bentley's rules: that a company playwright would normally be expected to produce two plays per year.

Two essays address questions of methodology: Roslyn Knutson's 'Valid Evidence of Repertory Membership for Elizabethan Plays' (*PAPA*, 1984) and Richard Fotheringham's 'The Doubling of Roles on the Jacobean Stage' (*ThR*). Knutson evaluates the reliability of stationers' ascriptions of plays to companies, and ponders the propriety of inferring the composition of a company's repertory from patterns of entry in the *Stationers' Register*, and from patterns of verbal echo between plays. Fotheringham's piece is a lively and informative manifesto for the usefulness of formal doubling analysis in the study of Jacobean plays. He offers evidence that the practice of doubling did not die out at the turn of the century, as is sometimes said, and floats several imaginative ideas about the kinds of insight into the auspices, structure, and meaning of plays to which awareness of doubling schemes can lead. And is old Double dead? Not on your life.

A pair of articles about the antitheatrical prejudice, a trio of assorted notes and queries, and a book on a rather recondite subject are still to be noticed in this section. The book, *Gentlemen of a Company*[12], is by the Polish scholar Jerzy Limon, and is a study of the activities of the English players in Central and Eastern Europe in the first half of the seventeenth century. Beginning with a useful outline of the history of the continental troupes in general, Limon continues by discussing, in turn, the documented appearances of English players in eight localities (Gdánsk, Elbing, Königsberg, Pomerania, Livonia, Warsaw, Bohemia, and Austria). Some of the material is new; some valuably retrieved from nineteenth-century German scholarship; quite a lot can be found in E. K. Chambers's *Elizabethan Stage*. Much of Limon's effort goes

12. *Gentlemen of a Company: English Players in Central and Eastern Europe, 1590–1660*, by Jerzy Limon. CUP. pp. xii + 191. £22.50.

into sorting out one troupe from another, and reconstructing their itineraries. The organization of the chapters by place rather than troupe, however, means that one company's consecutive engagements are often dealt with out of sequence and many pages apart, so that the detailed argumentation proving who was where when can, in the absence of exact cross-references, be rather tricky to follow. This shortcoming is partially remedied by an appendix which presents the author's conclusions about the troupes' movements in tabular form.

Limon also contributes (to *N&Q*) his comments on 'An Allusion to the Alleged Catholicism of Some Jacobean Players in John Gee's *New Shreds of the Old Snare* (1624)', among them, improbably enough, the dramatist Thomas Middleton. In the same issue of *N&Q* David Honneyman discovers in Norwich 'The Family Origins of Henry Condell', of First Folio fame, while in an earlier number S. P. Cerasano is to be found 'Revising Philip Henslowe's Biography' by assiduously gathering minutiae about Henslowe's life and family.

And so, finally, to the two essays about the theatre's opponents. David McPherson compares the attitudes of the government and of puritan pamphleteers to 'Three Charges against Sixteenth- and Seventeenth-Century Playwrights: Libel, Bawdy, and Blasphemy' (*MaRDiE*): roughly speaking, the censors are stricter on libel, the puritans fiercer against bawdy and blasphemy. Luckily for playwrights, both sides' bark was worse than their bite. The worth of this article lies not so much in its familiar-sounding conclusions as in McPherson's effective marshalling of his diverse material. Michael O'Connell's explorations into 'The Idolatrous Eye: Iconoclasm, Antitheatricalism, and the Image of the Elizabethan Theater' (*ELH*) likewise end up in well-reconnoitred territory with the claim that the Shakespearean theatre stepped into the cultural void left by the abolition of Roman ritual, but his journey through the history of iconoclasm from Luther to Zwingli enables him to explain with unusual persuasiveness why this should have been so, why the reformers with their distrust of sensual distractions in church services and their scrupulousness 'about the self who acts a part in public worship' could never (after the early days of Bishop Bale) wholeheartedly claim the theatre for their own.

4. Criticism

(a) General

Massively ambitious in design, Walter Cohen's *Drama of a Nation*[13] takes as its subject the history not only of the English theatre between 1576 and 1642, but also of its Spanish counterpart. Distinguished from other European dramas of the period by what Sidney would have called their mingling of kings and clowns (and what Cohen, with less grace but more theoretical rigour, terms 'the subversion of aristocratic and clerical superstructure by artisanal substructure'), these two national theatres can be seen, from Cohen's Marxist perspective, as following a broadly similar pattern of rise and decline. Dramatic history, construed as a succession of dominant genres, is seen as sympto-

13. *Drama of a Nation: Public Theater in Renaissance England and Spain*, by Walter Cohen. CornU. pp. 416. $38.50.

matic of changes in society at large. Thus, in England, romantic comedy and the national history play (which express, enact, and secure 'the successful adaptation of the aristocracy to social and political change') give way to satirical comedy (which dramatizes their failure to adapt), and this in its turn leads to intrigue tragedy (which concentrates on their 'treacherous surrender' to 'forces loosely associated with capitalism'). Bald summary of this sort, however, is unkind to Cohen's argument, exaggerating the element of reductiveness entailed by any such synthetic overview as the one he has attempted. If there is some squashing of plays into theoretical boxes, there is also a lot of intricate packing to admire; the latter perhaps seen to best advantage in Cohen's stubbornly resourceful analyses of three plays which push their respective genres to breaking-point: *The Merchant of Venice*, *King Lear*, and Marlowe's *Edward II*. *Drama of a Nation* makes heavy demands on its readers' stamina, but is worth persevering with. The absence of a bibliography in a book which deals with such a wide range of material is, however, to be deplored. For the sake of completeness, I should note that Cohen's 'Intrigue Tragedy in Renaissance England and Spain' (*RenD*, 1984) is an earlier version of part of his book's seventh chapter.

Another symptomatic reading, on a smaller scale, is Lawrence Venuti's 'Transformations of City Comedy' (*Assays*). Caroline city comedies, Venuti observes, take a more severely moral view of speculators on the make, and are less inclined to present the triumph of young lovers over paternal authority as matter for rejoicing, than their Jacobean predecessors: he finds these changes expressive of hardening anticapitalist attitudes in the plays' sponsoring culture.

Whereas Cohen's (and Venuti's) studies are of interest to Althusserians and non-Althusserians alike, it is difficult to believe that Thomas G. Pavel's attempt to devise a plot-grammar sophisticated enough to cope with the complexities of Renaissance plays, *The Poetics of Plot*[14], will compel the attention of non-narratologists. Pavel renders dramatic plots diagrammatically as 'move-trees' by analysing them into a succession of 'problems', 'moves', and 'solutions'. He demonstrates the refinements of this technique by putting it to work on the plays of Marlowe, Kyd's *Spanish Tragedy*, *Arden of Faversham*, and *King Lear*; and concludes by essaying a basic typology of plot. It may well be that Pavel's grammar, in facilitating the comparison of plots, will prove to be a useful tool. But will it ever be possible to feel entirely at ease with a method that, for instance, treats *King Lear* as if it were an adventure game with deducible rules (so that we hear of the properties of the 'tribulation space', the 'maxims' which govern characters' behaviour, the 'information unavailability' that obtains in the world of the subplot, and so forth)? I hope not.

Catherine Belsey, in *The Subject of Tragedy*[15] (a book which takes tragedy as its starting-point rather than its boundary), portrays Elizabethan and Jacobean theatre as an uneasy participant in the 'intense and violent' conflict of ideologies which led up to the establishment of the modern 'liberal-humanist'

14. *The Poetics of Plot: The Case of English Renaissance Drama*, by Thomas G. Pavel, foreword by Wlad Godzich. ManU/UMinn. pp. xxiv + 168. hb £25, pb £7.50.

15. *The Subject of Tragedy: Identity and Difference in Renaissance Drama*, by Catherine Belsey. Methuen. pp. xii + 253. hb £13.95, pb £6.50.

democratic state. Itself an unstable amalgam of older 'emblematic' modes of staging and emergent 'illusionist' practices, the drama, looking before and after, held (indeed, could not avoid holding) these cultural contests and contradictions up for interrogation. In successive chapters Belsey shows how the drama problematizes four central issues of the period: the nature of subjectivity, of knowledge, of political sovereignty, of marriage, and one not central then, but of consuming interest now – the place of women in society. Her book is polemic in intent, aiming (grandly) to expose the historical roots of a political system she would like to overthrow, and (more modestly) to rescue the plays from repressive 'humanist' criticism. Here be Dragons, and Belsey wastes little time in parleying with them: it is out with the broadsword, and off with their heads. But the corollary of this opportunist brusqueness with present opponents is an often admirable terseness in her analysis of the past: a perspicuity that particularly marks her discussion of the morality play and of its disruptive afterlife in Elizabethan and Jacobean tragedy. This is an invigorating, occasionally infuriating, book which throws new light on many comparatively neglected plays as well as on the familiar canon.

According to Belsey, Kyd's Hieronimo bites his tongue out in order 'to conceal what the subject of humanism is compelled to banish from its knowledge and therefore from its utterance, the absent legitimation of its own actions'. Gordon Braden, in his *Renaissance Tragedy and the Senecan Tradition*[16], agrees that 'Hieronimo's is the silence of a guilty man, aware that he cannot justify what he has done', but finds his refusal to try not without its own legitimation in the classical precedents of stoic heroism, and, more profoundly, in the 'sheer intensity of [his] inner turmoil, now felt by him as a radical subjectivity never to be told'. What Belsey sets out to demystify, Braden is intent on sympathetically recreating, or at least giving a hearing to. His book re-opens the old question of the importance of Seneca to Renaissance tragedy by renegotiating the terms of the debt. It is not through lists of specific borrowings, says Braden, that the extent of Seneca's influence can be properly appreciated, but through sensitivity to 'a general wash of sentiments and topoi that can be called Senecan', and, in particular, to the prevalence of a kind of hyperbolic rhetoric ('fustian', 'bombast', 'rant') which, far from being the emptily formulaic embarrassment it is often taken for, testifies to the shared fascination of the Roman dramatist and his Renaissance successors with a particular style of 'autarkic' selfhood. Braden argues that the all-consuming rage of an Atreus or a Medea is fuelled by the same energies as the self-discipline of the Stoic philosopher (both being expressions of the will to absolute power – over the self, and over the universe – which is the dark extreme of classical heroism). Renaissance dramatists, picking up Seneca's rhetoric, are picking up also this whole complex bundle of feelings about selfhood and the heroic will, and testing its alluring, appalling possibilities against the resistances set up by 'the constraints of Christian morality and a more persistently social sense of reality'. Braden follows the bifurcating path of Senecan imitation through Neo-Latin, Italian, French, and English drama to the twin peaks of Corneille's *Médée* and Shakespeare's *Hamlet* (the other English plays discussed at length are *The Spanish Tragedy* and Marlowe's

16. *Renaissance Tragedy and the Senecan Tradition: Anger's Privilege*, by Gordon Braden. Yale. pp. xii + 260. £21.

Tamburlaine). As eloquent as it is erudite, his book is the most searching account of the Senecan tradition I have read. Once again, alas, the absence of a bibliography is striking. Some of the central ideas of Braden's book are sketched out in lively lecture-style in his 'Senecan Tragedy and the Renaissance' (*ICS*, 1984), which takes Shakespeare's *Macbeth* as its Renaissance focus.

After Belsey and Braden, Martha Tuck Rozett's *The Doctrine of Election and the Emergence of Elizabethan Tragedy*[17] can't but seem a little naive in its version of dramatic history. Rozett's theme is the evolution of didactic drama into tragedy proper, the latter defined by its possession of a protagonist capable of arousing in the audience irresolvably conflicting responses of sympathy and judgement, 'identification and repudiation'. She picks her way judiciously through the morality play, the neo-Senecan experiments of the century's middle years, and the several genres of the early public theatre (the 'conqueror' play, the revenge play, the history play) in search of the tragic protagonist's traces. These analyses are lucid, and not lacking in original insights, although the chosen perspective is a rather limiting one: in concentrating on what the plays don't quite manage to be, Rozett can let the question of what they *are* go begging. A second major concern of her book, not perhaps perfectly integrated with the first, is the degree to which Calvinism may be said to have brought about the emergence of tragedy by creating an audience ready to respond in the necessary complex way. Accustomed over the years to spiritual self-scrutiny, and (because of the rigours of the doctrines of election and reprobation) to radically conflicting self-images, audiences of the 1590s were capable of tragedy in a way that audiences of the 1560s were not: an interesting argument brought into sharpest focus in Rozett's interpretation of Marlowe's Tamburlaine as reflecting 'the dual nature of the rhetoric of assurance, which can so easily become the arrogant overconfidence of the reprobate'. Norman Rabkin, in his deft essay 'Stumbling towards Tragedy'[18], sketches much the same picture as Rozett, but with a surer control of its larger perspectives: 'thrashing about' in their unsuccessful attempts to create the 'tragic ambiance of Seneca', early Elizabethan playwrights throw up a form of theatre, riddled with contradictions, which, in the hands of the great artists who followed them, can be readily adapted to convey 'the sense of mystery at the heart of things that characterizes Renaissance tragedy'.

Other tillings of the 'morality–history–tragedy' field include two articles on the moralities, three on tragic conventions, and James C. Bryant's disappointing book *Tudor Drama and Religious Controversy*[19]. Bryant restricts his coverage of religious controversy to a bald outline of the history of England's conflict with the Holy See, and conceives of true dramatic art as transcending the pettiness of these historical squabbles, 'above politics'. Of the various Tudor plays he considers, from Bale's 'proto-Chronical' *King John* (a nice misprint) through the 'drama of the Elizabethan Settlement' to Shakespeare's

17. *The Doctrine of Election and the Emergence of Elizabethan Tragedy*, by Martha Tuck Rozett. Princeton (1984). pp. x + 329. £23.40.

18. In *Shakespeare's 'Rough Magic': Renaissance Essays in Honor of C. L. Barber*, ed. by Peter Erickson and Coppélia Kahn. UDel/AUP. pp. 322. £26.50.

19. *Tudor Drama and Religious Controversy*, by James C. Bryant. Mercer (1984). pp. x + 165. $14.50.

King John, it is only the last which is judged to subdue the material of anti-Roman polemic fully enough to the universalizing purposes of art. It seems fair to say that Bryant has not found the right bunch of keys to unlock the interest of his subject.

That a *bunch* of keys are needed to gain access to the 'unescapable unity' of the morality drama, that no single all-encompassing generic definition will fit 'The Diversity of Morality Plays' is Jean-Paul Debax's broadly sensible contention in *CahiersE*. In *Anglia* Joerg O. Fichte writes about 'The Presentation of Sin as Verbal Action in the Moral Interludes', suggesting reasons for dramatists' preference for representing the fall into sin by a drastic change in the protagonist's language, and discussing the effectiveness of some examples of this technique.

The three articles on tragic conventions come from Henry E. Jacobs (*RenP*), who writes about the significance of the murderous closing ceremonies of the revenge play; Michael Neill, who contributes a wide-ranging discussion of 'Funeral Pageantry on the Shakespearean Stage' to a collection of essays about pageantry and Shakespearean theatre[20]; and David McPherson, whose systematic study of 'Shakespeare and the Final Speech in Elizabethan and Jacobean Tragedy' (*RORD*) leads him to the conclusion that there *was* a convention that the final speech of a tragedy should be given to the highest-ranking survivor, and that Shakespeare's practice helped to establish this protocol. Jacobs, in 'The Banquet of Blood and the Masque of Death: Social Ritual and Ideology in English Revenge Tragedy' takes the hardly novel line that the broken revels which often conclude revenge plays are designed to bring home to their audiences the horror of political and religious subversion, and the need for social order. Neill is informative about the significance of funeral pageantry in Elizabethan society, builds some interesting speculations around the idea that the 'proper and expected end' of the tragedies of the period was the funeral procession (as opposed to the comic dance), and comments on the often ironic use of funeral rites in many individual plays (mostly Shakespearean, though including an extended analysis of funeral as a structuring device in Marlowe's *Tamburlaine*).

The major work on comic drama this year is Michael D. Bristol's *Carnival and Theater*[21], a well-organized presentation of the case for popular culture as the driving force of the Elizabethan professional stage. Bristol begins by establishing his 'theoretical perspective' on the nature of carnival and of popular culture by means of a helpful critical survey of the various definitions that have been put forward by anthropologists and social historians. Next, he reads the 'texts of carnival' for the alternative, 'plebeian' view of social reality they encode, and analyses 'festive form' as a mode of resistance to centralizing authority. The early professional theatre is then described as similarly anti-authoritarian, dependent on the unstable carnival modes of extemporization, disguising, and mimicry, 'an artisan form deeply embedded in the experience of everyday social labor'. As authors begin to take control of this theatre, the banner of plebeian resistance to author-ity is carried by the company clown,

20. In *Pageantry in the Shakespearean Theater*, ed. by David M. Bergeron. UGeo. pp. viii + 251. $26.

21. *Carnival and Theater: Plebeian Culture and the Structure of Authority in Renaissance England*, by Michael D. Bristol. Methuen. pp. x + 237. £21.

whose parodic, commonsense intrusions into heroic narratives (the convincing examples are *Locrine* and *Dr Faustus*) 'are an active discouragement to projects of unity and closure'. The book ends with readings of several Shakespearean plays as 'incompletely determined, ... resourceful structures ... traversed, or "contaminated", by ... texts of popular festive form'. The extent of Bristol's divergence from C. L. Barber's celebrated analysis of the socially unifying role of festivity in Shakespearean comedy may be gauged from his account of 'Pyramus and Thisbe' as 'a refusal to concur fully and wholeheartedly with structures of feeling regarded as natural and necessary by Theseus and the powerful social groups of which he is a symbol'. *Carnival and Theater* has its elisions and its equivocations. The problems of using literary texts as testimony to popular culture are rather brushed aside, as are the differences between participating in a carnival and paying to watch a play. Clowns are written about as if they have strolled into plays off the streets, although that is surely an illusion which someone, whether playwright or performer, has artfully authored. Nevertheless, it is a significant and challenging study.

Two articles on comedy derive their initial impetus from Helen Gardner's declaration that 'the great symbol of pure comedy is marriage, by which the world is renewed, and its endings are always instinct with fresh beginnings'. Concurring, Mary Beth Rose goes so far as to find the elegant retreats into contemplative non-consummation that conclude some of Lyly's plays 'profoundly anticomic'; and, putting puritan tracts on marriage side-by-side with the plays of Greene and Shakespeare, argues that the shift in later Elizabethan comedy to plots in which 'healthy sexual desire' leads to weddings and the promise of offspring both reflects and helps to create a new understanding of affective marriage as the basis for ordered society. Rose's article, 'Moral Conceptions of Sexual Love in Elizabethan Comedy', appears in *RenD* (1984). T. G. A. Nelson, on the other hand, writing in *ELR* under the title '"Bad Commodity" or "Fair Prosperity"? The Ambivalence of Issue in English Renaissance Comedy', finds Gardner's account of comedy decidedly idealized. 'Very few comic heroes', he wryly points out, 'welcome the prospect of paternity.' Children are an expense and a responsibility as well as a delight, and, much as the comic spirit thrives on the latter, it feeds even more fatly on the evasion of the former, preferring if it can to leave someone else holding the baby. The hints of cannibalism when, in Middleton's *Chaste Maid in Cheapside*, the two promoters are tricked into accepting a basket of infant (supposing it meat) are 'not as remote from the comic world as we might think'. Although Benedick's proclamation 'The world must be peopled' can be cited by Rose as proof of her argument, I fear that its context and tone lend more support to Nelson's.

A third, rather slighter, article on matters comic is Linda Phyllis Austern's brief account of three varieties of 'Musical Parody in the Jacobean City Comedy' (*M&L*); she draws her examples from *Eastward Ho!* and *Northward Ho!*

William W. E. Slights's essay 'Unfashioning the Man of Mode', which defines 'A Comic Countergenre in Marston, Jonson, and Middleton' (*RenD*, 1984), is one of a small clutch of articles dealing with role-playing and (that current buzz-word) 'self-fashioning'; the others are Thomas Hyde's 'Identity and Acting in Elizabethan Tragedy' (also *RenD*, 1984) and Joan Lord Hall's

'"To play the man well and duely": Role-Playing in Montaigne and Jacobean Drama' (*CLS*). All three give some prominence to Jonson's entertainment of the idea that 'our whole life is like a play: wherein every man, forgetful of himself, is in travail with expression of another. Nay, we so insist on imitating others, as we cannot (when it is necessary) return to ourselves.' Hyde, in effect, suggests that in Jonson's remark may be discerned the characteristic trajectory of the Elizabethan tragic hero. Free, like Hieronimo, to choose his own part, but then constrained to play it to the bitter end, he is fated to die in a role which is finally felt to be no more 'authentic', no less 'fabricated or artificial', for its having been self-constructed: a black variant of one of the grandest dreams of Renaissance humanism. That, says Hyde, is why so many tragedies of the period end by 'regressing' within the framed action of plays-within-plays. His powerfully lucid essay overlaps with Gordon Braden's book on the Senecan tradition at several points, and their respective shadings of the tragic scene are interesting to compare. Slights shows the idea of heroic self-fashioning taking a satiric drubbing in Jacobean comedy, where it is critically embodied in 'Jonson's cheats, Marston's whining moralists and disappearing reformers, and Middleton's shady new-money men and purveyors of credit'. Hall finds that most Jacobean dramatists share Montaigne's distrust of role-playing; the only consistent exception is Shakespeare. Montaigne, however, eventually comes to some sort of compromise with role-playing, deciding that integrity depends on playing oneself with decorum – an idea that Hall says is also a central concern of *Hamlet*.

Of the several studies of the presentation of women in the drama of the period which are next to be reviewed, none seems as far-reaching or thought-provoking as the section on 'Woman' in Catherine Belsey's *The Subject of Tragedy*. Angela J. C. Ingram's study of 'bad' women in the Elizabethan and Jacobean drama, *In the Posture of a Whore*[22], deals in turn with the stage-history of several female stereotypes (the whore, the shrew, the adulterous wife, the witch, etc.), concluding with an analysis of the character of Cleopatra, who seems to transcend any single stereotype by combining them all, and with a review of individual dramatists' attitudes to 'disorderly women'. The book is admirably comprehensive in its coverage of its subject, though the difficult narrative problems posed by the sheer quantity of material have not been entirely satisfactorily solved. Anne M. Haselkorn[23] confines herself to one of Ingram's stereotypes, distinguishing in Elizabethan and Jacobean comedies three main attitudes to prostitutes (she calls them – with a fine disregard for history – cavalier, liberal, and puritan), and further defining these attitudes by means of erratic analyses of plays by Jonson, Shakespeare, Marston, Middleton, and Dekker. A more inclusive (and more lurid) account of women's predicament in the early seventeenth century is given by Laurie A. Finke in 'Painting Women: Images of Femininity in Jacobean Tragedy' (*TJ*, 1984). Trapped by male stereotyping, women are allowed no social identities more real than sainthood or devil-whoredom. It is a grim box, from which

22. *In the Posture of a Whore: Changing Attitudes to 'Bad' Women in Elizabethan and Jacobean Drama*, by Angela J. C. Ingram. 2 vols. SSELJDS 93. USalz (1984). pp. vi + 389. pb DM 80.

23. *Prostitution in Elizabethan and Jacobean Comedy*, by Anne M. Haselkorn. Whitston (1983). pp. viii + 158. $15.

there is no escape, certainly not through the activities of Jacobean tragic playwrights who, says Finke, 'reinforce cultural perceptions of women as either saints or whores' even as they expose the roots of those perceptions in male fears of death and of female sexuality. Finally, Sandra Clark's informative survey of the origins, content, and aftermath of the 1620s pamphlet skirmish about female cross-dressing, '*Hic Mulier, Haec Vir*, and the Controversy over Masculine Women' (*SP*), makes detailed reference to Dekker and Middleton's *The Roaring Girl* and to Fletcher and Massinger's *Love's Cure*.

Among the miscellany of articles that remain to be noticed in this section are essays on subjects as diverse as incest, the Machiavel, the image of the city, and the second-person pronoun. I shall take them as they come. First, then, is Lois E. Bueler, writing about 'The Structural Uses of Incest in English Renaissance Drama' (*RenD*, 1984). Apart from its mechanical usefulness as a plot-device in generating and unravelling intrigue, Bueler finds that the chief function of the 'incest motif' is to dramatize 'an absolute clash between individual urges and social demands'. She includes a table listing forty-two plays according to the type of incest they feature (actual/fictional, witting/unwitting, legal/biological, and so on). Also in *RenD* (1984) is Margaret Scott's 'Machiavelli and the Machiavel', a cogently argued challenge to received views of the connection (or lack of it) between the two. Far from being based on a naive misreading of Machiavelli, says Scott, the stage Machiavel embodies a perfectly rational critique of Machiavelli's political philosophy from the standpoint of religious and moral convictions whose force the Florentine discounts.

William Tydeman contributes to *E&S* a lucid, highly readable survey of 'The Image of the City in English Renaissance Drama'. He begins with a sketch of the contrasting influences of medieval satire (admonitory) and Roman comedy (indulgent) on the dramatic representation of the city; continues with a rapid tour of the vicious cities of the interludes and social moralities; slows down for a revealing perspective on *Arden of Faversham*; and concludes with the rosy glow of the prentice play about to give way to the harsher light of the city comedy.

Clifford Davidson, in his 'Renaissance Dramatic Forms, Comic Perspective, and Alienation' (*CahiersE*), sensibly sticks up for the validity of 'historical readings' against such sceptics as Richard Levin, though by no means all of Davidson's sample interpretations of the emblematic significance of spatial relationships on the Renaissance stage carry equal conviction. 'Can we doubt, knowing what we do about the symbolism of East and West and storm patterns in Britain, that [the storm in *King Lear*] came out of the West, the traditional direction associated with evil and death?' Yes, we can.

A much more localized inquiry is that of Kathleen Wales into 'Generic "Your" and Jacobean Drama: The Rise and Fall of a Pronominal Usage' (*ES*). Your clown, your fool, and your malcontent are the main employers of this usage, which appeals past the character ostensibly addressed to a wider audience, and invokes the authority of proverbial wisdom. Yer Alf Garnetts are its greatest modern exponents. In Jacobean drama its greatest concentration is found in 'serious city comedies', Shakespeare's problem plays, and Marston's *Malcontent*: 'what these plays have in common ... is a satirical subjective sententiousness on corruption'.

Brief mention, finally, to short essays by Leah Scragg on 'The Shakespearean "Antonio"' (*ELN*), not strictly a citizen of this chapter, but

confirming some reservations I had last year about R. P. Corballis's interpretation of the name's significance (*YW* 65.259); by Stephen Orgel on the connections between court pageantry and the professional stage[20]; and by M. C. Bradbrook on those between civic pageantry, Inns of Court revels, and the drama of public and private theatres[18].

(b) Marlowe

Much of the most interesting work on Marlowe this year is to be found in the books and essays by Cohen[13], Pavel[14], Braden[16], Rozett[17], Bristol[21], Rabkin, and Neill reviewed in the preceding section; and in the Ormerod and Wortham edition of *Dr Faustus*[2], reviewed in section 1. Elsewhere, there is indeed no shortage of bright ideas and new perspectives, but the ideas do not always keep their initial sparkle, nor the perspectives open on to fresh or fertile ground.

Marlowe the aspiring humanist makes his principal appearances this year in an article by Ian Gaskell and a short book by Bruce Edwin Brandt[24]. Gaskell, in '2 Tamburlaine, Marlowe's "War Against the Gods"' (*ESC*), argues that the dramatist calls up the spectre of divine retribution after Tamburlaine burns the Koran only to send it decisively packing in the last scene with the defeat of Callapine. There is, finally, no sense of avenging providence at work in the hero's death: the play is a 'naturalist manifesto', and Tamburlaine himself 'an *exemplum* of the dynamic and self-sufficient human spirit'. These ringing war-cries are not for Brandt, who discerns in Marlowe's works a humanism more in tune with our times – puzzled, defensive, on the retreat. He proposes that they should all be construed as examples of the 'metaphysical problem play'. Each play, that is, postulates an 'explanation of life', which is rigorously tested against the experience of the chief protagonist, and judged (usually adversely) according to the degree of human fulfilment which it permits. Thus, in *Dido Queene of Carthage*, the positing of all-powerful, personalized gods entails the belittlement of the lovers, 'the sacrifice of the very idea of human worth'; in *Tamburlaine*, the 'existential' possibility that 'man' in a godless world 'himself might create the value that gives meaning to life' is played to its extreme and found wanting; and so forth through the canon play-by-play. Brandt recognizes that Marlowe leaves his positives 'nebulous'; but perhaps does not recognize how easy this makes it for him to project his own nebulous positives on to the dramatist. Nevertheless, his identifications of Marlowe's cast of mind as metaphysical, and the nature of his plays as interrogative, are surely more than plausible; and his argument is presented with agreeable succinctness.

Marlowe's use of the Bible is investigated by R. M. Cornelius[25], who lists in an appendix that constitutes more than half his book the 1,037 scriptural allusions, 'echoes', and 'colourings' he has discovered in the dramatist's work. As one might expect, there is plenty of room for dispute about what counts as an allusion (never mind a colouring); but, even so, Cornelius's list of parallels is a useful reference source for the wary researcher. In the preceding text, Cornelius tries to establish which editions of the Bible Marlowe was familiar

24. *Christopher Marlowe and the Metaphysical Problem Play*, by Bruce Edwin Brandt. SSELER 97. USalz. pp. vi + 220. pb DM 40.

25. *Christopher Marlowe's Use of the Bible*, by R. M. Cornelius. Lang (1984). pp. xiv + 321. Sfr 73.60.

with; categorizes by type his stylistic and thematic debts; and argues that no atheist would have treated biblical language in such a 'respectful' fashion. Eliot, it may be remembered, thought that no atheist could have blasphemed half so well.

Two metatheatrical readings of Marlowe's plays are among the 'Renaissance Re-Visions' to which the October 1984 issue of *TJ* is devoted. Jonathan V. Crewe, in 'The Theatre of the Idols: Marlowe, Rankins, and Theatrical Images', actually stops just short of interpreting *Tamburlaine* and *The Jew of Malta* as defences of playing, but not before vouchsafing us a glimpse of the possibility that Marlowe's 'monstrous' heroes are exorcisms of what he, the puritan pamphleteer William Rankins, and Elizabethan culture at large perceived as the monstrousness of theatre. Marjorie Garber's analysis of 'the trope of writing and unwriting' in *Tamburlaine, Dr Faustus*, and *Edward II*, '"Here's Nothing Writ": Scribe, Script, and Circumscription in Marlowe's Plays', uncovers in all three plays 'a struggle for mastery between the playwright and his written characters'. Gaskell's '*exemplum* of the dynamic and self-sufficient human spirit' has dwindled in this reading to a puppet almost casually overreached by that supreme, unseen antagonist, the author himself. This is not (yet) what is ordinarily meant when readers and audiences praise Marlowe's 'power' as a dramatist.

Of the various approaches taken to *Dr Faustus* this year, Christopher Ricks's is certainly the most brazen. In his F. W. Bateson Memorial Lecture, '*Doctor Faustus* and Hell on Earth' (*EIC*), Ricks declares, emulating Empson on the slave-trade and 'The Ancient Mariner', that the threat of plague bears all the more urgently on the play for its hardly being mentioned in the text. 'It is in the air.' Unfortunately, (a failure of nerve?) Ricks is not content to leave it in the air, insisting that it also 'swathes' the text of the play, a verb it is surely impossible to grant him. Imagining the terror of the plague does, however, enable him to resist the critical tendency to disparage Faustus for making a poor bargain, and to suggest, rather surprisingly, ways in which this grim play might be thought 'consolatory'.

The other essays on *Faustus* are comparatively dull. Doris Adler, in 'The Acts of *Doctor Faustus* as Monuments of the Moment' (*SPSRA*), finds the play saturated in the themes and language of Protestant polemic. By twisting these into unexpected ironic patterns, Marlowe delivers his audience a warning against forsaking the true faith and turning into 'worldly-devil catholics'. Adler's is precisely the kind of historical attention Kenneth L. Golden thinks the play does not need. In 'Myth, Psyehology, and Marlowe's *Doctor Faustus*' (*CollL*), he instead submits the hero to Jungian analysis in order to bring out the relevance of his neurosis to the modern, technological condition. Jan Kott contributes to the first issue of *NTQ* a set of notes on the play's 'polytheatricality' (its absorption of various, conflicting theatrical forms) and its capacity to convey 'a good sense of man's predicament at the threshold of the seventeenth century'. This article is entitled 'The Two Hells of *Doctor Faustus*: A Theatrical Polyphony'. Commitment to the problematics of postmodern performance theory makes it seemingly very difficult for Johannes H. Birringer to establish the commonsensical position that the verbal and non-verbal aspects of theatre are interdependent. Once he gets there, the second half of his article, 'Between Body and Language: "Writing" the Damnation of Faust' (*TJ*, 1984), is devoted to an illustrative analysis of the play's last scenes. Three brief notes

signal the end of proceedings on *Faustus* for another year: from Roy T. Eriksen (*N&Q*), supporting the identification of 'Saxon Bruno' with Giordano of that ilk; from Robert A. H. Smith (*N&Q*), ascribing V.iii of the B-text to Marlowe on the basis of a resemblance between two of its lines and two in Lodge's *The Wounds of Civil War*; and from Bruce E. Brandt, suggesting more ironic significances for 'Marlowe's Helen and the Soul-in-the-Kiss Conceit' (*PQ*).

There is only one other article to report on, Jean-Marie Maguin's '*The Jew of Malta*: Marlowe's Ideological Stance and the Play-World's Ethos' (*CahiersE*). Although troubled by the play's anti-semitism, Maguin finally acquits Marlowe of racial prejudice, if not of lack of principle: that some of Marlowe's intellect is evidently to be figured as keeping Barabas company inside the pot in a final act of self-chastisement on the dramatist's part cannot entirely exonerate him from the guilt of his earlier excesses.

(c) Jonson

Vastly different solutions to the problems of Jonson's art and personality are offered in two books from Princeton. Katharine Eisaman Maus, in her excellent *Ben Jonson and the Roman Frame of Mind*[26], accounts for contradictions and discontinuities in Jonson's work by referring them back to like tensions within the works of the Roman moralists – principally Horace, Seneca, Cicero, Juvenal, and Quintilian – to whom Jonson throughout his life owed a deep and formative allegiance. Maus presents this allegiance as one in which conscious choice played a large part; from that self-defining choice of ancestry all else followed. This is itself a very Roman view of the way a life is shaped: as Leah S. Marcus points out in the course of a thoughtful review of recent Jonson criticism (*JDJ*), one of the most fascinating features of Maus's book is the way that 'as a critic she replicates the Roman moral psychology she is studying'.

Such a psychology, and such a view of Jonson's life, would not satisfy John Gordon Sweeney III[27], who might argue that Maus's invocation of the 'Roman frame of mind' does not solve the problem of Jonson, but merely removes it to more distant ground. For Sweeney, it is not chosen fathers but given fathers (and, in Jonson's case, stepfathers) who most deeply determine their children's lives. Thus, in *Jonson and the Psychology of Public Theater* it is Jonson's displaced anxiety about authority, rather than his Roman scorn for the depraved multitude, which is found to fuel his characteristic 'aggression' towards his audiences. We see him painfully learning to surrender his work to his audience's unreliable judgement, until in *Bartholomew Fair* he appears to abandon the attempt to teach altogether, content at last to give the audience the entertainment it wants. But the content masks contempt. It turns out that Jonson has not so much surrendered as absconded, left us to our own foolish devices, become an absent father; and this is, for Sweeney, the ultimate fulfilment of Jonson's artistic quest. The dramatist's power over his audience becomes, in effect, the more absolute the more it is yielded up, a paradox Sweeney does not fail to find dramatically foreshadowed in the retreat of

26. *Ben Jonson and the Roman Frame of Mind*, by Katharine Eisaman Maus. Princeton (1984). pp. x + 212. £19.

27. *Jonson and the Psychology of Public Theater: To Coin the Spirit, Spend the Soul*, by John Gordon Sweeney III. Princeton. pp. xii + 243. £26.90.

Tiberius to Capreae. His book pushes to fierce extremes the analysis of Jonson's anti-theatricalism; it is something of a witches' brew, nasty but potent.

Although it could be argued that Katharine Maus's is, by comparison with Sweeney's, a slightly censored Jonson, it is remarkable just how much of the dramatist's bulky mind can be fitted within her 'Roman frame'; and her book seems to me incontestably the better of the two. It gives the reader throughout the rare and satisfying sense of things falling into place; the ease and naturalness with which they appear to do this is a tribute to the calm lucidity of Maus's exposition. Her excellent observations on the misfit between *amare/placere* and *love/like* (in connection with Jonson's poem, 'On my First Son') did make me regret that the difficulties of translation form Latin to English, from first to seventeenth century, were not more extensively considered; if the book has a major limitation, this is it. Even so, I can think of few, if any, books which say so much so well and so compactly about Jonson.

A rather different way of describing Jonson's frame of mind is discovered by Ronald Huebert in his extraordinary article, 'A Shrew yet Honest: Manliness in Jonson' (*RenD*, 1984). 'Manliness', says Huebert, 'turns out to be an idea you need if you want to encounter Jonson whole'; and by 'manliness' *he* turns out to mean, among other things, being a fighter, liking a drink, standing no bullshit, despising women, and being distinctly uneasy in the company of boys who wear make-up. Sounds like someone is writing a parody? Well, it isn't me.

Each of Jonson's three most famous plays come in for their share of individual attention, but, as far as the rest were concerned, it was a lean year. *Volpone* has followed *Dr Faustus* into the predominantly Shakespearean enclave of Macmillan's Text and Performance series[28]. Even if this is only tokenism, it is a welcome broadening of scope. Unfortunately, Arnold P. Hinchliffe's volume on *Volpone* cannot be recommended. Confusing inconsistencies have crept into his critical introduction; unnecessary prominence is given to Romantic complaints of Jonson's unreadability; and the declaration that 'the best actors under the best director can only offer less than what the text offers' undermines the assertion of the interdependence of text and performance which provides the rationale for the series as a whole. I noticed this undermining tendency last year in William Tydeman's *Dr Faustus* (*YW* 65.259–60); it is considerably more pronounced in Hinchliffe's uninspiring *Volpone*.

Volpone himself is viewed as a folklore hero by Don Beecher (*CahiersE*), and as a Jacobean conspirator by William W. E. Slights (*TSLL*). Beecher, in 'The Progress of Trickster in Ben Jonson's *Volpone*', declares that Jonson's full reactivation, in his central character, of the folkloric figure of Trickster changes and enlarges the formal boundaries of comedy, as perceived at the time. Slights, investigating 'The Play of Conspiracies in *Volpone*', finds that the 'conspiring habit of mind' marks all the characters, and diminishes even Bonario and Celia in the audience's esteem. Writing in the aftermath of the Gunpowder Plot (Slights mentions the Fawkes/Fox assonance), Jonson's prime purpose is to expose the self-destructive folly of an obsession with secrecy in public and private life.

28. *'Volpone': Text and Performance*, by Arnold P. Hinchliffe. Macmillan. pp. 88 + 4 pl. pb £3.95.

A less speculative context is provided for *The Alchemist* by Robert M. Schuler in his lengthy treatment of 'Jonson's Alchemists, Epicures, and Puritans' (*MaRDiE*). He traces in great detail the intricate network of connections which Jonson establishes in his play between alchemy, radical puritanism, and millenarianism, focusing particularly on Epicure Mammon as a 'fun-house mirror's image' of the Anabaptists. These connections, argues Schuler, are not only the means but also the objects of Jonson's satire, an early seventeenth-century nexus of beliefs which the dramatist is out to discredit. The play's problematic ending turns the satire outward on to the audience, forcing them to confront in their wish to exonerate Lovewit their own residual millenary dreams: a neat conclusion to a solid essay.

Frances Teague promises in the title of her book that the stage history of *Bartholomew Fair* will prove to be a 'curious' one[29]. This raises expectations which her narrative does not really fulfil, mostly because of the fragmentary nature of the evidence she has to work from. She is, indeed, less informative about Jacobean Smithfield than might have been hoped, but has some interesting things to say about variations in the play's popularity between 1660 and 1735, and about the reasons for its rapid fall thereafter into prolonged neglect. The book ends with Teague's observations on recent professional productions. Cast-lists for these, and for eighteenth-century revivals, are given in appendixes.

Two essays on *Bartholomew Fair* push it into unexpected alignments with other works. Manfred Draudt's 'Fairgrounds and Halls of Mirrors: Arthur Schnitzler's *Zum grossen Wurstel* and Ben Jonson's *Bartholomew Fair*' (*Trivium*) makes the twentieth-century Austrian dramatist's one-act play about marionettes sound decidedly intriguing, but surely imports too much Viennese anxiety into Jonson's puppet-show. Though Patrick Grant[30] confines himself to the discussion of sixteenth- and seventeenth-century works, it is perhaps a modern as much as a Renaissance debate in which he too finds them participating. *Bartholomew Fair*, along with Sir Thomas More's *History of Richard III*, John Donne's *Anniversaries*, Sir Thomas Browne's *Religio Medici*, and William Law's *Spirit of Love*, are read as attempts to establish a humanist 'middle' position between abstract metaphysics and scientific materialism, the determinisms of spirit and of matter, embodied in Jonson's play in the organizing images of puppet-show and vapours-game. Grant's fable is the impact on literature of the discovery of scientific 'method', but his allegory would seem to concern the impact on criticism of post-structuralist methodology. A third perspective on the puppets is offered by Debora K. Shuger in her 'Hypocrites and Puppets in *Bartholomew Fair*' (*MP*, 1984). Puppet Dionysus's travesty of Pauline language when it demonstrates that there is 'neither male nor female amongst us' may convert Busy, himself a travesty saint, but only reminds the audience of 'the almost tragic gulf between men's ideals . . . and their pitiful reality'.

Finally, Jonson's publication of his collected works in 1616 is considered by Joseph Loewenstein, in 'The Script in the Marketplace' (*Representations*), as a

29. *The Curious History of 'Bartholomew Fair'*, by Frances Teague. BuckU/AUP. pp. 176. $23.50, £17.95.

30. *Literature and the Discovery of Method in the English Renaissance*, by Patrick Grant. Macmillan. pp. x + 188. £25.

major act of emancipation in 'the history . . . of the bibliographic ego'; but by Douglas M. Lanier, in 'The Prison-House of the Canon: Allegorical Form and Posterity in Ben Jonson's *The Staple of Newes*' (*MaRDiE*), as possibly endangering the durability of the dramatist's fame, a danger which Jonson's choice of the 'deliberately universalized form' of moral allegory for his next surviving play was an attempt to counter. Loewenstein reviews the 'disorderly' state of the sixteenth-century 'literary marketplace', and, rehearsing arguments developed at more length in his book *Responsive Readings* (YW 65.272–3), elicits from *Cynthia's Revels* an 'autobiographical paradigm' of Jonson's attempts to escape that disorder through aristocratic patronage and through the assertion of 'authorial property rights'.

(d) Middleton

The Middleton presented in A. L. and M. K. Kistner's *Middleton's Tragic Themes*[31] is 'always a preacher', his tragedies and tragicomedies artfully structured sermons with a few recurrent messages: the 'moral degradation' and 'loss of identity' that may result from a single moral error; the dangers of abused authority; the terrible consequences of letting passion escape from the control of reason; the deceptiveness of vice; and the criminal irresponsibility of laying the blame for one's own misdeeds at the door of Fortune. The Kistners seek to demonstrate how Middleton enforces recognition of the universality of these 'truths' by the structural devices of plot- and character-parallels. They analyse ten plays in detail: *The Revenger's Tragedy*, *The Spanish Gipsy*, *A Fair Quarrel*, *The Second Maiden's Tragedy*, *Hengist, King of Kent*, *The Witch*, *Women Beware Women*, *The Honest Whore, Part One*, *The Changeling*, and *A Game at Chess*. Throughout, they come down hard on the evasions of whoremaster man, refusing to allow any extenuation of individual guilt by, for instance, the appeal to larger social forces. That Middleton wrote from within such a harsh moral scheme seems probable; what the Kistners miss, however, are the ways in which, still from within, he interrogates the justice of the scheme. Their readings are consequently – though it might seem something of a paradox – curiously complacent in their moral rigour.

Sara Eaton's feminist study of 'Beatrice-Joanna and the Rhetoric of Love in *The Changeling*' (*TJ*, 1984) seems, on the other hand, rather complacent in its toleration of a moral blur. Arguing, plausibly enough, that Beatrice 'internalizes and reflects the inherent contradictions in male perceptions of women', Eaton never fully confronts the extent of Beatrice's guilt for the murder of Piracquo. To say that she 'dies for the "truth within her" ' is a very peculiar use of the word 'truth'.

Two scholars contest Margot Heinemann's thesis that Middleton's *A Game at Chess* was an anti-Buckingham satire sponsored by the Earl of Pembroke (*YW* 61.178). Thomas Cogswell, in his 'Thomas Middleton and the Court, 1624: *A Game at Chess* in Context' (*HLQ*, 1984), argues that the play was in fact pro-Buckingham, its main purpose to provide 'a plausible justification' for the infamous Spanish trip, its friends in high places belonging to a broad-based 'patriot' faction including both Buckingham *and* Pembroke. T. H. Howard-Hill maintains that 'The Origins of Middleton's *A Game at Chess*' (*RORD*)

31. *Middleton's Tragic Themes*, by A. L. and M. K. Kistner. Lang (1984). pp. xiv + 166. Sfr 53.

were not in factional politics at all, and that it was only the additions required by the King's Men, and the 'unprecedented impersonation and striking subtextual action' they introduced which gave the play its political edge and notoriety. Its 'essential character', Howard-Hill concludes, is that of 'moral allegory'.

RORD carries four more papers on Middleton. Sara Jayne Steen's brief survey of 'The Response to Middleton: His Own Time to Eliot' is complemented by Geraldo U. de Sousa's rapid tour of some significant modern books and approaches, 'Thomas Middleton: Criticism since T. S. Eliot'. G. B. Shand, writing on 'The Stagecraft of *Women Beware Women*', stresses the importance of asides in breaking up any sense of community on stage, and in forcing the audience into a detached, judgemental role. Paul Mulholland, in 'Let Her Roar Again: *The Roaring Girl* Revived', reviews modern productions of the play, in particular the 1983 RSC revival, starring Helen Mirren and directed by Barry Kyle.

In *N&Q* Mark Eccles corrects the *DNB* entry for 'Mary Frith, the Roaring Girl' (the real-life original of Middleton's heroine); Sidney Gottlieb contends that Lollio's 'Allusion to Lipsius in *The Changeling*, III.iii.175–7' is not only for the sake of the pun on the first syllable, but also refers to Justus Lipsius's famous propensity for changing sides; and R. V. Holdsworth, in his carefully argued 'Middleton and William Perkins: A Biblical Echo in *The Revenger's Tragedy*', reasons that Vindice's Catholic interpretation of a text from Proverbs in his opening soliloquy may be intended by the Calvinist Middleton as a sign of his protagonist's 'self-evasion and false consciousness'. This is an important note.

Before bringing a somewhat miscellaneous section to its close, I should mention two further items: David Bergeron's identification of Middleton's part of the 1604 royal-entry civic pageant for James I as the source of the burlesque wedding masque in Act IV of *No Wit, No Help like a Woman's*[20]; and Paul Mulholland's '*The Two Gates of Salvation*: Typology, and Thomas Middleton's Bibles' (*ELN*), which demonstrates the dramatist's reliance on both the Geneva and Bishops' Bibles in the compilation of this 1609 tract, and suggests that his interest in typological patterns is carried over into his plays.

(e) Other Playwrights and Plays

In seeking to elucidate the Spanishness of Kyd's *Spanish Tragedy*, both Eugene D. Hill (*ELR*) and Steven Justice (*SEL*) run some risk of diminishing its tragic effect. Hill's analysis of 'Senecan and Vergilian Perspectives in *The Spanish Tragedy*' presses the play towards political allegory. The audience, he argues, would recognize Andrea's opening speech (the tone of which he reads decidedly oddly) as a sustained Kydian parody of Aeneas's descent to the underworld in *Aeneid* VI. In the contrast between the epic hero, who returns with a renewed sense of imperial purpose, and the 'slick Spanish Don', who only brings back Revenge, is shadowed the impending dissolution of the Spanish empire amid neo-Senecan horrors, and, by implication, the rise of England to possession of 'Bel-Imperia'. Justice, in 'Spain, Tragedy, and *The Spanish Tragedy*', sees this distinction between Spain and England not so much as the play's message, more as the ground of Hieronimo's tragedy. The society Kyd depicts, says Justice, draws on popular Elizabethan images of

Catholic Spain as a country outside the merciful dispensation of the Protestant New Law, a country where the Old Law of 'an eye for an eye' remained in force. This is certainly a clean way of resolving the dilemma of those critics who feel that in the play-world revenge is on the whole accepted, but are sure that in the Elizabethan real world it would have been rejected; the price paid for the resolution is to enclose Hieronimo within a Spanish frame from which he can never break out to speak directly to his English audience of their own fears and griefs.

Frank R. Ardolino also emphasizes the distance between the play and its Elizabethan audience when he interprets it as a carefully designed initiation into the mysteries of pagan justice[32]. For Ardolino, as for Empson before him, the resolution to Kyd's puzzle is that Andrea was treacherously murdered. It is to discover this that he is sent back to earth, where he and the audience learn about the operations of pagan justice by watching the ritual re-enactment of his murder (Horatio as hanged god) lead to the punishment of his murderers (Hieronimo as 'mystagogue'). The play ends in 'the restoration of pagan justice and concord'. Ardolino spends much time in analysing the formal devices by which Kyd guides his audience towards 'correct' interpretation; here and there one catches the sound of material being stretched to fill pages.

There are two other studies of *The Spanish Tragedy* to record. 'Dissimulation as a Theme and Rhetorical Device in Kyd's *Spanish Tragedy*' is Wolfgang G. Müller's subject in *ArAA*. He writes about the prevalence of dissembling in the Spanish court, the intense emotional strain the need to dissemble puts on Hieronimo (despite his occasional enjoyment of deceit), and the 'radical renunciation of language' through self-mutilation to which it finally drives him. Claes Schaar suggests a new interpretation of a line in Act III of the play in order to clear up the sense of an obscure passage: '*The Spanish Tragedy* III.xiii.95 ff.' (*ES*).

A small scattering of articles on Kyd's contemporaries are next to be gathered. Lena Cowen Orlin, in 'Man's House as his Castle in *Arden of Feversham*' (*MaRDiE*), argues at some length that gentlemen's houses came during the sixteenth century to be seen as little kingdoms, and that domestic tragedies, such as *Arden*, take as their subject rebellions within these social microcosms, rebellions which reflect 'larger challenges' to patriarchal order in society as a whole. Jeff Shulman writes interestingly about the presence of 'Ovidian Myth in Lyly's Courtship Comedies' (*SEL*). Lyly turns to Ovidian myth to dramatize oppositions between eros and chastity, oppositions which issue in 'emotional paralysis' in the early play, *Sapho and Phao*, but which, in *Love's Metamorphosis*, are reconciled in the adaptable figure of Protea, 'perhaps the first fully human heroine of the Elizabethan stage'. Shulman presents Lyly as more critical of authority, and less restricted in his appeal, than is widely assumed. Lastly, Greg Bentley's 'Coppernose: The Nature of Burden's Disease in Robert Greene's *Friar Bacon and Friar Bungay*' (*ELN*) is a rather unconvincing attempt to prove that by 'coppernose' Greene meant 'syphilis'.

Among the next generation, it was Dekker, Chapman, and Webster on whom interest chiefly centred. Larry S. Champion's book on Dekker, *Thomas*

32. *Thomas Kyd's Mystery Play: Myth and Ritual in 'The Spanish Tragedy'*, by Frank R. Ardolino. Lang. pp. xii + 189. Sfr 56.60.

Dekker and the Traditions of English Drama[33], is mainly concerned with the playwright's control of what Champion calls 'dramatic perspective'. He considers in turn each of the plays accepted by Fredson Bowers into the Dekker canon, commenting in detail on their structural strengths and weaknesses, and judging the degree of Dekker's success in establishing a dominant 'tone' or 'attitude' suitable to the genre in which he is working. Two of the book's main aims are to praise Dekker's formal experimentation, and to demonstrate 'his ability to interact creatively with his fellow playwrights'. For the most part, Champion keeps close to the ground in his intentness on covering it; a more sustained attempt at an overview of Dekker's career would have been welcome. That Champion's aims and methods may not entirely coincide is perhaps suggested by his analysis of *The Witch of Edmonton*, where inconsistencies in the handling of perspective (which, earlier in the book, were a cause for damning, say, *Old Fortunatus*) seem to be acknowledged as one of the foundations of the later play's innovative success.

Then again, maybe *The Witch of Edmonton* is more unified structurally than Champion allows. Certainly it is if one accepts David Atkinson's argument, in 'Moral Knowledge and the Double Action in *The Witch of Edmonton*' (*SEL*), that the two plots are bound together by the parallel development of their respective protagonists, Frank Thorney and Mother Sawyer, towards moral awareness. However, Michael Hattaway, eschewing the question of unity altogether, seems to get nearer the centre of the play than either Champion or Atkinson by making some observations on its depiction of the social tensions from which witchcraft accusations arose, and on its presentation of the marginal plight of women in 'Women and Witchcraft: The Case of *The Witch of Edmonton*' (*Trivium*).

Three contributions to *N&Q* round off the year's work on Dekker. Julia Gasper corrects some scholarly misinterpretations of 'Dekker's Word-Play in *The Shoemaker's Holiday*'; L. D. Timms points out, in 'Dekker's *The Shoemaker's Holiday* and Elizabeth's Accession Day' that St Hugh's Day fell on 17 November; and G. Harold Metz, in 'Thomas More, Thomas Cromwell, and Jack Faulkner', speculates that Dekker (if Dekker it was) relied on the oral tradition (rather than on John Foxe) when dramatizing the Faulkner incident in *Sir Thomas More*.

Unexpectedly, *Caesar and Pompey* is the play of Chapman's to draw most critical attention this year; while *Bussy D'Ambois* and *The Widow's Tears* each figure in one article. Discontinuities in Caesar's character are explained differently by the two critics who write on Chapman's Roman history. Rolf Soellner, in 'Chapman's *Caesar and Pompey* and the Fortunes of Prince Henry' (*MaRDiE*), attributes these unresolved ambiguities to Chapman's unease about Caesar, both as a historical figure and as an example for his precocious royal master to follow. The play expresses its author's cautious dissent from the jingoistic Caesarism of Henry's more aggressive and unscrupulous counsellors. Where Soellner turns to local political context to account for the play's puzzling features, Richard S. Ide, in 'Chapman's *Caesar and Pompey* and the Uses of History' (*MP*), invokes wider considerations of genre. He claims that the play belongs to a dramatic kind ('classical history'),

33. *Thomas Dekker and the Traditions of English Drama*, by Larry S. Champion. Lang. pp. x + 198. Sfr 57.90.

in which 'the message takes precedence over the character who delivers it'. The psychological inconsistency of Chapman's Caesar (and of his Pompey, and of his Cato, for that matter) shelters no inner enigma; the didactic playwright has presented us in each case simply with a sequence of discrete exemplary stances. Ide makes a very plausible case for the likelihood of Chapman's having seen history essentially episodically as a humanist 'storehouse of political and ethical examples', though his identification of 'classical history' as a distinct dramatic genre is not strengthened by his apparently only having found one other play to put in it, Thomas Lodge's clumsy *The Wounds of Civil War*. Nevertheless, this is a cogent and thought-provoking article.

Other essays on Chapman may be dealt with more summarily. Jane Melbourne's 'The Inverted World of *Bussy D'Ambois*' (*SEL*) brings together Kepler's theory of the retinal image, the image of the world upside down as it appears in the play, and the inversion of right relationship in the marriage of Tamyra and Montsurry, to support her contention that Chapman presents Bussy as a heroic 'anachronism' in a mechanistic world in which heroism is no longer possible. Arnold W. Preussner's title, 'Chapman's Anti-Festive Comedy: Generic Subversion and Classical Allusion in *The Widow's Tears*' (*ISJR*), very completely delineates the scope of his argument, which lends support to a view of the play as dark and mirthless.

Moving on to Webster, I find a book on *The White Devil* and two articles on *The Duchess of Malfi*. Frederick O. Waage's *The White Devil Discover'd*[34] is claimed on its back cover as 'the first extensive close reading' of the play, and one can only hope that it will also be the last. It is not the quality of Waage's detailed insights into the fine weave of the play's design which provokes this comment, but the form in which he has chosen to present them, a 'tentative' scene-by-scene (and often line-by-line) commentary on the text, of necessity uneven and repetitive, and making it more difficult than it already is to grasp *The White Devil* as an artistic whole. Interpolated into the commentary are short chapters sketching some suggestive historical and literary contexts for the play (the trial of Sir Walter Ralegh, for instance, or Donne's *Biathanatos*). There is much interesting material in this study; it is a pity that more thought was not taken for the reader in its setting forth.

Anthropological kinship theory helps Frank Whigham to his understanding of patterns of 'Sexual and Social Mobility in *The Duchess of Malfi*' (*PMLA*), while it is image-patterns which concern Wayne A. Rebhorn (*CahiersE*). Despite their very different methods and idioms, both critics offer intriguing insights into the play-world's hysteria. Rebhorn, in his 'Circle, Sword, and the Futile Quest: The Nightmare World of Webster's *Duchess of Malfi*', analyses the recurrence in the play (in increasingly malevolent transformations) of the three image-clusters named in his title. He concludes that Webster's illogical, menacing, predominantly nocturnal world, where characters lack any semblance of freedom and wedding rings metamorphose into nooses, is properly termed a 'nightmare' world, and would define the play as melodrama, meant to arouse feelings of terror and paranoia, rather than as tragedy. Whigham finds all the characters in the play shaped by the pressures of social change,

34. *The White Devil Discover'd: Backgrounds and Foregrounds to Webster's Tragedy*, by Frederick O. Waage. Lang (1984). pp. viii + 185. pb Sfr 37.45.

specifically by the loosening of the old aristocratic order as a result of invasion from below. The Duchess he sees as 'a heterosexual Edward II', making a bid to 'carve out for herself the privatized domestic realm of the future'; Bosola, unable to find a place as a servant, is portrayed as seeking unsuccessfully to ground a sense of self in the new and problematic status of employee; most originally, Ferdinand's incestuous inclination toward his sister is interpreted as a panic retreat from the crisis of his class, a hysteric assertion of his determination to preserve the purity of his own blood from contamination. Whigham's is an impressively coherent reading of the play which, by refraining from judging the main characters, opens them to our sympathetic understanding.

There were only a handful of articles on the other Jacobeans. Larry S. Champion, in '*The Malcontent* and the Shape of Elizabethan Comedy' (*SEL*), argues that the formal innovations of Marston's play lie chiefly in its combination of 'tragicomic form and dynamic characterization', the latter seen particularly in the figure of Pietro, the usurper brought to repentance. Marston's most original method of maintaining comic perspective is by counterpointing the contrasting voices of the two schemers, Altofronto and Mendoza. Lee Bliss, in 'Three Plays in One: Shakespeare and *Philaster*' (*MaRDiE*), discovers Beaumont and Fletcher shaping their distinctive tragicomic style by a self-conscious combination of aspects of three Shakespearean plays: *Hamlet, Othello*, and *Twelfth Night*. William E. Gruber's 'Building a Scene: The Text and its Representation in *The Atheist's Tragedy*' (*CompD*) focuses on Tourneur's creation of an 'alienation effect' at the climax of Levidulcia's death-scene (IV.v). And, lastly, R. V. Holdsworth, in 'Ben Jonson and the Date of *Ram Alley*' (*N&Q*), claims that Lording Barry's play is indebted to both *Epicene* and *The Alchemist*, and that the custom of dating it to 1607–8 should consequently be abandoned.

The more interesting of this year's two studies of John Ford is certainly the chapter on '*Tis Pity She's a Whore* with which Richard Marienstras concludes his book, *Le Proche et le lointain* (1981), now translated into English as *New Perspectives on the Shakespearean World*[35]. Marienstras considers 'Elizabethan' attitudes to incest, relates them to '*Tis Pity*, and makes out a connection between the corrupt, secretive, self-serving society of Ford's Parma and the corrupting idealism of the incestuous lovers: 'the terrifying distance between these neighbours, the unnatural nearness of these relatives makes the incest homologous to the social and spiritual alienation of each individual'. Suggestive deployment here of the structural opposition between the 'near' and the 'far' is characteristic of his critical method. Although the last chapter is the only one specifically devoted to the play, students of '*Tis Pity* should not confine themselves to it. Marienstras's fascinating earlier discussions of Elizabethan attitudes to blood-sacrifice, and of the Jacobean royal forest as a quasi-sacred enclave of wildness within civilized society, a sanctuary for the hart, set the play resonating, too. Anat Feinberg's invocation of Renaissance psychological theory to explain the character of Perkin Warbeck is a less convincing piece of contextualizing: he argues, in '"Strength of Passion": On the Method of Characterisation in Ford's *Perkin Warbeck*' (*NM*), that Ford saw Perkin as a victim of 'adust and melancholy choler', and

35. *New Perspectives on the Shakespearean World*, by Richard Marienstras, trans. by Janet Lloyd. CUP/EMSH. pp. viii + 273. £27.50.

explains Ford's never directly saying so as in keeping with his consistently equivocal presentation of his protagonist.

5. Masque and Pageant

There is less activity to report than usual. Our knowledge of Elizabethan royal progresses is eked out by several small discoveries of Marion Colthorpe's. One of the French Ambassador's letters home gives details of 'A Play before Queen Elizabeth I in 1565' (*N&Q*): it was about Sophonisba, in Latin, and performed at Sir Nicholas Bacon's house. Among the De L'Isle manuscripts is an account of the royal entry into Coventry, which fills in a gap in the existing record of four 'Pageants before Queen Elizabeth I at Coventry in 1566' (*N&Q*). In Bodleian MS. Tanner 306 is preserved a speech of welcome by a porter, John Joye, which constituted, or belonged to, 'An Entertainment for Queen Elizabeth I at Wimbledon in 1599' (*REEDN*). A fourth Colthorpe find, 'A Pedlar's Tale to Queen Elizabeth I', is reprinted in a later number of *REEDN* which I have not yet seen. While on the subject of princely pleasures, I should mention R. J. P. Kuin's 'The Purloined *Letter*: Evidence and Probability Regarding Robert Langham's Authorship' (*Lib*), a sceptical cross-examination of the evidence for William Patten's authorship of *Laneham's Letter* which leaves that case looking pretty shaky.

On the Jonsonian masque, there is an excellent essay by Leah Sinanoglou Marcus about *The Golden Age Restored*[20], which analyses it as a response to Munday's Lord Mayor's pageant, *Chruso-thriambos*, and to James's policies of 1611–14. The masque restores the Golden Age in two complexly interconnected ways: by disentangling the myth itself from Munday's citizen 'confusions', and by celebrating a shift in James's domestic policy from city to country matters, from narrowly fiscal concerns to an effort to preserve the fabric of rural society. Another article on the masque comes from Anne Burley, who, in her 'Courtly Personages: The Lady Masquers in Ben Jonson's *Masque of Blackness*' (*SPSRA*), charts the complicated interrelationships by birth and marriage of the ladies in question, and passes remarks on their scandalous private lives.

The thematic coherence of Samuel Daniel's court pastorals, *The Queen's Arcadia* and *Hymen's Triumph*, is defended by Johanna Procter in an essay forming part of a bilingual colloquium on the Renaissance in Ferrara and its 'European horizons'[36]. She considers, among other things, Daniel's debts to Tasso and Guarini. A detailed expense account relating to the production of plays for King Charles's visit to Oxford in 1636 has come to light. It is best consulted in the article published by John R. Elliott and John Buttrey in *ThR*, 'The Royal Plays at Christ Church in 1636: A New Document'. Elliott has also published the text of this account in *TN*, but there it is accompanied by a less complete and less accurate commentary.

Civic pageantry has been less thoroughly investigated than the court masque, partly no doubt because the texts often seem clumsy by comparison, but partly, too, because they are not very easily obtained. David M.

36. *The Renaissance in Ferrara and its European Horizons/Il Rinascimento a Ferrara e i suoi orizzonti europei*, ed. by J. Salmons and W. Moretti. UWales/Girasole (1984). pp. xxxii + 332. £14.95.

Bergeron's useful edition of the pageants and entertainments of Anthony Munday[37] is therefore to be welcomed, making available in full scholarly form as it does the complete texts of Munday's eight surviving Lord Mayor's Shows, and of his water pageant in honour of Prince Henry. As Gail Kern Paster suggests in her essay on 'The Idea of London in Masque and Pageant'[20], 'the weight of history' is a central part of the meaning of civic pageantry 'because time is the essential medium for expressing a city's identity and greatness'. This is not just a helpful contrast between the world of the pageants and the aspirations to timelessness of the court masque; it also suggests why Bergeron, in making it possible to read Munday's Lord Mayor's Shows as a developing historical sequence, is restoring an important element of their significance.

37. *Pageants and Entertainments of Anthony Munday: A Critical Edition*, by David M. Bergeron. Garland. pp. xx + 142. $30.

X

The Earlier Seventeenth Century: Excluding Drama

HELEN WILCOX

1. General

The increasing interest in women writers of the early seventeenth century, and the developing scholarship in this field, are among the most significant features of this year's work. While last year the Renaissance 'woman question' was discussed by Linda Woodbridge and in the articles forming a special issue of *ELR*, this year it is the texts themselves which are beginning to be (re)published. Katherine Usher Henderson and Barbara F. McManus have put together a splendid anthology of 'contexts and texts' under the title *Half Humankind*[1], containing modernized and annotated editions of the pamphlets, poems, treatises, and other controversial texts debating the nature of woman between 1540 and 1640. The standard of editing is high and the introductory material is excellent, discussing the social and cultural contexts, from female stereotypes to literary style, from which these texts emerge. There is considerable overlap between this anthology and Simon Shepherd's *The Women's Sharp Revenge*[2], which presents five pamphlets by Renaissance English women (or in some cases, assumed to be by them). The one item to appear only in Shepherd's collection and not in *Half Humankind*, is Rachel Speght's *A Mouzell for Melastomus* (1617), a response to Joseph Swetnam's 'Irreligious and Illiterate Pamphlet', *The Arraignment of Women*. Shepherd's extracts are on the whole fuller than those in the Henderson anthology; this is not surprising bearing in mind that the latter includes extracts from three times as many works and is attempting to place these works more thoroughly in their contemporary setting. Both are valuable – Henderson and McManus for thoroughness and scholarship, Shepherd in its search for a more general readership – and even if Shepherd is uncomfortably self-conscious about being a patriarchal editor of female texts, we surely applaud the outcome. The controversy over women dressing and behaving as men – most clearly articulated in the 1620 pamphlets *Hic Mulier* and *Haec-Vir*, both of which appear in Henderson – is given lively treatment by Sandra Clark (*SP*).

1. *Half Humankind: Contexts and Texts of the Controversy about Women in England, 1540–1640*, ed. by Katherine Usher Henderson and Barbara F. McManus. UIll. pp. x + 390. £12.95.

2. *The Women's Sharp Revenge: Five Women's Pamphlets from the Renaissance*, ed. by Simon Shepherd. FE. pp. 208. £12.95.

Two essays in *Women in English Society 1500–1800*[3] focus on seventeenth-century women's texts in a way which is again designed to make these works available to late twentieth-century readers. Patricia Crawford supplies a useful provisional checklist of seventeenth-century writing in English by women, and offers two ways of approaching this material – by conventional literary discussion of women's motives, genres, and concerns, and by computer-analysis of the list. Sara Heller Mendelson gives a fascinating account of Stuart women's diaries and she, too, adds a list of texts and where to find them. The poet Aemilia Lanyer, whose 1611 volume was dedicated to the diarist Anne Clifford, is singled out for thorough discussion in an essay by Barbara K. Lewalski, appearing in a collection of articles on literary women of the Tudor period[4]. Lewalski's sense of the 'female tradition' which Lanyer created, in society, by patronage and through virtue as well as with poetry, gives a refreshingly enlightened context for considering this familiar figure of literary footnotes.

Several recent books address the relationship between literature and various forms of science in this period. Patrick Grant's *Literature and the Discovery of Method*[5] examines the effect of the empirical mode of organizing knowledge on the relationship between metaphysics and physics, and so between fiction and truth. Of specific interest to early-seventeenth-century poetry and prose are the chapters on Donne's *Anniversaries* and Browne's *Religio Medici*. Grant sees the Donne poems as texts about the human heart, an organ 'disenfranchised' by science and by Calvinism, but which Donne felt compelled to 'understand'. Browne's 'metaphysical' use of the cross as a means of directing us imaginatively towards knowledge, is contrasted with Kenelm Digby's response to *Religio Medici* using the argument from method. These readings are intelligent and convincing, but the book as a whole is less of a continued exposition than Anthony Low's *The Georgic Revolution*[6], arguing the importance of the discovery of labour to seventeenth-century literature. Low successfully demonstrates how the writers of this period shrugged off Elizabethan courtliness and managed to write about work – a social, political, and philosophical change as well as a shift in literary modes. From Spenser to Milton, Low examines the recurrence of husbandry – in practical and metaphoric guises – as an issue in literary texts, and he is particularly good on the direct relation of georgic to science and to Christian reform. Some sections of Low's work have previously been published (see *YW* 64.238), and in book form it fulfils all its original promise of steady interpretation with originality of approach.

Charlotte F. Otten[7] takes a closer look at the relationship between natural scientists and poets in sixteenth- and seventeenth-century England. Her work is organized in terms of movements in mysticism and 'tera culture' rather than

3. *Women in English Society 1500–1800*, ed. by Mary Prior. Methuen. pp. xvi + 294. hb £14.95, pb £7.95.

4. *Silent but for the Word: Tudor Women as Patrons, Translators, and Writers of Religious Works*, ed. by Margaret Patterson Hannay. KSUP. pp. viii + 304. $27.50.

5. *Literature and the Discovery of Method in the English Renaissance*, by Patrick Grant. Macmillan. pp. x + 188. £25.

6. *The Georgic Revolution*, by Anthony Low. Princeton. pp. xii + 369. $32.50.

7. *Environ'd with Eternity: God, Poems and Plants in Sixteenth and Seventeenth Century England*, by Charlotte F. Otten. Coronado. pp. xx + 198. $19.95.

the responses of individual writers; a typical chapter title is 'The Ontology of Vegetable Smells'. She has gathered together a considerable amount and range of material, but little of direct significance is added to the poems. Stanton J. Linden (*Ambix*, 1984) suggests that alchemical imagery in seventeenth-century poets takes on a more positive implication of moral change and purification than in earlier usage, and becomes linked with eschatological spirituality. In a volume of essays concerned with *Occult and Scientific Mentalities in the Renaissance*[8] Brian Vickers puts forward the view that the occult, with its reified images and 'essentially symbolic discourse', gave way over the period 1580–1680 to a scientific discourse in which analogy was subordinate to identity. Later in the same volume Lotte Mulligan argues against Christopher Hill and others who see a discontinuity between faith and reason in the mid seventeenth century; she claims instead a continuum of ideas, and sees both strands, metaphysics and physics, present throughout the period.

This year has seen the publication of the first volume of the said Christopher Hill's *Collected Essays*, which promises to be a splendid series, gathering under appropriate themes, and in some cases revising or even publishing for the first time, the work of this prolific and distinguished historian. The first volume, *Writing and Revolution in Seventeenth Century England*[9], reminds us of the extent to which Hill has been concerned with matters literary, from radical prose to *Paradise Lost*. The essays in this volume cover poets from Quarles to Rochester and prose from Marprelate to *Robinson Crusoe*, linked by two concerns – the sense of revolution, and the presence of censorship – articulated in a new introduction. Revolution has always been a keyword in Hill's work, but his assertion that the collapse of censorship in the 1640s was the most important event in the history of seventeenth-century English literature will perhaps be seen as revolutionary in itself.

Another writer who is primarily a historian – Keith Thomas – has contributed to English studies this year in a useful general survey of the 'utopian impulse' in seventeenth-century England (*DQR*). He identifies eight forms of utopianism in this period, ranging from the practical (such as Bacon) through the political, to withdrawn utopian communities (citing both the Diggers and Little Gidding) and the idealized *other*, the utopian dream. All these groups or individuals shared a vision of the relief of want and the advancement of knowledge – the latter being the primary ideal of English humanism identified by Joanna Martindale in her anthology of *English Humanism: Wyatt to Cowley*[10]. Taking Erasmus as her starting point and the crucial influence on English humanists, Martindale groups the extracts in five sections: education, classicism, wisdom and eloquence, history and ethics, and religion and vernacular Scripture. Though Daniel's *Musophilus* (1599) and Charles Hoole's *A New Discovery of the Old Art of Teaching School* (1660) are included from either end of our period, the main interest from the earlier seventeenth

8. *Occult and Scientific Mentalities in the Renaissance*, ed. by Brian Vickers. CUP (1984). pp. xiv + 408. £27.50.

9. *The Collected Essays of Christopher Hill*. Vol. I: *Writing and Revolution in Seventeenth Century England*. Harvester. pp. xii + 340. £28.50.

10. *English Humanism: Wyatt to Cowley*, ed. by Joanna Martindale. CH. pp. 292. hb £17.95, pb £9.95.

century comes in the writings of Ben Jonson, quoted here on imitation, language, and ethics.

There has been considerable interest in popular culture in this year's publications. Most unequivocal is a collection of essays, entitled simply *Popular Culture in Seventeenth-Century England*[11], in which scholarship and enthusiasm are appealingly blended. Peter Burke's chapter on popular culture in seventeenth-century London, and Martin Ingram's on personal and political mocking rhymes, were particularly fascinating, and Bernard Capp's wide-ranging survey of popular literature (chapbooks, ballads, almanacs, and so on) should be especially useful in correcting our perspective as literary critics of the period. In a similar vein for a slightly earlier period, Laura Caroline Stevenson's study of Elizabethan popular literature[12] supplies and discusses a list of texts which portrayed merchants and craftsmen paradoxically in a species of urban pastoral romance. Gordon Williams examines the newsbooks and related popular journalism of the mid seventeenth century in the context of a collection of essays by several hands ambitiously discussing narrative modes from 'Malory to Motion Pictures'[13]. Williams's essay, short but densely packed, colourfully puts forward the case that these pamphlets should not be condemned for not being novels.

Lawrence Manley (*ELR*) has studied the epigram in London from 1590 to 1630, and notes the ironic relationship between the communal and the bitterly private knowledge often encapsulated in an epigram. A direct and detailed impression of London in the early decades of the seventeenth century is vividly gained by reading *Wallington's World*[14], Paul S. Seaver's portrait of the 'Puritan Artisan' Nehemiah Wallington, based on his surviving papers – an impressive collection of memoirs, devotions, and letters which originally formed only about an eighth of his total output of notebooks. From the day-by-day record of accidents (and near-misses) in Wallington's turner's shop to the larger sense of the English revolution as God's will made manifest, the material offers a rare insight into the language and experience of an 'ordinary' seventeenth-century Londoner. However, Seaver's fluent and perceptive comments – helpful though they are – might well have given place more frequently to longer extracts from Wallington's own text.

Translation continues to be a subject arousing considerable, if lower key, interest among critics. Lee T. Pearcy's study of English translations of Ovid[15] focuses on Marlowe, Sandys, and Dryden in a rather uneven and discontinuous way, but has some interesting points to make about Sandys in his Baconian view of myth as a means to truth. He also nicely depicts Sandys as a writer 'between two worlds', both geographically (writing *en route* to Virginia) and stylistically, halfway between a medieval allegorizer and a modern trans-

11. *Popular Culture in Seventeenth-Century England*, ed. by Barry Reay. CH. pp. xiv + 319. £19.95.

12. *Praise and Paradox: Merchants and Craftsmen in Elizabethan Popular Literature*, by Laura Caroline Stevenson. CUP (1984). pp. xiv + 252. £22.50.

13. *Narrative: From Malory to Motion Pictures*, ed. by Jeremy Hawthorn. Arnold. pp. xviii + 167. pb £6.95.

14. *Wallington's World: A Puritan Artisan in Seventeenth-Century London*, by Paul S. Seaver. Methuen. pp. ix + 258. £28.

15. *The Mediated Muse: English Translations of Ovid, 1560–1700*, by Lee T. Pearcy. Archon (1984). pp. xviii + 179. $17.50.

lator. Joel F. Wilcox (*PQ*) looks at the influence of Marsilio Ficino's Plato commentary on Chapman's *Odyssey* and its philosopher-poet, in which private self-conception mingles with the public projection of the writer. William Kupersmith[16], whose project is to discuss every published seventeenth-century English adaptation of classical Roman verse satire, obviously has a clearer sense of purpose than Pearcy (above) but his book is hampered by inevitable bittiness as it briefly examines Chapman, Jonson, Fanshawe, Dryden, and a host of others in between. At the heart of the book and the century lies Sir Robert Stapylton's publication of all Juvenal's satires (the first ever complete English translation) in 1644 at Oxford, then the Royalist headquarters – an interesting example of the paradox of translation in its topicality and timelessness.

2. Poetry

The Longman Literature in English series has produced one of the best single-volume accounts of seventeenth-century poetry seen for some time[17]. Written by George Parfitt, its success lies fundamentally in its organization of material, not into periods or schools but genres: lyric, poetry of place, poems of occasion, satire, and epic. Well-informed by a continuing sense of history, and proceeding by means of a fruitful balance of generalization and textual illustration, Parfitt's account will be enormously helpful to students, particularly those working on the earlier part of the century. Inevitably there are gaps and superficialities (Traherne is dismissed as 'no good as a poet'), but Parfitt's general sense of the blurring of boundaries (religious/secular, pre/post civil war, private/public worlds) represents the kind of creative criticism which this period demands. In contrast, Graham Parry's *Seventeenth-Century Poetry: The Social Context*[18], misleadingly titled, is a series of discrete essays on individual authors, reading their poetry historically but not offering any continuous account of that 'setting'. Jonson, for example, is shown in a context of classical learning, seriousness, and ambition; Donne – in a less unified chapter – is discussed in terms of religion, patronage, and love. The best chapter sets Herbert firmly in the 'temple' of Anglicanism, stressing principles of organization within and without the poems. The essays are polished and elegant, but in my view more successful as individual pieces than as an overall interpretation of the period. At the other extreme of the text/history axis lies Lauro Martines's *Society and History in English Renaissance Verse*[19]. Martines is a professor of history who attacks his fellow-historians for failing to read literature as history and (less stridently) attacks literary critics for not perceiving the ties between poems and the 'real world'. In his eagerness to set both groups to rights, Martines has produced an analysis of our premises (good and bad) for approaching texts, and a series of strategies for reading texts historically. The

16. *Roman Satirists in Seventeenth-Century England*, by William Kupersmith. UNeb. pp. xii + 193. £16.95.

17. *English Poetry of the Seventeenth Century*, by George Parfitt. Longman. pp. 236. hb £13.95, pb £5.95.

18. *Seventeenth-Century Poetry: The Social Context*, by Graham Parry. Hutchinson. pp. 256. pb £7.50.

19. *Society and History in English Renaissance Verse*, by Lauro Martines. Blackwell. pp. viii + 191. £17.50.

motives are surely noble, and the theoretical discussions will be enlightening to students of literature and history, but the major disappointment of the book is its decision not to look closely at any particular texts and demonstrate how this method works in practice.

D. H. Craig has produced the first critical book on Sir John Harington[20], and has succeeded in indicating Harington's range of achievements from translation to exuberant satire, while finding an appropriate critical language for this 'serious jester'. Craig is particularly perceptive in discussing Harington's commentaries on his translations – a talent expressed in the margins of the literary world – and, in his stress on the significance of the commentary, Craig is supported by T. G. A. Nelson's discussion (*SP*) of Harington and the Renaissance debate over allegory. Phineas Fletcher's innovative use of religious allegory and ecclesiastical satire in his Latin and English eclogues is the subject of an article by Lee Piepho (*SP*, 1984), who also takes into account the influence of Jacopo Sannazaro on Fletcher. A more localized influence – that of Drummond of Hawthornden's 'Hymne of the Ascension' on Milton's Nativity Ode – is postulated and plausibly demonstrated by H. Neville Davies (*SLJ*).

Jonson is the first writer of our period to become an 'Oxford Author'[21] in the new series of texts bearing that auspicious title. The edition is based on the Herford and Simpson edition but has a modernized text and is, of course, only a one-volume selection from Jonson's enormous canon. It is indeed, as the introduction claims, a 'generous' selection: it consists of *Volpone* and *The Alchemist*, *Discoveries*, *Conversations*, and three hundred pages of poems including some from the masques. Ian Donaldson's aim was to give a 'sense of the breadth and variousness of Jonson's powers'; in this he has been successful, and the text is extremely good value for money. However, it is a shame (and physically awkward) to find only endnotes in such a fat book; further, the notes themselves seem to be stronger on context than on critical comment. Bearing this in mind, the bibliography of further reading is pitifully thin; there are surely more than half a dozen items worth recommending.

One book which will deserve recommendation in future editions is G. W. Pigman III's study of the English Renaissance elegy[22], offering a splendid setting in which to appreciate Jonson's elegies. Pigman examines the psychological and theological developments in the sixteenth and seventeenth centuries which led to a rise in the popularity of elegy as a form just at the point when attitudes to grief were relaxing; from a condemnation of grief as irrational and weak, the seventeenth-century view on the whole was more compassionate, valuing moderated expressions of grief. Jonson thus features as an unusually late proponent of the 'rigorist' view, his elegiac poems assuming that grief is prohibited for the virtuous. This thesis was first argued in an article in *ELR* (*YW* 64.241). Pigman's excellent analysis of the literary and social language of mourning may be paralleled with Anne Ferry's claim (*YW* 65.283) that love poets were crucially developing a similarly 'inward language' in this period. In this year's article on Jonson's 'On my First Son' Ilona Bell (*CLAJ*) convincing-

20. *Sir John Harington*, by D.H. Craig. Twayne. pp. x + 168. $19.95.

21. *Ben Jonson*, ed. by Ian Donaldson. OUP. pp. xx + 787. hb £17.50, pb £7.95.

22. *Grief and English Renaissance Elegy*, by G.W. Pigman III. CUP. pp. viii + 184. £19.50.

ly suggests that the poet neither abandons nor restrains emotion at the end of the poem, but specifies it: he finds fatherly emotion through his son's death, only then to be urged by the voice of the son to love more selflessly. Bell argues that, like Herbert and Marvell, Jonson's surface ease hides real complexity; she concludes that the time has come to 're-examine our basic assumptions about Jonson's poetry'.

As if in response to Bell's call, there are two articles on Jonson in *Lyric Poetry: Beyond New Criticism*[23], a collection exploring the range of newer critical approaches to the lyric. Stanley Fish examines Jonson's relationship with his reader, and finds that the conventional roles of anxious author and judging reader are reversed; Jonson's opening strategies deliberately make the role of the reader unclear, often as a first step to 'excluding' the reader, or reader's function, altogether. The bulk of the other essay on Jonson has already appeared in Annabel Patterson's *Censorship and Interpretation* (*YW* 65.274), pursuing connections between history and personal motivation, between lyric theory and practice. Robert C. Evans (*Ren&R*) analyses the strangely ambivalent tone of the 'Tribe of Ben' epistle in the light of the pressures of patronage which encourage a mixture of presentation and deprecation of the self. Another very fine example of historical scholarship in Jonson studies is Jennifer Brady's complex article (*SP*) on 'To King James', which uses sensitive cross-reference and intelligent historical research to demonstrate that Jonson was not as hypocritical in his response to James as we might previously have thought.

In an overgeneral article, Harold Toliver (*ES*) examines the historical context for the popularity of 'To Penshurst' and other country house poems; he offers a survey of quotes and tropes from Donne to Wallace Stevens, examining the balance of the personal and the panegyric in this genre. Two critics focus on the detail of Jonson's poetic language – Timothy Cook (*N&Q*) finds a Spenserian echo in the Cary-Morison ode, and Robert C. Evans (*Expl*) has discovered a scatological pun in the 'Epistle to Sir Edward Sacvile'.

Turning now to the so-called 'metaphysical poets', Richard Willmott is responsible for this year's educational anthology[24], a selection from Donne, Herbert, Marvell, and Vaughan. The actual choice of poems, including a helpful comparative section of works by contemporaries from Marlowe to Traherne, is the one good feature of the work. The editor blithely announces that the texts 'have been drawn from a variety of sources and have no authority'; the poems are printed in alphabetical order, not, for example, following the sequence of Herbert's *Temple*; the bibliography is bland and out-of-date. However, I would commend one unusual feature: among 'further reading' is recommended a visit to a church where the *Book of Common Prayer* is still in use, 'to get the feel of liturgical language in action'. In another category altogether is the late C. A. Patrides's new, one-volume edition of Donne's *Complete English Poems*[25], in which the editor saw his 'primary responsibility'

23. *Lyric Poetry: Beyond New Criticism*, ed. by Chaviva Hošek and Patricia Parker. CornU. pp. 375. hb $37.50, pb $12.95.

24. *Four Metaphysical Poets: An Anthology of Poetry by Donne, Herbert, Marvell, and Vaughan*, ed. and intro. by Richard Willmott. CUP. pp. viii + 184. hb £5.95, pb £2.95.

25. *John Donne: Complete English Poems*, ed. by C. A. Patrides. Everyman. Dent. pp. vi + 569. hb £12, pb £3.95.

as providing a reliable text. In contrast to Willmott's, this text has, I would contend, much authority, combining reliance on the early printed editions with that rare commodity in Donne scholarship, a commonsense use of manuscript readings and the decision to record only significant variants. In a lively article (*MP*) also published this year, Patrides confessed the problems of editing Donne and admitted that he had to abandon the illusion of a definitive version and hope merely to 'improve Donne's impossible text'. The annotation in his edition is rather disappointingly brief but always clear and easily referred to at the foot of the page. As in his Herbert edition (*YW* 55.272–3), the text is framed by a fine critical introduction at one end – stimulatingly-provoking as well as gathering together existing approaches – and an enormous bibliography at the other, frequently referred to in the footnotes.

A previous editor of Donne, A. J. Smith, has included discussions on *Biathanatos*, 'The Ecstasy', and the poet's attitude to death (a particularly impressive section) in his new book on love poetry from Dante to Milton[26]. Much of the work has been published previously and the collection confirms his prevailing interest in the relationship between the spiritual and the sensual in Renaissance attitudes to love; he defines the distinctive voice of seventeenth-century love poetry as an admission of love as part of nature yet a yearning for some kind of spiritual value within it. The reader may well yearn for greater clarity of analysis within these generalizations; the essays swing disconcertingly between chatty and convoluted expression, and the extensive literary quotations are often underused, certainly not fully explicated, in the surrounding prose. Readers may find greater satisfaction in some of this year's many articles on Donne's love poetry. Anthony Low (*JDJ*), for example, provides a timely revaluation of 'The Baite', setting it both in relation to Marlowe and Ralegh's poetic 'fictions', and in the later context of Walton's response in *The Compleat Angler* where it is Donne, not the earlier poets, whose work is relegated to 'the status of mere textuality'. Julia M. Walker (*JDJ*) analyses Donne's 'Valediction of my Name, in the Window' and finds herself, though an opponent of biographical readings, discovering Donne signing himself into the poem; however, the self revealed is not so much an emotional entity as a part of a game of 'gematria' in which letters function as numbers.

Two critics concern themselves with 'The Canonisation'. Louis I. Middleman (*ELN*) argues that the poem is a 'canon' in the musical sense, both structurally and in John Dowland's terms that a canon 'doth wittily discover the secret of a song'. The eagle and the dove (see John Louis Lepage, *YW* 64.242) are further annotated by Brian Vickers (*N&Q*) who points out that the eagle was a symbol of the active life and the dove of the contemplative. The full significance of Donne's titles 'Love's Infiniteness' and 'Love's Growth', particularly recalling the scholastic use of those terms, is investigated by Joseph E. Grennen (*JDJ*, 1984); the sexual pun on dying in the last lines of 'The Good Morrow' helps R. E. Pritchard (*EIC*) to demonstrate the 'bravura' of Donne's endings. Donne's ability to enjoy a black humour in his 'wit of death' is suggested by James Egan (*WVSRA*); Lois E. Bueler (*SEL*), on the other hand,

26. *The Metaphysics of Love: Studies in Renaissance Love Poetry from Dante to Milton*, by A. J. Smith. CUP. pp. x + 349. £25.

finds Donne indicting himself rather than his object, the mistress, in Elegy VII.

Most critics would no doubt agree with M. Thomas Hester (*PLL*) who, in examining the surprises of two of Donne's epigrams, asserts that nothing in Donne is without an interpretative dilemma. Dennis Flynn (*JDJ*, 1984) finds room for debate in the traditional contention that Jasper Mayne's translation of Donne's Latin epigrams was spurious; the evidence against Mayne now seems pretty weak. Another established view – that Donne's fourth Satyre is structurally a ragbag – is defied by Nancy Mason Bradbury (*SEL*) who shows that it forms a coherent and artistic three-part whole, with a much more generous presentation of the melancholic speaker than has often been assumed. John N. Wall Jr (*ELN*) dates the Satyre in 1597 on the basis of echoes from the *Book of Common Prayer* readings, particularly from the Feast of the Purification; the contrast between Mary's humility and the hubris of the court is the interpretative consequence of this dating. Ernest W. Sullivan II (*JDJ*, 1984) continues the account of Donne's manuscripts with a full bibliographical description of Dalhousie I, a collection of about forty secular verses which is said to be in remarkable condition. Finally, three recent articles examine religious poems by Donne in the light of external parallels. Jill Baumgaertner (*JDJ*, 1984) finds musical vocabulary in 'Upon the Translation of the Psalms' and a wider sense of 'harmony', in numerology and musical symbolism, in 'La Corona'. The iconographic tradition for the geographic linkage of the cross and the tree of knowledge, as in the fifth stanza of 'Hymne to God my God, in my Sicknesse', is surveyed by Joseph E. Duncan (*JDJ*, 1984). The influence of old and new cosmologies in 'Goodfriday 1613', as well as parallels with Donne's sonnet 'I am a little world', are painstakingly studied by Patrick F. O'Connell (*JDJ*).

Steven Berkowitz (*FJS*) has analysed the meeting point of Donne and Herbert this year, that is in its literary expression; the poems and seal exchanged between the two are interpreted as signs of Donne's 'new character' and of Herbert's youthful misinterpretation of Donne's 'first pastoral gifts'. Herbert's careful interpretations and hugely varied uses of the Bible, on the other hand, are the subject of a splendid book by Chana Bloch, entitled *Spelling the Word*[27], and undoubtedly my 'book of the year'. By means of a combination of extreme thoroughness of research and acute critical sensitivity, Bloch has produced a book which covers virtually every possible creative relationship between the scriptural and poetic word, *and* manages to enliven one's readings of individual lyrics. No doubt most readers of Herbert have 'allowed for' the influence of the Bible on his art, but Bloch's book convincingly centres most of the crucial features of *The Temple* in detailed response to both the Old and New Testaments: echoing of key words within and between poems, for example; the function of typology; the importance of communal language and wisdom; the musical quality of the verse and its conception of salvation. Perhaps most memorable are Bloch's demonstrations of the way that Herbert's lyrics draw simultaneously on several biblical passages, selecting, combining, and transforming both the sources and the poetic text. This impressive and valuable book should finally convince those who doubt that

27. *Spelling the Word: George Herbert and the Bible*, by Chana Bloch. UCal. pp. xiv + 324. £24.75.

Herbert's biblical resonances are indeed extensive and beneficial. Herbert's use of the term 'friend' for Christ, to take one example of this, has been shown this year by Jeanne Clayton Hunter (*N&Q*) to be based on a passage in St John's Gospel. Meanwhile William Kerrigan (*Psychiatry*) conducts a general investigation into the wider liturgical elements of Herbert's poetry and suggests that critics have failed to appreciate the achievements, literary or psychological, which are possible within 'the ritual life'.

Herbert's Protestantism is frequently under discussion these days, and Gene Edward Veith Jr has produced a learned, clear-headed book which examines Herbert's 'Reformation Spirituality'[28]. Set alongside Bloch's work, Veith's seems to lack inspirational sparkle, but it sets specific tasks and carries them out most efficiently; this is particularly true of its precise treatment of theological issues and its bold assertion that Herbert's religion was that reformation mix of Calvinist, Lutheran, and sacramental, resisting therefore the great Anglican/Puritan divide. It is in fact on Herbert's 'spirituality' rather than his poetry that this book will be most useful. Richard Strier's *Love Known* (*YW* 64.245) continues to be the best source of memorable 'Calvinist' readings of Herbert's lyrics. Veith, however, is excellent on the *quality* of Herbert's Calvinism, in its joyful release and assurance (not oppression as in the crude stereotypes) and its logocentric spirituality. Robert B. Shaw, in a collection of essays on 'naming the unnamable'[29], looks at Herbert's attitude to 'the word' and argues that the poet was not distrustful of words but trying to narrow the gap between human words and holy mysteries. The 'divine semantics' of 'call', 'calling', and 'called' in *The Temple* are spelt out by A. Leigh Deneef and Diane Gerler (*RenP*) to reveal Herbert's thoughts on the Christian calling; the material is interesting but could have been put to much more inventive use.

The multiplicity of current critical methods is once again exemplified in recent Herbert studies. In a Festschrift for Johan Gerritsen[30], T. A. Birrell looks at the practical matter of where, by whom, and with what accompaniment Herbert's poems were published in the seventeenth century. A less tangible context is invoked by Sidney Gottlieb (*SEL*) to demonstrate that 'Conscience' is more overtly 'political' in the ecclesiastical sense than is commonly allowed. Eric R. Smith (*GHJ*) studies the borrowing and alteration of Herbert's '23d Psalme' by William Barton in his *Book of Psalms in Metre*, while a more radical interrelation of text and history is the basis of Jonathan Goldberg's reading of 'Decay' (*SoRA*). Andrew Harnack (*KPAB*, 1984) attempts to show how a deconstructionist reading of Herbert can be appropriate, but unfortunately fails to do justice either to the critical mode, or the poem ('Prayer I'). In two articles Janis Lull looks at the process of revision in Herbert's work; in one (*Style*) she studies the detailed revisions of 'The Elixir'; in the second (*GHJ*) she finds a more extensive sequence of revisions in *The Temple* as a whole, particularly in relation to the sexual metaphors in his devotional language. Helpful parallels with the visual arts are drawn upon by

28. *Reformation Spirituality: The Religion of George Herbert*, by Gene Edward Veith Jr. BuckU/AUP. pp. 289. £24.50.

29. *Ineffability: Naming the Unnamable from Dante to Beckett*, ed. by Peter S. Hawkins and Anne Howland/Schotter. AMSP (1984). pp. x + 202. £26. (Hereafter Hawkins/Schotter.)

30. *Historical and Editorial Studies in Medieval and Early Modern English*, ed. by Mary-Jo Arn and Hanneke Wirtjes with Hans Jensen. Wo-No. pp. 229.

Peter Morrison (*NOR*, 1984) who finds Georges de La Tour's work useful in interpreting 'Easter-Wings'; and even numerology is not forgotten, thanks to an article by Jonquil Bevan and Alastair Fowler (*N&Q*) on the appropriate prosodic 'symmetrie' in the stanza structures of 'Man'.

Among more general articles on Herbert, Bruce A. Johnson's discussion (*GHJ*) of 'penitential voices' in the poetry illustrates that there is a 'multitude' of ways to cry 'Sorrie I am, my God', and Thomas Ramey Watson (*GHJ*) looks at principles of geometric motion in the poems. The garden image in *The Temple* is fruitfully investigated by Frances M. Malpezzi (*JDJ*) who looks at the withered version in 'Grace', and by Kathleen M. Swaim (*GHJ*) explicating 'Paradise'. Sigrid Renaux (*GHJ*) explores the central man-window metaphor in 'The Windows'. Rhonda L. Blair (*PQ*) has produced a rare study of Herbert's few Greek poems, while Philip Dust continues his work on the Latin poems, demonstrating links between *Passio Discerpta* and Franciscus Lucas's New Testament commentaries[31].

This year the best work on Vaughan has appeared within collections of essays or isolated chapters of books already cited. The one substantially new piece in the first volume of Christopher Hill's *Collected Essays*[9] is on Vaughan's experience, attitudes, social prejudices, as revealed in the poems; the most interesting chapter in Smith's *Metaphysics of Love*[26] examines Vaughan's approach to eternity through nature, not (like Herbert) through morality. Linda Ching Sledge's essay (Hawkins/Schotter[29]) looks at the expressiveness of typology in Vaughan's poetry as a metaphysical model for a nominative religious language; she argues against the necessity of mystical retreat from language. John J. Pollock (*SCN*) offers a syntactic study of 'The Sap' to demonstrate how Vaughan's syntax is more revealing of his balance of poetry and doctrine than is the imagery on which so much criticism concentrates. Graeme J. Watson (*N&Q*) suggests two new sources for *Mount of Olives* – Joseph Hall's *Contemplations*, and *A Book of Christian Prayers* (1578).

Crashaw has been well served this year by John R. Roberts's *Annotated Bibliography of Criticism, 1632–1980*[32], which is as useful and reliable as his comparable work on Donne and Herbert, but in this case is particularly interesting in beginning with seventeenth-century reactions. It combines the advantages of a Critical Heritage volume and a research bibliography, and in it one can trace the development of trends in Crashaw criticism, from the early attacks on his 'foreignness' (including Byron's derogatory line in *Don Juan*) through the attempt to understand his place in wider cultural movements such as the baroque, to his defence and re-appraisal in his own right. Maureen Sabine (*JDJ*) addresses an up-to-date issue in an article on Crashaw's 'femininity', confronting in a refreshing manner the poet's 'remarkable interest in women and their concerns'. Laurence Lerner (*EIC*) takes 'The Weeper' as a test case for the view of poetry as the 'play of signifiers' without any signified reality – an attitude which Lerner finds of some, though limited, usefulness. According to Steven Blakemore (*CP*, 1984), the words of 'To the Name above

31. In *Acta Conventus Neo-Latini Bononiensis*, ed. by R. J. Schoeck. MRTS. CMERS. pp. 704. $50.

32. *Richard Crashaw: An Annotated Bibliography of Criticism, 1632–1980*, ed. by John R. Roberts. UMiss. pp. viii + 477. £38.

Every Name' are themselves transubstantiated into the 'word' of God's name, in a kind of linguistic mass. Crashaw's Latin 'Bulla' is seen by Eugene R. Cunnar (*JMRS*) as a witty mirror image of serious devotional verse. In a stimulating piece of criticism bridging the gap between Crashaw and his contemporaries Paul A. Parrish (*JDJ*) discusses Crashaw and Cowley's joint student poetic exercise on the theme of hope. Cowley's reasoned, Baconian approach is to reject hope; Crashaw, moving beyond logic to devotion, praises it; Parrish suggests that together, the two poems may be seen as an emblematic seventeenth-century unity in the face of contradictions and multiple truths.

Herrick has been the subject of renewed interest this year. Claude J. Summers (*SEL*), for example, asserts that the political aspects of Herrick's verse are now well established, but suggests that the poems contain artistic counterplots which deconstruct the surface 'plots'. Sarah Gilead (*Criticism*) finds such a counterplot in 'Gather Ye Rosebuds'; she rather elaborately claims that the poem 'seductively invites' but 'coyly forbids', in terms both of sexuality and textual interpretation. Herrick's attitude to death is more briefly analysed by Robert W. Halli Jr (*RenP*, 1984) in a study of 'His Age'. The significance of his choice of the title *Hesperides* is examined by Ann Coiro (*ELH*) in an impressive study of the classical, political, and tonal implications of this 'framing' name, and Edward Le Comte (*Names*) has explored the traditional and contemporary resonances of the name Corinna. Meanwhile, Robert F. Fleissner (*CahiersE*) has entered the debate over the sources of 'Julia's Clothes' (see Dale B. J. Randall, *YW* 65.290). Finally, Mark Eccles (*N&Q*) looks into the details of Herrick's inheritance which enabled him to leave his apprenticeship; and in a useful but, in the present political context, slightly bizarre note J. S. Gouws (*SCN*) lists the Herrick poems in a manuscript miscellany which has somehow found its way into the Public Library, Cape Town.

Two manuscripts in the Portland collection at Nottingham reveal significant divergences from the Oxford edition of Cleveland's poems (*YW* 48.211), according to Helen Duffy and P. S. Wilson (*N&Q*). Three manuscripts of previously unknown poems by Mildmay Fane have been discovered by T. G. S. Cain (*ELR*), who contents himself in this article with transcription and discussion of two poems addressed to Herrick, and an epitaph on Sir Simeon Steward. The material is wisely handled but clearly there is much scope for critical evaluation of Fane's poetry in its own right. Rosemary Laing (*N&Q*) does some intriguing detective work on the 'literary relations' of Sir John Wentworth, hero of Fane's country-house poem, but once again it is the links with Herrick and Marvell which seem to justify the interest in Fane. Belated notice should be given here to a welcome book-length study by Dale B. J. Randall[33] of Dudley, fourth Lord North, whose family, poetry, and, like Fane, his involvement in the world of private literary production in the mid seventeenth century are all discussed with fascinating as well as scholarly effect.

Raymond A. Anselment has continued busily at work among the Caroline poets, examining the art of English panegyric among Oxford university writers (*JDJ*, 1984) and, in *SP*, reconstructing Lucy Hay, Countess of Carlisle, by means of the poems addresssed to her by, among others, Carew, Suckling,

33. *Gentle Flame: The Life and Verse of Dudley, Fourth Lord North (1602–77)*, by Dale B. J. Randall. DukeU (1983). pp. xviii + 254. $40.

Davenant, Habington, and Herrick. Both articles examine the relationship of poets, praise, and power. In a third item (*EIL*) Anselment shows the minor poet George Daniel of Beswick to have been one of the few writers to confront at length the dislocations of civil war. John N. King (*HLQ*) presents a fine discussion of *The Faerie Leveller* or 'King Charles his Leveller', a 1648 reprinting of the episode of the giant with scales (from *The Faerie Queene*, Book V); the passage was presented as an allegory of the Cromwellian threat to monarchy, and King (aptly named?) suggests that the likely editor was Samuel Sheppard, author of *The Faerie King* (see *YW* 65.290). The political significance of 'Cooper's Hill' is further strengthened by Robert Cummings's new evidence (*PQ*) for parallels between Denham's poem and a ninth-century Carolingian heroic poem which was printed twice in the early seventeenth century, presumably for its contemporary relevance as a defence of the church. Tim Raylor (*N&Q*) corrects the attribution of *Wits Recreations* (1640) to Sir John Mennes, an error occurring in Wing but dating back to an 1817 collection of verse miscellanies.

The seventeenth-century funeral elegy has received much attention this year, in individual articles as well as Pigman's study[22]. Dennis Kay (*N&Q*) prints for the first time the text of an elegy to Prince Henry, attributed to William Juxon, then (1612) vicar of St Giles', Oxford, but Archbishop of Canterbury at the Restoration. Cleanth Brooks's contribution to John M. Wallace's collection of papers on the interrelation of literature and history[34] takes as its focus Henry King's elegy to his wife, 'The Exequy'. The interpretation of the text itself is acceptable but the 'history' is speculative and over-biographical; Brooks even wonders how our reading of the poem would be affected by the knowledge that King had later remarried. A more helpful context for reading King's elegy is created in Pigman's book in which King's open expression of grief is contrasted with Jonson's rigorism. Carew's elegy on Donne is the contrast to King's 'Exequy' chosen by Antoon Van Velzen (*Comitatus*, 1984), though the article functions as two distinct readings of kinds of elegy rather than as a comparative exercise. Carew's funerary poems are shown to confront and conquer the paradoxical issue of sincerity – an 'indispensable illusion' – in a refreshingly honest discussion by James Fitzmaurice (*SEL*).

Students of Marvell's poetry will be greatly assisted by Robert Wilcher's new introduction[35] to the poet's intriguing life and extensive works. This book, in its clarity and straightforwardness, is a pleasingly direct treatment of notoriously indirect material, and it supplies historical contexts at an appropriate level of detail, seeing the events of Marvell's lifetime as no mere backdrop but the animating force of the texts. Some concessions are made to the needs of a new reader of Marvell – complexities are occasionally simplified, footnotes are consistently avoided – but less familiar material is placed alongside the more frequently anthologized poems, and a judicious balance of challenge and reassurance is a hallmark of the book as a whole. The poem to receive fullest attention this year, in Wilcher's book and in the journals, is 'Upon Appleton House', of which the best and most serious discussion is by Margarita Stocker

34. *The Golden and the Brazen World: Papers in Literature and History, 1650–1800*, ed. by John M. Wallace. UCal. pp. xiv + 213. $29.95. (Hereafter Wallace.)

35. *Andrew Marvell*, by Robert Wilcher. CUP. pp. xii + 191. hb £19.50, pb £6.95.

(*DUJ*), arguing with thoroughness and force that the poem reflects in personal form the apocalyptic mood of mid-seventeenth-century England. The contrast between Stocker's work – extensively researched, historically informed, strongly argued – and that of Martina Sciolino (*NOR*, 1984) – whose article glibly states that 'Upon Appleton House' is 'phallus in search of womb' – sums up the disconcertingly wide gap between the best and the worst in current English studies. Daniel P. Jaeckle (*JDJ*) begins his discussion of Marvell's poem with a detailed point on the poet's reformation of Italian Renaissance and architectural theory, but moves on to speculate more interestingly on the processes of reformation in the poem as a whole, and the 'lingering question' of how man and nature can actually be reduced to any kind of formal order. In contrast to the seriousness of the poem in this treatment and Stocker's, it is presented by Harold Skulsky (*ELH*) as a 'profound comic study of the co-operative efforts of talkers and listeners', a witty game played by the multiple speakers and audiences within (and outside) the poem.

In a level-headed account of the 'First Anniversary' (Wallace[34]) the historian Derek Hirst examines the factual basis for Marvell's view of Cromwell, suggests Old Testament and other parallels, and concludes that the poem solves Cromwell's past rather than heralds the future for him or the nation. The political strand in Marvell's 'Unfortunate Lover' is newly interpreted by P. R. K. Davidson and A. K. Jones (*N&Q*) in the light of a parallel with a Latin verse by Sir Richard Fanshawe. Charles C. Walcutt (*Expl*) suggests that Marvell holds a blasphemous view of mankind in the 'green shade' philosophy of 'The Garden'. More safely down-to-earth is Pauline Burdon's continuing work (*N&Q*; see *YW* 65.292) on Marvell's family networks, here giving a detailed account of the relationships with the Nelthorpe, Thompson, and Popple families, and helpfully supplying a family tree to schematize these complexities.

3. Prose

Paul Salzman's *English Prose Fiction, 1558–1700*[36] is a much-needed critical survey of this neglected field, and its clear-sighted thoroughness will be welcomed by many a student of seventeenth-century prose. It is not that individual prose writers are neglected by critics, but until now there has been little in the way of general discussion of prose kinds, the development of styles and genres, the readership of prose, and so on. In the earlier-seventeenth-century section, Salzman's discussion includes the influence of Sidney, the popularity of political/allegorical romance, and the use of the picaresque, from jest-books to utopian voyages.

Salzman's fine work heralds a good year for prose scholarship in our period, including two new editions of Bacon's *Essays*. It is splendid to have Michael Kiernan's Oxford edition[37], consisting of a newly collated text based on the 1625 edition, and preceded by an extensive study of the evolution of Bacon's essay collection. The text is followed by an excellent commentary which

36. *English Prose Fiction, 1558–1700: A Critical History*, by Paul Salzman. Clarendon. pp. xiv + 391. £25.

37. *Sir Francis Bacon: The Essayes or Counsels, Civill and Morall*, ed. by Michael Kiernan. Clarendon. pp. cxviii + 339. £35.

usefully has its own index. This level of detail and scholarship is, not surprisingly, not to be found in the Penguin *Essays*[38], though in many ways this cheaper and more popular edition is a good example of the strengths of the Penguin Classics tradition. Its modernized text is beautifully readable, as ever; the footnotes are modest, unobtrusive, but reliable; there are several appendixes containing useful parallel passages from other works by Bacon and tracing the process of writing and revision of individual essays and passages. The weakest element of the Penguin edition is John Pitcher's rather chatty and self-regarding introduction, though even this livens up towards its conclusion. Perhaps Pitcher should have learnt from Bacon's 'way of caution', as K. J. H. Berland (*Ren&R*) describes the 'negative elenctic movement' (a Socratic method) of scrutiny in the *Essays*. Joan Wylie Hall (*PLL*) reminds us of the completeness of Bacon's project when the *Essays* were combined with Latin meditations and the 'places of persuasion and dissuasion' in the 1597 edition, thus comprising civil, religious, and rhetorical wisdom. Bacon the historian of Henry VII comes under scrutiny by Judith H. Anderson in *Biographical Truth*[39], a book examining historical fictions in the English Renaissance. Bacon is seen by Anderson as one who synthesized rather than one who recorded history, and she contrasts his method with that of Lord Herbert of Cherbury in his *Henry VIII*. Lord Herbert's brother George is linked with Bacon in Kenneth Alan Hovey's discussion (*ELN*) of Bacon's view of 'divinity' (a quality he admired in the poet) and Herbert's poem of the same title. In a general study of *Renaissance Fictions of Anatomy*[40] Devon L. Hodges contrasts Bacon this time with Burton: while Bacon wished to conduct an 'anatomy of the world' and cut through fiction to truth, Burton represents, according to Hodges, the inquisitive but doubting side of the instinct to anatomize.

In a rare article on the work of Henry Peacham, A. R. Young (*Ren&R*) demonstrates the English writer's debt to the Italian iconologist Cesare Ripa in *The Gentleman's Exercise* (1612) and to Giorgio Vasari in *The Compleat Gentleman*. The importance of a native Anglican tradition, on the other hand, is maintained by John Booty[41] in his study of Joseph Hall's *Arte of Divine Meditation*, in which he stresses Hall's links with the English liturgy and the devotional poets. Two short recent articles consider Donne's *Devotions*: Debora Shuger (*ELN*) notes a pun on the resurrection in the title phrase 'emergent occasions', and in a light-hearted piece illustrated with cartoons, Robert G. Collmer (*TH*, 1984) looks at the reappearance of Donne's phrase 'no man is an island' in 'the realm of the popular'. Donne's sermons have reappeared this year, in a welcome re-issue[42] of the ten-volume definitive edition by George R. Potter and Evelyn M. Simpson (*YW*. 34.189–90). Meanwhile Julia J. Smith (*PSt*) asserts that a central preoccupation of the sermons,

38. *Francis Bacon: The Essays*, ed. by John Pitcher. Penguin. pp. 287. pb £3.95.

39. *Biographical Truth: The Representation of Historical Persons in Tudor–Stuart Writing*, by Judith H. Anderson. Yale (1984). pp. ix + 243. $23.

40. *Renaissance Fictions of Anatomy*, by Devon L. Hodges. UMass. pp. xiv + 153. £16.65.

41. In *The Roots of the Modern Christian Tradition*, ed. by E. Rozanne Elder. Cistercian (1984). pp. xxii + 337. hb $24.95, pb $10.

42. *The Sermons of John Donne*, ed. by George R. Potter and Evelyn M.Simpson. 10 vols. UCal. pp. 4,365. £413.95.

reflecting and influencing Donne's doctrinal emphases, is the antithesis of being and not-being. In a bold and constructive article, Mary Hobbs (*N&Q*) compares two sermons on the same text by Donne and Henry King, and demonstrates that King is no 'pale imitator' of Donne but a participant in a creative dialogue of interpretation.

In a pleasingly subtle discussion of Browne's *Religio Medici* Jonathan F.S. Post (*SEL*) examines Browne's textual revisions in order to discover the witty author 'at work in his study', responding to controversy even while escaping it. The textual 'deformations' of Browne's *Garden of Cyrus* are claimed by Janet E. Halley (*ELR*) to be a 'precise rendering of epistemological problems', notably the uncertainty of any conclusions in the work and the significance of language itself; in this way Browne's 'verbal still life' is likened to John Wilkins's 1668 philosophical language, the 'Real Character'. Victoria Kahn, in her book on the relationship between rhetoric, prudence, and scepticism[43], takes Hobbes as her latest example, and looks at his construction of a 'new language' to link intention and action – a 'rhetoric of logic'. She argues that while rhetoric and prudence were inseparable to the humanists, in Hobbes's time and philosophy rhetoric was an outcast and the 'only legitimate prudential act was the self-sacrifice of prudence' to the commonwealth.

Finally, two critical pieces together reveal the developing range of early seventeenth-century prose studies. N. I. Matar (*DUJ*) examines the idea of the Restoration of the Jews as expressed in English Protestant thought to 1660, and takes Peter Sterry's visionary prose as his principal example of the treatment of this politically sensitive issue. Judith H. Anderson[39] stresses the empirical aspects of Walton's art in his *Life of Dr. Donne*; she suggests that Walton's 'shaping' of the factual serves to reveal a 'perceptive truth'.

43. *Rhetoric, Prudence, and Skepticism in the Renaissance*, by Victoria Kahn. CornU. pp. 243. $27.50.

XI

Milton

ARCHIE BURNETT

1. General

The advertisements and reviews in the *TLS* and *THES*, the lists of periodical literature and of books received in *RES*, and the various numbers of *MiltonQ* prove useful for finding publications on Milton. The December issue of *MiltonQ* (pp. 118–20) publishes a 'Checklist of Recent Work on Milton', but it is sadly inaccurate and incomplete. More specialized bibliographical works are treated at the end of section 1 (below).

Approaches to Milton range from the theological to the psychoanalytical, the political to the formalist, but if any may be said to predominate it is a broad literary-historical approach concerned with the poet's creative treatment of influences, particularly in *Paradise Lost*. It is remarkable just how fertile seemingly exhausted soil can prove to be when cultivated properly, and equally remarkable how, in other cases, the use of new machinery does not guarantee better harvests.

John M. Steadman has drawn attention for some years now to Milton's ideas on poetry. Indeed, four chapters (over half) of his book, *The Wall of Paradise*[1], have been printed before in slightly different form: '*Summa Epitasis*: The "Middle" and "End" of *Samson Agonistes*' (1974), 'Rhetoric and Poetics in the Preface to *Samson Agonistes*' (1971), '"Verse Without Rime": Milton's Debt to Italian Defenses of Blank Verse' (1964), and 'Allegory and Verisimilitude: The "Impossible Credible"' (1963). Those who know these pieces will be familiar with their author's ability to set Milton's statements in classical and Renaissance contexts, and to adjust even the slightest distortion in the views of other scholars. Such virtues are in evidence in the new chapters, and yet somehow a feeling of disappointment with the book sets in irresistibly. Professor Steadman is able to enliven his account of Milton's choice of epic theme by assessing its political advantages, and well equipped to trace Aristotelean ideas on tragedy in *Paradise Lost*, but much of his exposition (however sound) is of commonplaces, and many of his conclusions (however learnedly reached) are unstartling. He argues, for instance, that it would be hazardous to attempt a reconstruction of Milton's poetics from his few fragmentary statements that are in any case likely to be conditioned by polemical and rhetorical expediency: is that not to be expected? Of course, the fundamental problem with Milton's 'poetics', and therefore also to some extent with studies of them, is one that Steadman himself acknowledges: that it is

1. *The Wall of Paradise: Essays on Milton's Poetics*, by John M. Steadman. LSU. pp. 156. £17.

Milton's poetic practice, not a number of largely conventional statements of principle, that constitutes the best evidence of what he thought about poetry.

R. A. Shoaf's concern in *Milton, Poet of Duality*[2] is with duality and duelling as principles of relationship in Milton's works. He investigates narcissism and sacrifice, incest and chastity, authority and equality, duplicity and single-mindedness, as well as various separations, oppositions, fusions, and reconciliations, and does so by conducting 'a semiotic analysis of the lexicon of duality', a lexicon which includes key words such as 'part', 'partner', 'impart', 'pair', 'impair', 'contrary', and 'difference'. In ten chapters he constructs a kind of semiotic theology for *Paradise Lost*: disobedience of an arbitrary but trustworthy sign (the apple) results in a nearly infinite series of ambiguous, potentially misleading signs that can contradict the good, so that redemption involves 're-sign-ation' or the placing of faith in the Son, 'the eternally full signifier' that bestows reliable meaning on all other signs. The last two chapters apply the method to *Paradise Regained* and *Samson Agonistes*. The detailed lexical approach often yields sharp insights, but it does also become relentlessly repetitive; and Shoaf's modishly codified terminology, like the wordplay he introduces himself, fails to disguise the fact that much of the time he really has something much simpler and more familiar to say.

Robert L. Entzminger's argument in *Divine Word*[3] is that 'just as Original Sin had entailed the fall of speech, so spiritual and verbal redemption are linked'. This is virtually the same point as Shoaf makes, but Entzminger expresses it with characteristic clarity and directness. He shows that the spiritual condition upon which redeemed speech is predicated is a central concern in *Comus* and *Paradise Regained*, stressing in the latter the Son's redefinition of Satan's terms and his climactic emergence as the Incarnate Word. It is the same Word that the narrator in *Paradise Lost* recovers words to reveal. However, the best chapter in the book, mainly because it is less expansive and digressive than the others, is on *Samson Agonistes*. Samson's development is traced from a literalism expressed in masochistic paradoxes towards a mastery of redeemed metaphorical and riddling speech. Entzminger sets his arguments in the context of seventeenth-century debates about language reform, but they provide little analytical penetration of the rich variety of Milton's poetic language. Overall the book gives an impression of blandness, partly because the author does not allow critical controversy over such issues as God's language and Samson's 'regeneration' to upset his neat schematizations, partly because he favours balanced constructions in his syntax. Or is it that Georgia B. Christopher's *Milton and the Science of the Saints* (*YW* 63.215) steals much of its fire?

In *The Dividing Muse*[4] Sanford Budick investigates the conceptual significance of Milton's imagery, arguing that Milton's rational and abstractive habit of mind requires the reader to discriminate larger meanings of which individual images form only a part, and focusing on incompleteness, exclusion, and deferral in the process whereby meaning is constituted. Thus, in the

2. *Milton, Poet of Duality: A Study of Semiosis in the Poetry and the Prose*, by R. A. Shoaf. Yale. pp. xvi + 225. £17.

3. *Divine Word: Milton and the Redemption of Language*, by Robert L. Entzminger. Duquesne. pp. x + 188. $19.50.

4. *The Dividing Muse: Images of Sacred Disjunction in Milton's Poetry*, by Sanford Budick. Yale. pp. x + 213. £18.

Nativity Ode, a poem much concerned with division and parting, heavenly music is to be distinguished from conventional sound, sounds from the silence of adoration at the poem's close, and that silence in turn from the silence of the pagan gods. The poem therefore contains 'dialectic with continuous separation or differentiation at its organizing, stabilizing centre'. In an often penetrating discussion of *Paradise Lost*, Professor Budick shows that Satan, by aspiring only to a totally subjective control of image-making, fails to recognize the transcendent structure of images; and that Eve, misled by him, falls into sensual indulgence and self-regard. Thus, Budick argues, redemption involves self-exclusion and the due acknowledgement that humankind must divest itself of totalizing perceptions. The book has its shortcomings, however: it devotes a chapter to *The Reason of Church-Government*, and three hefty appendixes to 'Philo's Severing Logos', 'The Logos Medium of Bonaventure's *Itinerarium*', and 'Coleridge, Baxter, and the Poetics of Trichotomy', yet, astonishingly, can find only one footnote each for *Comus* and *Samson Agonistes*; its chapters are so subdivided as to be difficult at times to follow – evidence perhaps of the author's difficulty with 'totalizing perceptions'; and its exposition of theological concepts that may appear at best to be mystically – or mistily – metaphorical and obscure is not helped by an obfuscatory prose style. On 'They also serve who only stand and wait', for instance, Budick comments that 'divine being intervenes between its emanated potencies. The contradiction of fulfilling active being in perfect stasis is resolved in a discrimination of incoincident potentialities.' Who complained that Milton was a difficult writer?

Geoffrey M. Ridden's *Studying Milton*[5] comes in the York Handbooks series, and is designed as a compact introduction to its subject. Much of its content – on Milton's life, the English Revolution, conventions of genre, or the Milton debate – is familiar and expected, and receives competent enough treatment within the limitations of the format. However, Mr Ridden's bias is towards the prose and towards the historical 'background' to which, as he admits, it relates more immediately than does the poetry: only about one-third of the way through the book does the poetry gain prominence; the account of the 'Political, Religious, and Eeonomic Background' is nearly twice the length of the entire discussion of Milton's personality, his biographers, and his 'literary background'; and, absurdly, 'literary background' seems to be largely about the social role of the poet. This is perhaps strange: Mr Ridden concedes that in his long poems Milton's 'major task lies elsewhere' than in alluding to eontemporary issues, and even registers awareness of the difficulties of reading the poems through the prose. What is needed is a sharper methodology, or at least discussion of the problems, than this book provides, and a more disciplined programme of contents: the section on *Paradise Lost* is often bewildering in its shifts of attention from paragraph to paragraph; and the sonnets receive a perfunctory two-page mention. A good introduction needs more balanee and more rigour than this one has, but its price will no doubt override such considerations.

The re-issue in The Penguin Poetry Library[6] of a 1953 selection of Milton's poetry (*YW* 34.201–2) might conceivably fill a gap in the popular or student markets, though the availability of competitively priced complete editions like

5. *Studying Milton*, by Geoffrey M. Ridden. Longman. pp. 181. pb £1.95.
6. *Milton: Poems*, selected by Laurence D. Lerner. Penguin. pp. 288. pb £1.95.

the Everyman must narrow the gap considerably. The absence of notes and of line-references throughout the Penguin text will disqualify it from serious student use. The new introduction by David Daiches, as well as the brief life of the poet on the first page that draws upon it, ought to disqualify it from any use. Daiches still believes the old Horton myth (discredited since 1949), and gets the dates of 'At a Vacation Exercise', the Italian sonnets, Milton's marriage to Elizabeth Minshull, and his moves to Petty France and Bunhill, all wrong. He should know that Mary Powell was seventeen, not sixteen, when she married Milton, and that his second wife's name was Katherine, not Catherine. The critical judgements advanced scarcely transcend trite old commonplace, and when it is said (for instance) that little of the debate about Milton's verse 'gets down to the reality of Milton's kind of poetry and his use of language', one can only wonder what Daiches has been reading – or not reading – over the last twenty-five years.

There have been few truly general articles during 1985, perhaps a sign that the days of the genre are past. However, James D. Brophy in 'Milton's "Warble": The Trill as Metaphor of Concord' (*MiltonQ*) notes Milton's fondness for the term 'warble', which he identifies with the Italianate musical trill and explains as a resolution of diversity or discord into unity and concord. This explanation may attractively fit the swain's 'warbling' at the close of *Lycidas* or the 'warbled song' by which Sabrina is invoked in *Comus*, but the identification with the trill is too specific for several uses throughout the poetry where, apart from contexts referring to birdsong, 'warble' seems to mean simply 'sing'. Bill Readings in a review article entitled 'On the New Forcers of Conscience: Milton's Critics' (*OLR*) takes books by Stanley Fish (1961), Joseph Summers (1962), Christopher Hill (1977), Andrew Milner (1981), and Herman Rapaport (1983) to task, scolding their authors severely for failing to break with the orthodoxies against which they define themselves. Edward Le Comte in 'Ambiguous Milton' (*Greyfriar*, 1984) roasts some old chestnuts of Miltonic vagueness, throwing in a few cropped freshly from the prose.

A few publications of a bibliographical nature have appeared. John T. Shawcross has catalogued the collection of Miltoniana in the Library of the University of Kentucky with his customary expertise[7]. Those with a serious interest in Milton's life or in early editions of his works will find the annotated list useful. Notable among the library's holdings are editions of Milton's works printed before 1700, sixteenth- and seventeenth-century editions of writers such as Chaucer, Spenser, Hakluyt, and Cowley that Milton would have used, and an extensive collection of eighteenth-century works. The library must now be considered a major centre for the study of Milton. Professor Shawcross also sheds light on Milton bibliography before 1800 in a review of Kathleen Coleridge's *A Descriptive Catalogue of the Milton Collection in the Alexander Turnbull Library, Wellington, New Zealand* (*Text*), and he has produced a list of 'Corrigenda and Addenda' (*MiltonQ*) to his own *Milton: A Bibliography for the Years 1624–1700* (*YW* 65.297). William B. Hunter in 'A Bibliographical Excursus into Milton's Trinity Manuscript' (*MiltonQ*) reconstructs the pattern of Milton's original notebook sheets by considering watermarks. His typical scholarly acumen and liveliness are displayed in the suggestions he makes

7. *The Collection of the Works of John Milton and Miltoniana in the Margaret I. King Library, University of Kentucky*, comp. by John T. Shawcross. UKL. pp. 113. $15.

about Milton's habits of composition. *MCJNews* concludes with a four-page bibliography of Japanese publications on Milton for 1983, supplemented by a list of items from 1975 to 1982. It also records details of the annual conference of The Milton Centre of Japan at Doshisha Women's College in 1984, particularly of a symposium on *Comus*, and includes abstracts of papers read on that occasion and at the seventeenth and eighteenth colloquia of MCJ.

2. Minor Poems

In '"To Play in the Socratic Manner": Oxymoron in Milton's *At a Vacation Exercise in the Colledge*' (*HSL*) Mary Ann Radzinowicz identifies oxymoron as the poem's structural principle. Though sometimes over-ingenious, she conducts her discussion in the same spirit of learned playfulness that she discovers in the poem. The article, formerly a paper read at The Second International Milton Symposium in 1983, is by far the best to date on this minor poem. Mary Naegele in 'Milton's and Others' Hobson Poems' (*Expl*) announces that she has found the texts of thirteen poems on Thomas Hobson other than Milton's two, and elucidates the pun on 'wain' in six of them, including Milton's second attempt. M. Thomas Hester in 'Typology and Parody in "Upon the Circumcision"' (*RenP*) focuses on the poem's liturgical and literary pre-texts in the Prayer Book and Petrarch in an attempt to find among its typological transformations its significance in Milton's unfolding sense of poetic vocation. He enjoys a modest success in this, but not in his attempt to establish the poem's 'considerable achievement'. Kathleen M. Swaim in '"Heart-Easing Mirth": *L'Allegro*'s Inheritance of *Faerie Queene* II' (*SP*) lucidly compares Milton's Mirth with Spenser's Phaedria, anxiously detecting a Bloomian 'creative correction' of influence, and using the distinction between Galenic and Aristotelean conceptions of mirth to effect. Gregory F. Goekjian in 'Deference and Silence: Milton's Nativity Ode' (*MiltonS*) begins by making some sweeping critical judgements about Milton's poetry but soon settles down to study Milton's struggle to establish a reasonable ground for his poetic authority in the Nativity Ode. He finds that the conventions of muse, speaker, space, and time in the poem 'all share the problems of discontinuity, undecidability, and inconclusiveness'. From his assertion that a struggle to resolve the problem of divine and human authority is 'characteristic of all of Milton's religious poetry' experts will deduce that a book may be in the making.

In *John Milton's Aristocratic Entertainments*[8] Cedric C. Brown detects an 'ardently, idealistically reformist spirit' in *Arcades* and *Comus*. He explores the ways in which this was accommodated to the contexts of the particular celebratory occasions, and by attending to the evolution of the text of *Comus* he also highlights Milton's developing urge to speak out prophetically to the nation as he did in *Lycidas*. Hardly an aspect of the two entertainments goes unilluminated, partly because Brown genuinely understands the conventions of genre and occasion, and partly also because of his knowledge, acquired through extensive archival research, of the details of each work's context. There are many felicities of observation and interpretation, whether on the

8. *John Milton's Aristocratic Entertainments*, by Cedric C. Brown. CUP. pp. xii + 210. £25.

history of the *kōmos* and the threat it poses to aristocratic and moral ideals, on the parts played by Henry Lawes and by the children, or on haemony (which 'figures the word of God'). Brown is always candid about what is not known; he is never less than thoughtful on any issue he treats; and he does not forget, as many do, that each work contains comedy. This is an impressive and important study. Gordon Campbell in 'The Weather in Autumn 1634' (*MiltonQ*) reports back from H. H. Lamb, the expert on the history of climate, that the weather at the time was fine. He thus lends weight to the view (not, incidentally, shared by Cedric Brown) that *Comus* may have been performed outdoors. E. H. Dye's article, 'Milton's *Comus* and Boethius' *Consolation*' (*MiltonQ*) is a pointed study of the resemblances between the two works. Joan Larson Klein in 'The Demonic Bacchus in Spenser and Milton' (*MiltonS*) examines various manifestations of Bacchus in *The Faerie Queene* and considers Milton's transformation of them in *Comus*. She finds that Milton 'largely rejects Spenser's resolution of the struggle between chastity and lust and the marriages that ensue', and that Milton conceives of Comus as a more complex figure than either Bacchus or Comus was traditionally. Paul Stevens's book[9] contains an excellent opening chapter in which he contrasts Comus's unrestrained fancy, associated with delusion and weak sight, with the creative fancy, associated with perception and acute hearing. He relates the forms of fancy to *A Midsummer Night's Dream* and *The Tempest* respectively, illuminating the plays as well as Milton's masque. R. D. Bedford in 'Right Spelling: Milton's *A Masque* and *Il Penseroso*' (*ELH*) reflects on various interpretative difficulties (haemony, predictably, among them), and relates these to verbal strategies employed in the poems.

In *Grief and English Renaissance Elegy*[10] G. W. Pigman III approaches the elegies of the period by studying the psychology of mourning revealed in moral–theological tracts and letter-writing formularies. He argues that a change in attitude took place from the view, commonly held in the early sixteenth century, that grief was unmanly, subversive, irrational, and therefore to be suppressed, to a less anxious acceptance of its naturalness in the seventeenth century. This fascinating thesis, which may well stimulate further studies, is then illustrated from elegiac works by Nicholas Grimald, Surrey, Spenser, Henry King, Jonson, and, finally, Milton. *Lycidas* and *Epitaphium Damonis* are found to be remarkably uninhibited in their outbursts of grief and protest. However, much of the discussion is concentrated on two suggested interpretations of particular passages.The first is that the 'angel' in l. 163 of *Lycidas* ('Look homeward angel now, and melt with ruth') is not St Michael but the spirit of Lycidas. The second suggestion, just as implausible, is that the speaker in ll. 165–81 is neither 'the uncouth swain' nor St Michael, but Lycidas himself: this requires that the reference to Lycidas in the third person throughout the passage be explained away as a reflection of the change in his condition. The culminating chapter on Milton is disappointing, then, though it must be said that the treatment of individual works throughout the book can seem low-key following the fairly full statement of the book's thesis in the Introduc-

9. *Imagination and the Presence of Shakespeare in 'Paradise Lost'*, by Paul Stevens. UWisc. pp. x + 270. £27.65.

10. *Grief and English Renaissance Elegy*, by G. W. Pigman III. CUP. pp. viii + 184. £19.50.

tion. In 'Dolphins in *Lycidas*' (*RES*) John Creaser cogently and learnedly supports his view that the appeal to the dolphins in l. 164 'is not a retreat into fantasy, nor an allusion to one or more particular legends of preternatural salvation, but is drawing on a traditional and widespread stock of knowledge about the dolphin's response to man and known tendency to bring humans to land'. He also detects an undertow of hope in the ancient association of the dolphin with triumph over death. His is a reading that remains sensitive to the emotional complexities of the passage in which the line occurs, and it solves problems that other readings leave behind.

Harinder S. Marjara in 'Milton's "Chromatick Jarres" and "Tuscan Aire"' (*MiltonQ*) discerns from the two phrases, one from a draft of 'At a Solemn Music' (1633), the other from the sonnet 'Lawrence of Virtuous Father Virtuous Son' (1655), that Milton, like several of his contemporaries, became receptive to the new Italian influence in music. Sidney Gottlieb in 'Milton's "On the Late Massacre in Piemont" and Eisenstein's *Potemkin*' (*MiltonQ*) reminds us that the film-maker cited *Paradise Lost* to illustrate his theory of montage, and then proceeds to explore the similarities between Milton's sonnet and *Potemkin*, particularly the Odessa Steps sequence. This is not a study of influence, but its comparisons establish refreshingly that the sonnet and the film can be seen as a remarkable interpretative context for each other.

3. Paradise Lost

Barbara Kiefer Lewalski's *'Paradise Lost' and the Rhetoric of Literary Forms*[11] is a study of the ways in which Milton uses the Renaissance genre system and its associated cultural and moral values 'as a means of imagining his unimaginable subject, and as a rhetorical strategy to educate his readers and guide their responses'. Much of her material will be familiar to Miltonists, and at times her discussion – of the infernal debate, of angelic discourse and hymnody, and particularly of the postlapsarian section of the poem – is rather pedestrian: the identification of genres, modes, topoi, and allusions can appear to be little more than a routine classification of the obvious, especially in the case of hymns, dialogues, and laments. However, the book, like the poem it examines, is an encyclopaedic undertaking: Lewalski is throughout sensitive to the poem's kaleidoscopic mixtures of generic patterns, and her highlighting of its processes, such as the progression from pastoral to georgic and comedic modes in Eden, provides genuine insights. Her interpretations, too, are sensible and acute: hell's repeated subversion of soliloquy by public rhetoric suggests an inability to sustain direct confrontation with the self; the dominance of deliberative rhetoric and the virtual absence of lyric testifies to the imaginative and emotional impoverishment of the damned; but, by contrast, heaven's rich mixture of genres and modes suggests the manifold qualities of God and the impossibility of perceiving him whole. The book is well researched, authoritative, sane, and highly recommendable to students.

The title of Richard J. DuRocher's book[12], attractively produced by Cornell, merely suggests the relationship between Milton and Ovid; the

11. *'Paradise Lost' and the Rhetoric of Literary Forms*, by Barbara Kiefer Lewalski. Princeton. pp. xii + 378. £22.60.

12. *Milton and Ovid*, by Richard J. DuRocher. CornU. pp. 241. $30.25.

book's *raison d'être* lies, however, in its intelligent reconsideration of the nature of the relationship. DuRocher traces Milton's shift in interest away from the amatory to the epic Ovid, showing that a 'dialogue' develops in which Milton revalues and transforms aspects of the *Metamorphoses* for his Christian epic of mythic and psychological change. A useful list of references to verbal parallels between the two works is given, but, as he does in his brief discussion of *Comus*, DuRocher goes far beyond such parallels, considering heroism, epic structure, narrative modes, characterization, and stylistic range. Though the parallels he draws are not always, or equally, convincing, he has good things to say on Eve, whose development he charts by referring to Ovid's Narcissus, Echo, Pomona, Medea, and Pyrrha, and on the counterheroism of 'Milton's most metamorphic character', Satan. His account of narrative strategies is especially praiseworthy. In a final chapter he assesses the relative types and degrees of influence of Virgil and Ovid on Milton, and compares Milton's use of Ovid with Spenser's. Like any student of Milton, DuRocher owes much to previous students: in his case, to E. K. Rand, Davis P. Harding, and, more recently, Louis L. Martz, to name but a few. However, in scope and sophistication his book supersedes previous studies.

Paul Stevens's *Imagination and the Presence of Shakespeare in 'Paradise Lost'*[9] is also a study of influence, but a rather unusual one. He is concerned chiefly with establishing that Shakespeare was to Milton a stimulating symbol of the possibilities of the imagination, a shadowy type of the inspired mind that could serve as the vehicle of faith. Stevens distinguishes between the 'fantastic' imagination, which represents the uninformed fancy ungoverned by reason, and the 'icastic' imagination, which is the embodiment of idealism and akin to prophecy. The former he finds in *A Midsummer Night's Dream*, in the workings of Satan's mind, and in the Fall; the latter, in *The Tempest*, in Adam's dreams in Book VIII, the invocations throughout *Paradise Lost*, and the process of human regeneration. The book's treatment of its subject is expansive, too much so in the account of the council between the Father and the Son in its fourth chapter, but even when it strays from the point its observations usually continue to be of interest.

As usual, there have been a number of articles concerned with the theology of *Paradise Lost*. In 'Creation and the Son's Alleged Omnipresence' (*MiltonQ*) Michael Bauman counters Gordon Campbell's assertion that Milton attributes omnipresence to the Son in *Paradise Lost* but denies it to him in *De Doctrina Christiana*. In 'Naming Satan's Heresies' (*ELN*) he attacks the foundation of William B. Hunter's denial of the Arianism of the poem (*YW* 48.221). Michael Lieb in 'Milton's "Chariot of Paternal Deitie" as a Reformation Conceit' (*JR*) inspects the vehicle's Reformation components with his customary erudite skill. John Peter Rumrich in 'Milton, Duns Scotus, and the Fall of Satan' (*JHI*) argues that the premises of the action in V.577–907 resemble principles of Duns Scotus regarding the play between the will of God and that of his creatures, but does not insist that Milton borrowed from Scotus. Regina Schwartz in 'Milton's Hostile Chaos: "... And the Sea Was No More"' (*ELH*) plunges into the abyss in search of a resolution of the conflict between Milton's doctrine of a good chaos and his depiction of a boundless, unclean realm associated with death, decay, dissolution, and hell. She argues that chaos, far from being the neutral domain it has often been taken to be, is evil, an uncreated realm that cannot acknowledge the creator; and she finally

resolves the conflict between Milton's doctrine and his depiction of chaos by arguing that just as good is knowable by knowing evil, so a fallen chaos is also fortunate, for it gives way to redemptive creation. The article contains several good observations on structural analogues and contrasts within the poem. Diana Benet in 'Satan, God's Glory and the Fortunate Fall' (*MiltonQ*) suggests that the main point of the 'carefully delimited version of the Fortunate Fall' that Milton allows Adam in XII.469–78 is the principle that 'divine glory grows from efforts to reduce it'. In a review article, 'Milton's Magnanimous Reader' (*MP*), Michael Fixler distinguishes between the poem's 'didactic posture' and its 'demonstrable effect', and thus tellingly probes assumptions in books by Michael Lieb (*YW* 62.237), Dennis R. Danielson (*YW* 63.216), and John T. Shawcross (*YW* 63.219–20) about the reader's participation in, or suspended disbelief of, the religion and archetypes of *Paradise Lost*.

The many and varied influences on the poem continue to fascinate. In a monograph entitled *'Descend from Heav'n Urania'*[13] Mindele Anne Treip conjectures plausibly that Milton would have seen Raphael's fresco cycle in the Vatican's Stanza della Segnatura, and relates Milton's Urania to the room's dominant conceit and to Raphael's presiding figures, especially to Astrology or Urania, in order to illuminate the significance of Milton's Muse and the relationship of the poem's four invocations to its 'programme'. The readings of Raphael's pictures are as judicious and sensitive as the readings of Milton's poem, and the result is at times a *tour de force* of comparative analysis. The short book is well written, and illustrated by black and white photographs. William P. Shaw in 'The Euripidean Influence on Milton's "Tragedy of Adam" ' (*MiltonQ*) provides support for his allegation that the influence of Euripides was more pervasive than that of the other Greek tragedians in shaping Book IX. Richard S. Ide in 'Adam's Hyacinthine Locks' (*MiltonQ*) argues that Milton appropriates the similar description of Odysseus's hair (*Odyssey* XXIII), via George Chapman's exegesis, in order to suggest that the heroic Adam 'exists in the original paradisal state to which the Odysseus of Chapman and Christian exegetes must aspire to return in spirit'. Charles Martindale in 'Paradise Metamorphosed: Ovid in Milton' (*CompL*), like Richard DuRocher above, traces Ovidian influence further than mere verbal parallels. Though much of the ground covered is the same as in the larger study, Martindale always has interesting things to say, and his classification of the types of Ovid's influence on Renaissance writers as being moral, allegorical, rhetorical, and erotic provides a useful analytical framework. DuRocher might have benefited from the article's distinction between the Renaissance Ovid and the Ovid of academics writing now. In one of the most searching discussions of the last books of Milton's epic, 'The Medieval *Consolatio* and the Conclusion of *Paradise Lost*' (*SP*), Ann W. Astell reveals in the didactic strategies of the dialogue in Books XI and XII the essential pattern of the Boethian consolation. She does not maintain that Boethius's *Consolation*, or indeed any other *consolatio*, was Milton's 'source'. Taking a reader-response approach, she argues that since 'Milton's primary concern is the affective education of his audience', 'everything depends on the reader's

13. *'Descend from Heav'n Urania': Milton's 'Paradise Lost' and Raphael's Cycle in the 'Stanza della Segnatura'*, by Mindele Anne Treip. UVict. pp. 84.

identification with Adam'. Karen L. Edwards in 'On Guile and Guyon in *Paradise Lost* and *The Faerie Queene*' (*PQ*) expounds the implications of the words 'wiles', 'subtlety', and (especially) 'guile' in the infernal vocabulary, commenting that whereas Milton, like Spenser, fully recognizes the power of guile, he makes it clear in *Paradise Lost* that 'the beguiled is self-beguiled'. Mark A. Wollaeger in 'Apocryphal Narration: Milton, Raphael, and the Book of Tobit' (*MiltonS*) builds on previous studies of the relation between *Paradise Lost* and the Book of Tobit to argue that Milton's is a sustained 'counter-narrative' to that of the apocryphal text. The article raises large and contentious issues about narrative authorities in the epic.

Eve and the fallen angels prove to be perennial attractions to the poem's readers. James W. Earl in 'Eve's Narcissism' (*MiltonQ*) views Eve's transference of some of her narcissism to Adam as 'a greatly compressed but perfectly normal development of object-love . . . not the correction of a moral error, but psychological growth'. A similar psychoanalytical approach is taken by Wolfgang E. H. Rudat in '"Thy Beauty's Heavenly Ray": Milton's Satan and the Circean Eve' (*MiltonQ*). He explains the reference to Circe in IX.522 in terms of the power over Satan of Eve's sexual attractiveness, which (he feels) makes Eve indirectly responsible for Satan's pursuit of her. It is probably time for a spirited feminist reply to articles such as Earl's and Rudat's: how is it that psychoanalytical 'explanations' (by men) so often prove in some way unfavourable to Eve? Jane M. Petty in 'The Voice at Eve's Ear in *Paradise Lost*' (*MiltonQ*) argues that Eve's dream is generated naturally by the voice of Adam, and points out, most acutely, the subtle echoes of Satan's serenade in Adam's speech as he wakes her. William B. Hunter in 'Belial's Presence in *Paradise Lost*' (*MiltonQ*) suggests that Milton inserted Belial's speech in Book II in an otherwise continuous text, and that only the brilliance of the writing in the speeches by Mammon and Belial led him to retain both of them, even though one substantially duplicates the other. From Milton's fascination with Belial (which he sees as 'overemphasis') Roy Flannagan in 'Belial and "Effeminate Slackness" in *Paradise Lost* and *Paradise Regained*' (*MiltonQ*) diagnoses a strong fear in Milton of the qualities of degeneracy, self-enslavement, and effeminate slackness epitomized in the character. By considering seventeenth-century physics and angelic falls and flights in *Paradise Lost* Harinder S. Marjara, also in *MiltonQ*, exposes Moloch's claim that the 'proper' motion of the fallen angels is still upward as no more than a piece of false rhetoric. John Leonard in 'Though of Thir Names: The Devils in *Paradise Lost*' (*MiltonS*) most perceptively observes the care with which Milton handles the names of the fallen angels. Noting that the devils do not address each other by the names the narrator gives them, he suggests that throughout the poem Satan's followers (but not Satan himself) are without names, having lost their heavenly names without yet having acquired their fallen ones. He also distinguishes between 'Lucifer' and 'Satan', and shows Satan's acceptance of his fallen name. In '"Once Fawn'd and Cring'd": A Song and Dance about Satan's Servility' (*MiltonQ*) the same writer ably defends Gabriel's accusation that Satan fawned and cringed before God (IV.959) against the views of A. J. A. Waldock and William Empson, by taking it as a reference to Satan's behaviour on the first of the four days of his rebellion (V.617–19). He also observes good parallels between the mazy movement and fawning of the Serpent and their heavenly equivalents. However, his suggestion that 'burden'

at IV.57 and IX.781 contains a musical meaning is far-fetched, lacking as it does the necessary support of the immediate contexts.

Attentiveness to verbal detail is still the hallmark of Japanese writing on Milton. In 'Man's Mutuality, Love, and Language in *Paradise Lost*' (*HSELL*) Hideyuki Shitaka acutely observes verbal patterns, chiefly involving pronouns and symmetrical syntax, that express mutuality of relationship throughout the poem. In 'Degeneration and Regeneration of Man's Language in *Paradise Lost*' (*SELit*) the same writer identifies the three uses of language that illustrate the degenerative and regenerative process as being 'a false use of comparison, a propensity to excuse past wrong actions, and a basic misunderstanding of the different relationship between man with place and time, and God with place and time'. Masahiko Agari in 'Language as Epic Narrator: The Moral Aspect of Milton's Style'[14] relates aspects of style to the moral positions taken up by divine, evil, and human agents; in 'Adam's Song of Innocence' (*USSE*) he contrasts Adam's first song with Eve's. Verbal detail is also the concern of Philip J. Gallagher, who in '*Summa contra Pastorem et Lectorem*' (*MiltonQ*) rather pompously, but correctly, disputes a point of knotty syntax at V.321–3 with Robert A. Shepherd and the reader for *MiltonQ*. John Bligh in 'Milton's *Paradise Lost*, VIII.654–56' (*Expl*, 1984) glosses the word 'occasionally' by referring to Aquinas, and R. F. Fleissner in 'Milton and the Serpent Recoiled' (*AN&Q*) sheds light on the word 'conviction' (X.84). Mary Nyquist in 'The Father's Word / Satan's Wrath' (*PMLA*) applies Jacques Lacan's idea that entry into the impersonal conventions of language is associated with a kind of death consciousness. She argues that 'by transforming himself into the Word of God, into the Father, Milton's deity . . . condemns himself, if not to death, then to the governing of an order split by an adversary who habitually appropriates the Father's Word only as a negative and alienating "(*non*) *du père*" '. Her intertextual study of *Paradise Lost* and *Paradise Regained* will appeal to those minds that are attuned to the poststructuralist wavelength and are likely to be charmed by its characteristically modest prose style and logical perspicuity. And only to those minds.

A few writers have focused on various forms of impact that *Paradise Lost* has made. Michael Lieb in 'S. B.'s "In Paradisum Amissam": Sublime Commentary' (*MiltonQ*) reprints and translates the Latin poem 'In Paradisum Amissam Summi Poetae Johannis Miltoni', which was prefixed to the second edition of *Paradise Lost*. He then proceeds to overestimate wildly the value of its encomiastic blurb as a commentary, and to expound its contents with imitative banality ('As the reader learns, this is an epic of truly cosmic proportions', etc.). Raymond B. Waddington in 'Louis Cheron's Illustration of Milton's "Sin" ' (*MiltonQ*) considers the problematic portrayal of Sin, attributed to Henry Aldrich, in the first illustrated edition of *Paradise Lost* (1688), and shows that when Louis Cheron prepared the new illustrations for Jacob Tonson's 1720 edition of Milton's works he wisely circumvented the problems by not attempting a faithful representation of the textual description of Sin. Professor Waddington sees Cheron's work as an example of 'Gothic baroque', and usefully indicates its similarity to Cesare Ripa's 'Peccato' in *Iconologia*. In 'The Iconography of Jean Dassier's Milton Medal' (*MiltonQ*) the same scholar

14. In *Studies in English Language and Literature Presented to Professor Michio Masui*, ed. by Hiroshige Yoshida. Kenkyu (1983). Y 9000.

puts the commemorative medal executed by the Genevan engraver in the 1730s under the magnifying glass. James V. Falzarano in 'Adam in Houyhnhnmland: The Presence of *Paradise Lost*' (*MiltonS*) argues that Milton's epic provides a normative context for Book IV of *Gulliver's Travels* in such a way that Swift is enabled to fuse a Christian tone with a satiric purpose. Though he manages to point out some revealing contrasts between the two works, in particular when he identifies Gulliver as a failed Adam, he is dealing throughout the article with general parallels rather than with the kind of specific echoes and allusions required to make a wholly convincing case. Wolfgang E. H. Rudat in 'Pope's Belinda, Milton's Eve, and the Missionary Position' (*AN&Q*) adopts Edward Le Comte's suggestion that Eve's 'subjection' implies a sexual position beneath Adam. He shows that Pope's punning serves to reverse stereotyped sexual roles, but his claim that Pope is alluding to Milton's description of the male–female relationship is totally unconvincing. Stephen Fix in 'Johnson and the "Duty" of Reading *Paradise Lost*' (*ELH*) explains the apparent contradiction between Dr Johnson's claim for the poem's pre-eminence and his statement that reading it is 'a duty rather than a pleasure' by stressing Johnson's reverence for its primarily religious purposes, a reverence that made him eager to abandon analysis of its merely literary qualities.

Last, two articles that do not fall into any of the general categories used here. In a weighty piece, 'Galileo as Symbol: The "Tuscan Artist" in *Paradise Lost*' (*Annali dell' Istituto e Museo di Storia della Scienza di Firenze*) Neil Harris ably and convincingly defends the veracity of Milton's claim to have visited Galileo. He also argues, not very plausibly, that the 'Tuscan artist' in I.288 is not in fact Galileo, and makes some valuable suggestions about the image of the astronomer in *Paradise Lost*. Douglas Chambers in '"Discovering in Wide Lantskip": *Paradise Lost* and the Tradition of Landscape Description in the Seventeenth Century' (*JGH*) relates Milton's portrayal of Eden to seventeenth-century visual art, stressing that 'lantskip' carried associations with art rather than with nature for Milton's age, and noting also that the elegiac sense in Milton's poem is present also in landscape paintings of the period.

4. Paradise Regained and Samson Agonistes

Albert Cook in 'Imaging in *Paradise Regained*' (*MiltonS*) interprets the choice of the desert setting as 'a sort of protoiconoclasm', and remarks upon 'the poem's figurative curtness'. An obsession with categories of imagery and a certain self-consciousness in approach mean that the article contains fewer observations on the imagery than might be expected, though some promising suggestions are made, as when the vision of Rome is likened to the view from a *camera obscura*. Neil Forsyth in 'Having Done All to Stand: Biblical and Classical Allusion in *Paradise Regained*' (*MiltonS*) notes, as others have done, the characteristic contrast between frenetic activity and patient firmness and resolution in Milton's poetry, and shows how Milton's adaptation of biblical, Homeric, and Virgilian sources serves to highlight the importance of the Son's literal and symbolic standing in Book IV.

Milton Miller in 'A Contrary Blast: Milton's Dalila' (*TD*) finds it equally difficult to accept the views of Dalila put forward by Samson- and Dalila-

centred critics, on the grounds that 'her progress through the play is fraught with ambiguity'. He makes the lively suggestion that Milton's portrayal of Dalila incorporates aspects of the Renaissance temptress and of the increasingly independent seventeenth-century woman, and compares Dalila with Shakespeare's Cleopatra, relating each woman to the trope of Venus subduing Mars. Darryl Tippens in '"Race of Glory, Race of Shame": Kenotic Thought in *Samson Agonistes*' (*MiltonQ*) attempts to clear up some large interpretative problems by relating *Samson Agonistes* to the Christological doctrine of *kenosis* (literally, an act of emptying), which was prevalent in seventeenth-century Protestant thought. The authentic symptoms are recognized in Samson's poverty, divestiture, disguise, loss of powers, and pilgrimage, and Samson emerges as 'a kenotic hero' who 'travels the kenotic line'. However, if the idea of *kenosis* is a mystery, expressible by such paradoxes as 'down is up; up is down', then its strictly explanatory strength, as distinct from its function as a formulatory metaphor, must be limited, if only because it is so obscure and so contradictory. *Samson Agonistes* is altogether a deeper, more disturbing, and more disturbed work than such tidy schemes make it out to be. Noam Flinker in 'Biblical Samson: More about the Hero' (*MiltonQ*) supports the case made by Leo Miller in opposition to David S. Berkeley and Salwa Khoddam in the *MiltonQ* debate about Samson's alleged baseness. Dayton Haskin in '*Samson Agonistes* on the Stage at Yale' (*MiltonQ*) reports on a theatrical performance, thus providing a powerful revelation of the kind of work *Samson Agonistes* assuredly is not.

5. Prose

A new and revised edition of *John Milton: Selected Prose*[15], edited by the late C. A. Patrides, appeared in 1985. The main differences from the first edition (Penguin, 1974) are the inclusion of some forty pages of extracts from *De Doctrina Christiana* and an updated bibliography. These constitute improvements to what was already the best-presented selection of the prose.

1985 also saw the publication of the volume that bids fair to be the largest in Milton studies, a concordance to the English prose[16]. The attractively presented blue folio will no doubt become a familiar sight on library shelves alongside of the Yale edition of Milton's prose, which was completed in 1982. The Latin prose (Yale Volumes 4 and 6), the *Accedence Commenc't Grammar*, two minor appendixes to Volume 8, the first edition of *The Readie and Easie Way to Establish a Free Commonwealth*, and 112 commonly occurring forms (now stored on magnetic tape) are excluded from the record, though the 1643 and 1644 editions of *The Doctrine and Discipline of Divorce* are distinguished by annotation of the entries. Two points of the editorial policy provide cause for dissatisfaction. The first, mainly cosmetic in its result, is that headwords are printed throughout without capitals: thus, 'adam' and 'eve', and, more disrespectfully, 'christ' and 'god'. The second is more serious in its implications. The decision to retain the spelling of the original texts without

15. *John Milton: Selected Prose*, ed. by C. A. Patrides. New and rev. edn. UMiss. pp. 463. pb £7.75.

16. *A Concordance to the English Prose of John Milton*, ed. by Laurence Sterne and Harold H. Kollmeier. CMERS. pp. xvii + 1491. $96.

providing comprehensive cross-referencing of variant forms means that far too much trust is placed in 'the reasonably sophisticated reader of seventeenth-century texts' (p. ix), who is expected to know routinely to look up nearly thirty common spelling variants. Thus, no cross-reference to 'beleev' (p. 163) is given under 'believe' (p. 165), under 'scottish' (p. 1193) to 'scotish' (p. 1192). or under 'schism' (p. 1190) to 'scism' (p. 1192); and while separate entries are listed under the forms *eev'n*, *eeven*, and *eevn* on p. 413, no direction is given to *ev'n* on p. 455. This arrangement will surely mislead, or at least inconvenience, many who will consult the volume. However, it remains a formidable and an admirable piece of work, which will serve both as an index to the English prose in the Yale edition and as a companion volume to William Ingram and Kathleen Swaim's concordance to the English poetry (*YW* 53.241).

Michael E. Bauman in 'Milton's Theological Vocabulary and the Nicene Anathemas' (*MiltonS*) tackles the difficult problem of the exact nature of Milton's theology. On the basis of an examination of key terms used in *De Doctrina Christiana* he argues that Milton was not an orthodox subordinationist, and that his anti-Trinitarian views were affiliated to the Arian tenets condemned at the Council of Nicea. 'By any honest reckoning', he concludes (thinking, no doubt, of his own), 'Milton is an Arian'. Lana Cable in 'Shuffling Up Such a God: The Rhetorical Agon of Milton's Antiprelatical Tracts' (*MiltonS*) concentrates on the alleged divergence between Milton's ostensible rational argument and the affective rhetoric of his imagery, which she attributes to his inability to separate or reconcile the temporal realm of rational argument with the moral realm of imagery and affective language. On the whole, her case is well substantiated, though it is occasionally weakened by lapses into the subjectivist criteria of 'reading pleasure' and 'interesting to read'. The discussion would have been enriched, too, had she considered the work of such scholars as Thomas N. Corns: as it is, the most recent study she cites is from 1975. Golda Werman in 'Milton's Use of Rabbinic Material' (*MiltonS*) deduces from the relatively superficial understanding of rabbinic material shown in the prose tracts that Milton's familiarity with Midrash (rabbinical exegesis of the Bible) was derived from the same translations and lexicons that other Protestants of his day also used. Paul M. Dowling in '*Areopagitica* and *Areopagiticus*: The Significance of the Isocratic Precedent' (*MiltonS*) provides support for his contention that in Milton's understanding of the *Areopagiticus* of Isocrates lies 'the key to the kind of book *Areopagitica* is as well as to what it teaches'. He then proceeds to devote much of his discussion to Milton's attitude to Plato. David Manuszak in 'Milton's *Apology against a Pamphlet* and the Communion Liturgy' (*ELN*) shows Milton employing the diction of his opponents to mount his attack on the Holy Communion in the Established Church. Michael Lieb in '"The Sinews of Ulysses": Exercise and Education in Milton' (*JGE*) highlights Milton's advocacy of physical exercise in *Of Education*. (His article was formerly a paper read at The Second International Milton Symposium in 1983.) D. S. Proudfoot and D. Deslandres in 'Samuel Purchas and the Date of Milton's *Moscovia*' (*PQ*) contend that Milton may have written the piece in 1626, the year when Purchas became rector of All Hallows Church, Bread Street, and when Milton was repeatedly living in his paternal home. Jason P. Rosenblatt in '*The Plot Discovered and Counterplotted*' (*ELR*) reprints and annotates the text of the tract, and considers the attribution of its authorship to Milton by Sir Edward

Dering, the first Chairman of the Committee of Religion in the Long Parliament.

In 'Establishing the Text of Milton's State Papers' (*Text*) Leo Miller knowledgeably and wisely states what is difficult and what is desirable in establishing the text. His discussion deserves to be given particular respect in the light of his achievement in *John Milton and the Oldenburg Safeguard*[17]. This book provides new textual and biographical knowledge in its full account of Milton's involvement as Secretary for Foreign Tongues with the diplomatic mission of Hermann Mylius, who was in London in 1651–2 to secure a safeguard permitting unrestricted travel for the Count of Oldenburg and his subjects in British-controlled territory. By performing the mammoth task of locating, transcribing, editing, and translating the Mylius papers, Miller has been able to shed new light on Milton's busy secretaryship. He stresses Milton's subordinate role as a translator, and reveals details of the daily activities of contemporaries such as Bulstrode Whitelocke, John Bradshaw, and Cromwell. The book is particularly to be valued for its correction of errors in previous accounts. Though Miller is necessarily concerned with the ins and outs of a tediously protracted diplomatic mission, his scholarly understanding of his materials remains unfailingly impressive and allows him to tell the whole truth.

17. *John Milton and The Oldenburg Safeguard: New Light on Milton and his Friends in the Commonwealth from the Diaries and Letters of Hermann Mylius, Agonist in the Early History of Modern Diplomacy*, by Leo Miller. Loewenthal. pp. xiv + 370. $45.

XII

The Later Seventeenth Century

JAMES OGDEN and STUART SILLARS

This chapter has four sections: 1. General; 2. Dryden; 3. Other Authors; 4. Background. The treatment of background studies is highly selective. Sections 1(*b*) and 3(*b*) are by Stuart Sillars, and the rest is by James Ogden.

1. General

'English Books 1501–1800' recently acquired by the British Library were described by Jean Archibald and M. J. Jannetta in *BLJ*. Comprehensive annotated lists of current publications, compiled by Douglas R. Butler and Deborah C. Payne, appeared in *Restoration*. Some relevant books were reviewed by Howard D. Weinbrot in 'Recent Studies in the Restoration and Eighteenth Century' in *SEL*, and some relevant articles were abstracted in *SCN*. Work published in or before 1981 was recorded in *The Eighteenth Century: A Current Bibliography*[1]. Its editor notes that this volume reflects the first thorough application of a new computer-based editorial process, 'which has at once speeded up the production and delayed it'. The coverage of bibliography, history, science, the fine arts, and Italian and German literature has been expanded.

Two general studies attracted my attention, though they are both mainly of interest to students of eighteenth-century attitudes. Virginia C. Kenny's *The Country-House Ethos in English Literature 1688–1750*[2] considers the question of why many works of this period entertain the apparently contradictory ideas of personal retreat and national expansion. Their tendency was to transform an ethos which in the earlier seventeenth century had been seen as exemplifying gentility into 'a theory of the right use of wealth and power applicable by all to the problems of a new age'. George Watson's 'The Augustan Civil War' (*RES*) discusses attitudes to the Civil War, now widely known as the English Revolution, and the events of 1688, then widely known as the Glorious Revolution. On the evidence of their histories, sermons, and other writings the Augustans 'could be awkwardly or gleefully conscious of possible analogies between Oliver Cromwell and William of Orange'; for half a century after 1688 the fates of Charles I and James II obsessed and divided the nation.

1. *The Eighteenth Century: A Current Bibliography*, n.s. 7 (for 1981), ed. by Jim Springer Borck. AMSP. pp. xx + 662. $67.50.

2. *The Country-House Ethos in English Literature 1688–1750; Themes of Personal Retreat and National Expansion*, by Virginia C. Kenny. Harvester (1984). pp. xii + 236. £28.50.

Among bibliographical studies I noted A. C. Snape's 'Seventeenth-Century Book Purchasing in Chetham's Library, Manchester' (*BJRL*). It concerns purchases between 1655 and 1685, when the library was mainly interested in theology, but 'Bacon's Advancment of Learning' and 'Burtons Melancholy' were obtained for eight and ten shillings respectively.

(a) Poetry

George Parfitt's *English Poetry of the Seventeenth Century*[3] proposes to emphasize 'the relationship of the verse with the century's socio-political history', but proceeds to divide the verse into genres: lyrical, topographical, occasional, satirical, and epic poems are considered in that order. The approach seems to demand an attention to chronology which the organization seems to discourage, as Parfitt must conclude with Milton's responses to the return of Charles, not with Dryden's to the demise of James. What is more worrying, the book itself belongs to the genre of critical introduction for students, and offers a mixture of helpful guidance, stimulating criticism, and readymade opinions. On the whole the later seventeenth century gets rather less sympathetic attention than the earlier. Charles Cotton is brought out of obscurity, but Davenant, Traherne, and John Norris are pushed back into it, and there are serious omissions in the accounts of Dryden. Parfitt draws attention to the chronological table and the bibliographies, which are meant to enable students to 'fill out the picture', so it is unfortunate that the one begins with a ludicrous error ('1600 . . . b. of future Charles II') and the other is peppered with opinions ('useful if rather thin', 'interesting account of a poor poet', 'still useful and shrewd'). He will perhaps not mind me saying that his own book is undoubtedly useful, if rather thin, as so many of our best poets are assessed in fewer than two hundred pages.

(b) Drama

Much work has appeared this year which increases our knowledge of the personnel of the Restoration stage, and the conditions in which they performed. Judith Milhous and Robert D. Hume examine some 'Manuscript Casts for Revivals of Three Plays by Shirley in the 1660s' (*TN*). Annotations to the *dramatis personae* in a copy of *Six New Playes* in the Brotherton Collection at Leeds give a cast which, the authors argue, would have been available between 1661 and 1664. Most notable is the annotation 'Nell' in *The Court Secret*, which suggests a 'startlingly early' appearance of Nell Gwyn in a walk-on part. The lists also show the importance of Shirley's plays in the early repertoire of the King's Company, and makes the apparent neglect of the comedies in the Restoration 'more puzzling than ever'. Hume's scholarship is also evident in his own 'Dr. Edward Browne's Playlists of "1662": A Reconsideration' (*PQ*). These argue that the lists of plays by the son of Sir Thomas Browne (BL Sloane MS. 1900, ff. 63v–60v) refer not to visits to the theatre in 1662, but to a series beginning in 1661 and ending in 1663. They include performances by the Duke's Company at Salisbury Court before the move to Lincoln's Inn Fields and, Hume conjectures, those given during a temporary return to the Cockpit by the King's Company while Vere Street was being

3. *English Poetry of the Seventeenth Century*, by George Parfitt. Longman. pp. xii + 236. hb £13.95, pb £5.95. (Rev'd, severely, by Julia Briggs, *TLS*.)

repaired or improved. If this is true – and Hume is quietly convincing – they do indeed 'tell us a great deal more than has hitherto been realized'.

Individuals have also come under scrutiny. 'Elizabeth Bowtell and Elizabeth Davenport: Some Puzzles Solved' (*TN*) by Judith Milhous throws light on Elizabeth Bowtell, the original Margery Pinchwife in *The Country Wife* and Cleopatra in *All for Love*. From documents in the PRO Milhous shows that Bowtell was the married name of Elizabeth Davenport, who was born about 1649, began acting with the King's Company in 1664, and returned to the stage three times after retiring, the last in 1696. This proves John Downes's cast lists for the 1660s in *Roscius Anglicanus* correct: perhaps the article will prompt new research about these hitherto mistrusted records. Volumes 9 and 10 of the Southern Illinois *Biographical Dictionary*[4] cover Kickill to Machin and M'Intosh to Nash respectively. Lengthy articles cover Nicholas Lanier, Nathaniel Lee, and Matthew Locke, and Killigrew is discussed fully in ten pages. Stage figures such as the Mountforts and Michael Mohun are also given illumination, and seekers after truth may discover such delights as the accomplishments of 'Learned Pig, The'. Much space is devoted to figures of a later period, with extensive articles on William Macready and Charles Macklin. Like earlier volumes, this is both an invaluable reference source and an enjoyable bedside book, and those areas where contributors do not take account of the latest research are far fewer than might be expected in a work of this complexity, which will remain the first quarry for biographical data for many years. Perhaps it will also be the last to avoid publication on disk: for this reason, as well as the copious and informative illustrations, it is to be valued highly.

The totality of the Restoration stage, and in particular the question of how we should conceptualize and criticize it, is the concern of three recent books. *The Rakish Stage*[5] is a collection of essays by Robert D. Hume, most of which have appeared before as periodical articles. Of the three new ones, two concern *The Beggar's Opera*, but the third, 'Content and Meaning in the Drama', examines various ways of studying Restoration plays, reaching the kind of commonsense, pragmatic conclusion we would expect of Hume. In the Restoration theatre, he contends, we should not always expect a single meaning beneath the level of narrative, and should be wary of thematic readings which assert that they have found one. We should instead be flexible, seeing the text always in the context of production and contemporary practice. He introduces the 'performance uncertainty principle', which allows that different productions may present the same play in a variety of ways, all of which may be 'valid'. The other essays include '"Restoration Comedy" and its Audiences' (*YW* 61.223,255); 'The Myth of the Rake in "Restoration" Comedy' (*YW* 58.213) – an essay which fully lives up to the incisive and suggestive nature of its title – and 'Marital Discord in English Comedy' (*YW* 58.214). It is good to have this material more easily available: undergraduates should be encouraged to read widely in the work of this sane yet forthright critic. Critical stance

4. *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London, 1660–1800*. Vol. 9: *Kickill to Machin* and Vol. 10: *M'Intosh to Nash*, by Philip H. Highfill Jr, Kalman A. Burnim, and Edward A. Langhans. SIU (1984) Vol. 9, pp. viii + 409, $40; Vol. 10, pp. viii + 423, $40.

5. *The Rakish Stage: Studies in English Drama, 1660–1800*, by Robert D. Hume. SIU (1983). pp. xvi + 382. $27.50. (Rev'd by Harold Weber, *MLQ*, 1983.)

is the main concern of John T. Harwood in *Critics, Values and Restoration Comedy*[6]. He examines what he sees as the three main traditions of criticism – realist, moralist, and artificial – to see how the unstated and undefined critical approaches of past interpreters have presented the plays, and also asks how far the plays may be considered as 'moral' in intent. Four plays, *The London Cuckolds*, *The Country Wife*, *The Soldier's Fortune*, and *The Squire of Alsatia*, are then discussed in greater length to ascertain their moral intentions and the best way these may be assessed. There is a need for a book like this, but this one does not fulfil it since, in its limited length, it raises far more questions than it answers. More enquiry into the stance of the writer himself would be helpful, too – the critical assumptions beneath a five-and-a-half page summary of the plot of Ravenscroft's *The London Cuckolds* would seem quite a rich quarry for such investigation.

Any book which presents a vigorous re-creation of the Restoration from the standpoint of a practising theatre director must be welcomed, and the late Jocelyn Powell's *Restoration Theatre Production*[7] does this very well. The opening chapter is one of the best general introductions to the Restoration stage that I have read, and the passages on contemporary techniques of building character and emotion through gesture and pose are invigorating and well argued. Where Powell discusses individual texts, however, there is a sense that critical support is lacking: we need more than an aside in parentheses that Horner's deception in *The Country Wife* is 'borrowed, incidentally, from Terence', and all that this may or may not entail in terms of the text and the relationship between actor and audience. But the book's great strength is in the enthusiasm and force with which it presents the continuing theatrical power of Restoration plays, and one suspects that this will lead to its use more in Theatre Studies than in English courses. That would be a pity, since English undergraduates need writing of this sort and, used intelligently, alongside deeper textual critics, Powell's book has a lot to contribute to a balanced and inclusive view of the Restoration stage.

An area mueh neglected in recent criticism, even that of the generic sort, has been the relation between Restoration theatre and its Jacobean predecessor. This gap is in part filled by *From Renaissance to Restoration*[8], a collection of essays edited by Robert Markley and Laurie Finke. Rose Zimbardo examines 'Dramatic Imitations of Nature in the Restoration's Seventeenth-Century Predecessors', showing how concepts of nature and its stage imitation changed from Jonson and Fletcher through successive Restoration dramatists, and Robert Markley looks at 'The Phenomenon of Fletcher's Influence', revealing that the Restoration valued his wit and grace for social as much as dramatic reasons. Laurie Finke's 'The Fate of Women in the Comedies of Cibber and Vanbrugh' finds a strange power concealed within the apparent subservience of the Restoration stage wife. This is an anthology which demands quite a lot of work from the reader if it is to be used fully, to create an awareness of changing

6. *Critics, Values and Restoration Comedy*, by John T. Harwood. SIU (1982). pp. xiv + 177. $17.95.

7. *Restoration Theatre Production*, by Jocelyn Powell. RKP (1984). pp. xiv + 226. £19.95.

8. *From Renaissance to Restoration: Metamorphoses of the Drama*, ed. by Robert Markley and Laurie Finke. Bellflower (1984). pp. 206. $16.

taste and practice underlying the metamorphoses referred to in the subtitle: it could be a very valuable aid to teaching when employed in this way.

Two paperback collections of plays appeared this year. *Five Restoration Comedies*[9] draws together the texts of a cross-section of plays from the New Mermaids series. The standard of production – a thick paperback on poor quality paper, with small text and minimal margins – is really the lowest acceptable for practical use; but it *is* acceptable, and the availability of these texts in relatively cheap form is welcome. Less acceptable is the loss of the introductions to each separate play by its original editor. Brian Gibbons's general one is helpful, but inevitably lacks detail. The bibliography, too, is a little dated. But these limitations notwithstanding, its appearance may do much to encourage undergraduates to delve more deeply into Restoration drama. The plays – all of which have been previously reviewed in these pages – are *The Man of Mode* (*YW* 60.233–4), *The Plain Dealer* (*YW* 61.232–3), *Love for Love* (*YW* 51.254), *The Provoked Wife* (*YW* 55.313), and *The Recruiting Officer* (*YW* 58.226–7). Robert G. Lawrence's *Restoration Plays*[10] is a reprint of the edition revised in 1976 (*YW* 57.188). This only slightly reworked the original of 1912, and there are clear limitations in textual accuracy, as a comparison between Lawrence's *Provoked Wife* and James L. Smith's in the Mermaid anthology shows. The other plays are *All for Love*, *The Country Wife*, *The Way of the World*, *Venice Preserv'd*, *The Beaux Stratagem*, and *The Man of Mode*. A secondhand copy of the 1912 edition might be preferable, not least for its imitation-Kelmscott title-page: but the bibliography comes right up to date, and the collection does make *Venice Preserv'd* more readily available. Both anthologies seem attractive for impecunious, but wary, students.

(c) Prose

A striking contrast in attitudes towards prose style in our period is revealed by putting together two of this year's *Studies in Eighteenth-Century Culture*[11]. Robert Markley's 'Robert Boyle on Language: *Some Considerations Touching the Style of the Holy Scriptures*' finds the fullest exposition of Boyle's views in this little-known work published in 1661. Boyle advocates the 'Rhetorick and Mystery' exemplified in the holy scriptures and opposes the 'mathematicall plainess' favoured by the Royal Society. Ideally there should be no distinction between the rhetoric and the mystery, between the written word and the animating spirit. Roger D. Lund's '"More Strange than True": Sir Hans Sloane, King's *Transactioneer*, and the Deformation of English Prose' draws attention to another undeservedly neglected work. William King's *The Transactioneer*, published in 1700, is an astute satire on the professional reputation of Sir Hans Sloane, secretary of the Royal Society and editor of its *Philosophical Transactions*. It ridicules the failures of Sloane and his contributors to achieve 'mathematicall plainess'. Readers of *YW* will probably appreci-

9. *Five Restoration Comedies*, intro. by Brian Gibbons. Black (1984). pp. xxvii + 727. pb £5.95.

10. *Restoration Plays*, ed. by Robert G. Lawrence. Everyman. Dent. pp. xxxxiv + 552. pb £3.50.

11. *Studies in Eighteenth-Century Culture*, Vol. 14, ed. by O. M. Brack Jr. UWisc for ASECS. pp. xii + 335. $25.

ate one of King's points: that the increase of knowledge may not be synonymous with the advancement of learning.

In 'Typological Autobiography in Seventeenth-Century England' (*Biography*) E. Pearlman discusses Arise Evans's *An Ecchoe* (1653), Francis Bampfield's *A Name* (1681), and Lodowick Muggleton's *Acts of the Witnesses* (1699). These autobiographies are typological in the sense that their authors regularly compare themselves with biblical figures, especially Moses, Jesus Christ, and St Paul. They are perhaps characteristic produce of the last generation before the Enlightenment, though its 'true fruit' was *Samson Agonistes*.

I have not yet seen Paul Salzman's *English Prose Fiction, 1558–1700* (Clarendon).

2. Dryden

The selection from Dryden in the new Penguin Poetry Library, with an introduction by Gāmini Salgādo[12], is a reprint of that in the old Penguin Poets series, with an introduction by Douglas Grant. Salgādo's introduction only partly matches Grant's selection, which includes some works Salgādo does not mention and omits others he does. Some pointed criticisms of the selection were made by V. de Sola Pinto (*YW* 36.168) and it is a pity that the opportunity to reconsider it was not taken. Although the Preface to the *Fables* is given in full, the fables themselves are unrepresented.

Two important biographical essays appeared, Paul Hammond's 'Dryden and Trinity' (*RES*), and Arthur Sherbo's 'Dryden as Cambridge Editor' (*SB*). Hammond augments and re-interprets the evidence about Dryden's residence in the eollege. He is critical of Charles E. Ward's speculation in his biography (*YW* 42.176) that Dryden was influenced by the Cambridge Platonists, and of Philip Harth's argument in his book (*YW* 49.226) that he was influenced by the Baconian scientists. Dryden's tutor John Templer could have taught him the middle way between enthusiasm and dogma, and his studies in Classical literature could have developed a sceptical habit of mind. The Master of Trinity, Thomas Hill, aimed at making the college godly, learned, and socially responsible; its ethos was not especially scientific, and its value for the poet was that it placed him in a community of men with intellectual interests beyond their professional concerns. Sherbo takes up the story, and suggests that the Earl of Roscommon's 'Society for the refining, and fixing the standard of our language' may have initiated the many collaborative works later inspired by Dryden: *Ovid's Epistles*, *Miscellany Poems*, Plutarch's *Lives*, *Sylvae*, *Juvenal*, *Examen Poeticum*, the *Annual Miscellany* (1694), and Lucian's *Works*. Most of the contributors were Cambridge men. In a related essay, 'Dryden's Translation of Virgil's *Eclogues* and the Tradition' (*SB*), Sherbo argues that Dryden borrowed extensively from earlier translations into English, particularly those in *Miscellany Poems*. These essays and Sherbo's earlier one on the edition of Plutarch (*YW* 60.226) considerably extend our knowledge of Dryden's literary *milieu*.

12. *Dryden: Poems and Prose*, sel. by Douglas Grant, intro. by Gāmini Salgādo. Penguin. pp. 357. pb £2.50.

Three general essays appeared in *Restoration*. Simon Bentley and Paul Hammond's 'The Nativities of John and Charles Dryden' offers a seventeenth-century interpretation of the horoscopes which survive among the papers of Elias Ashmole. Dryden's would have encouraged him to take up writing, would have suggested that he would be a late developer, and would have led him to expect trouble. As he was born under Saturn, it may not be surprising that throughout his life he brooded on Fortune, and that towards the end of it he translated *Palamon and Arcite*. Robert W. McHenry Jr's 'Dryden's Architectural Metaphors and Restoration Architecture' surveys the poetry and criticism, to conclude that Dryden readily saw analogies between the principles of architecture and those of poetry, religion, and politics. He retained the Classical belief that principles of order and beauty pervade life and art, no matter how much change seems to obscure them. He was no doubt fortified by living in a great age of architecture, though it is strangely difficult to prove that he was personally acquainted with Wren. K. J. H. Berland's 'Scott's Dryden: The Whig Interpretation of Literary History' argues that Sir Walter Scott's *Life of Dryden* 'involves neither the moral focus of Johnson nor the documentary enthusiasm of Malone', but has a polemical design: it is a history of the reciprocal relationship between the poet and Restoration culture, both seen as 'struggling to emerge into a better, more beautiful world'.

(a) Poetry

The major contribution was Steven Zwicker's book on Dryden as a political poet, but first some essays on poems Zwicker does not mention must be considered. G. J. Clingham's 'Dryden's New Poem' (*EIC*) supports John Barnard and Paul Hammond's tentative attribution of 'To Mr L. Maidwell' to Dryden (*YW* 65.325), noting that it is related to Dryden's well-known interests in the purification of English and the transmission of knowledge. Paul Hammond's 'Flecknoe and *Mac Flecknoe*' (*EIC*) and Harold Love's 'Shadwell, Flecknoe and the Duke of Newcastle: An Impetus for *Mac Flecknoe*' (*PLL*) partly cover the same ground. Hammond believes that Dryden chose Richard Flecknoe as Shadwell's father for several reasons: he too aped Ben Jonson; he supported Shadwell against Dryden in the debate about Classicism; and he attacked Dryden's friends. He was foolish enough to portray himself as a monarch and to announce his retirement. Allusions to Flecknoe's works in *Mac Flecknoe* and elsewhere in Dryden are more extensive than has been appreciated. Love believes that Flecknoe was associated with Shadwell in Dryden's poem because both were patronized by the Duke of Newcastle. It is even possible that the role of Flecknoe was originally conceived as a satire on the Duke. C. Anderson Silber's 'Nymphs and Satyrs: Poet, Readers, and Irony in Dryden's Ode to Anne Killigrew'[11] maintains that ll. 116–18 of this poem, about nymphs and satyrs 'which them at once admire and fear', are ambiguous and epitomize both the poem itself and a strain in Dryden's work. Anne Killigrew is a nymph who aimed at sublimity, and Dryden a satyr who perpetrated 'the steaming Ordures of the Stage'. The ode shows that Dryden wished he and his readers were less 'satyrish' and more 'nymphic', but feared they were beyond redemption. Silber's argument resists summary but repays study.

Steven N. Zwicker's *Politics and Language in Dryden's Poetry*[13] introduces a highly politic Dryden, who did not quite know what to make of Cromwell, but committed himself to increasingly subtle propaganda for the Stuarts and against William III. He thus mastered 'the arts of disguise', or the rhetorical strategies which most effectively insinuated his adopted political views. For instance his regular strategy of claiming the middle ground was really a way of advocating extreme policies, especially in *Absalom and Achitophel* (see also *YW* 62.246–7). By the time he wrote *Religio Laici* he had made himself a mere mouthpiece for Charles II, and the poem does not really express a layman's faith at all. The *Aeneis* is an essentially Jacobite poem, and its illustrations were chosen to compliment *or insult* particular subscribers. A less partisan and more philosophical poet can be glimpsed in *The Hind and the Panther* and emerges in the *Fables*. Having throughout his career practised literary deception for the sake of political stability, Dryden finally wondered whether truth was to be found anywhere. Zwicker says his book is about 'lying', and he tends to portray Dryden in the old-fashioned way as a time-server; he should acknowledge that his own arguments show that Dryden was consistently loyal to the Stuarts, and perhaps remind himself that in the end the poet 'nothing affirmes, and therefore neuer lyeth'. But Zwicker certainly has fresh and illuminating things to say, especially about the poetry from *The Hind and the Panther* onwards.

A number of essays on individual poems emphasized politics. Anne Barbeau Gardiner's 'Dryden's *The Medall* and the Principle of Continuous Transmission of Laws' (*Clio*, 1984) interprets this relatively undisguised satire as an attack on the Whigs for ignoring the evolution of English law and advocating a constitution based on abstract reasoning. Gardiner's 'Dryden's *Britannia Rediviva*: Interpreting the Signs of the Times in June 1688' (*HLQ*) is similarly concerned with the political context. Both these essays cross the boundary between detailed commentary and graceless paraphrase. Alberto Cacicedo's 'The Beast Fable in Dryden's *The Hind and the Panther*' (*Restoration*) argues against Earl Miner that the significance of the beasts is tropological, not typological, and against Dr Johnson that the various incongruities serve the didactic purpose. The beasts obey the Lion, and the churches and sects ought to obey the King. Cedric D. Reverand II's 'Dryden's Final Poetic Mode: "To the Dutchess of Ormond" and *Fables*' (*ECent*) considers political innuendo in this poem, and suggests that it is typical of the *Fables* in sniping at William III.

Other essays on the later poems and translations got away from politics and came nearer to Dryden's philosophy or essential wisdom. Paul Hammond's 'Dryden's Philosophy of Fortune' (*MLR*) surveys his many references to the Classical idea of Fortune, and defines his religious awareness of the comedy and tragedy of human life. In the *Sylvae* and *Fables* especially, the vocabulary is neither wholly Christian nor wholly pagan. Of course Dryden is indebted to Christianity in maintaining that man should make himself the servant of Providence rather than the slave of Fortune; but he owes much to Epicurus and Seneca in urging enjoyment of life and acceptance of limitations. H. A.

13. *Politics and Language in Dryden's Poetry: The Arts of Disguise*, by Steven N. Zwicker. Princeton (1984). pp. xii + 248. £25. (Rev'd by G. Douglas Atkins, *ELN*; by John Barnard, *TLS*; and by Paul Hammond, *RES*, 1986.)

Mason's 'The Hallowed Hearth' (*CQ*) continues his series of learned and rambling essays on Dryden's translations with some reflections on his version of Horace's ninth ode in Book I ('Behold yon' Mountains hoary height'). He concludes that 'the sense of divine power' here 'turns the cheerful hearth into a hallowed spot, where man fulfils the heavenly injunction to be joyful'. David Hopkins's 'Nature's Laws and Man's: The Story of Cinyras and Myrrha in Ovid and Dryden' (*MLR*) focuses on Dryden's translation of this fable of incestuous passion. Myrrha falls in love with her own father, but Ovid disarms criticism and creates sympathy by emphasizing ambiguities in the idea of Natural Law. Dryden goes so far as to suggest that Natural Law can be confused with mere convention, and that unconventional passions may be natural; but the 'soul' none the less tends to 'keep the Sanctions Nature has design'd'. Ovid inspired Dryden to produce an English poem which not only surpasses his own earlier variations on the theme of incest, but also in some respects transcends his Latin original.

(b) Plays

Steven Zwicker's book on Dryden as a political poet[13] scarcely mentions the plays, though they were often concerned with party politics or political theory. C. R. Kropf's 'Political Theory and Dryden's Heroic Tragedies' (*EiT*) sees *The Indian Emperour*, *Tyrannick Love*, and *The Conquest of Granada* in the light of the theories of Jean Bodin and Johannes Althusius. These plays deal with the problem of whether sovereignty is personal or contractual, and point out the association of political and moral dilemmas. Richard E. Brown's 'The Dryden-Lee Collaboration: *Oedipus* and *The Duke of Guise*' (*Restoration*) argues that the literary powers and political views of the two dramatists were successfully associated. Though all we know of their aims derives from Dryden's essays, the extent of his control should not be exaggerated; probably he did determine the plays' Tory bias, but Lee's views were not compromised, and his work gave *Oedipus* its 'tragic intensity' and *The Duke of Guise* its 'emotional range'. Paul Hammond's 'Dryden's *Albion and Albanius*: The Apotheosis of Charles II'[14] explains how Dryden adapted the iconography of the early Stuarts to the glorification of Charles II and his brother. But whereas the function of the early Stuart masque was communal self-congratulation, 'Dryden's masque is too much of a factional piece to embody the values of a community', and it 'manages to suggest no more than that Charles muddled through; for it seems to have no real faith in the King's political skills or in the hand of Providence'.

Other articles and notes reflect the variety of Dryden's plays and of scholarly interests. Arthur H. Scouten's 'The Premiere of Dryden's *Secret Love*' (*Restoration*) concludes that this first night could well have been in late January 1667, though the evidence is hard to interpret. Maximillian E. Novak's 'A Promptbook Copy of *An Evening's Love*' (*CiN*) provides evidence about the early staging of the play. Jack M. Armistead's 'Dryden's Prospero and his Predecessors' (*SAQ*) is an act-by-act analysis of the Restoration *Tempest*, suggesting that it is essentially Dryden's work, not Davenant's. Shakespeare's play is not vulgarized, but reshaped to suit a scientific rather than a Renaiss-

14. In *The Court Masque*, ed. by David Lindley. ManU (1984). pp. viii + 196; 26 illus. £22.50.

ance view of man; Prospero loses his central place to more empirically minded characters. Margaret Berry's 'Almanzor and Coxinga: Drama West and East' (*CLS*) shows that there are parallels between the histories and cultures of England and Japan, the lives and works of Dryden and Chikamatsu, the heroic play and the *jidaimono*, and finally *The Conquest of Granada* and *The Battles of Coxinga*. Both genres proved very successful for a while, and then sank almost into oblivion, though it cannot be said that Dryden's play was as popular as Chikamatsu's, which 'in one city alone drew almost a quarter of a million spectators'. And where Dryden's hero is inclined to rebellious individualism, Chikamatsu's is devoted to samurai ideals. Alex Lindsay's 'Juvenal, Spenser, and Dryden's Nourmahal' (*N&Q*) argues, not quite convincingly, that in *Aureng-Zebe* Dryden illuminates the character of Nourmahal by literary allusions, making her a Juvenalian virago in Act II and a Spenserian enchantress in Act IV. Annabel Patterson's '*The Country Gentleman*: Howard, Marvell, and Dryden in the Theater of Politics' (*SEL*) is discussed in section 3(*b*) below.

(c) Prose

Edward P. Nathan's 'The Bench and the Pulpit: Conflicting Elements in the Augustan Apology for Satire' (*ELH*) compares Dryden's idea of satire with Addison's. Both were aware of the dangers of libel and uncharitableness, but Addison proposed to avoid them be eschewing personalities altogether. Alex Lindsay's 'Dryden, Casaubon, and "Flaccus Noster"' (*N&Q*) shows that in the *Discourse concerning Satire* Dryden was probably right in thinking Isaac Casaubon's 'Flaccus noster' was Persius, not Horace as some modern scholars have supposed.

3. Other Authors

(a) Poets

This year produced very little work, and some of it concerned very minor poets. The satirists received most attention. Linda V. Troost's 'Poetry, Politics, and Puddings: The Imagery of Food in Butler's *Hudibras*' (*Restoration*) uncovers a feast of 'cibarian imagery' in the poem. Butler not infrequently revives forgotten literal meanings of expressions that relate poetry and politics to food, and Dr Troost is moved to say that *Hudibras* 'exposes the Puritans' half-baked theories, carefully disguised with a thick sauce of fiction'. Thomas D'Urfey's *Butler's Ghost*, with an introduction and notes by James L. Thorson, was added to the Scholars' Facsimiles and Reprints series[15]. Thorson outlines D'Urfey's literary career, relates this continuation of *Hudibras* to the circumstances of its composition, and notes its satire on Titus Oates, Israel Tonge, and other figures in the Popish Plot. He has little to say about the literary merits of the poem, and it is rarely described in literary histories, so perhaps it should be said that it is a fair imitation of Samuel Butler's style and quite readable, but lacks Butler's pungency and profundity. Raman Selden's 'The Young Marcellus of our Tongue: John Oldham's Poetry'

15. *Butler's Ghost* (1682), by Thomas D'Urfey, intro. by James L. Thorson. SF&R (1984). pp. xxi + (viii) + 188 + (vi). $45.

(*Restoration*) is mainly about Oldham scholarship and criticism: Harold Brooks's edition (which 'will be published in 1985'), and the books by Paul Hammond (*YW* 64.282) and James Zigerell (*YW* 65.332–3). In comparing these books Selden complains at length of Hammond's bias towards humanism and hence Augustanism, but is obliged to admit that Zigerell's 'lack of bias' produces the less satisfactory result; I think Selden has not quite worked out what he means by 'bias'. He finds more of value than either Hammond or Zigerell in Oldham's early poems, and quotes in support the *Satyr against Vertue*, ll. 82–88. G. J. Clingham's 'Johnson's Use of Oldham in his Version of Horace, *Odes* IV, VII' (*N&Q*) suggests a debt to *Bion*, though Christian experience transforms Oldham's lines. John H. O'Neill's 'Edward Hyde, Heneage Finch, and the Duke of Buckingham's Commonplace Book' (*MP*) suggests that Buckingham's verses 'On the Late Lord Chancellor' are not about Hyde (Clarendon) but about Finch (Nottingham), and that the volume in which they are found is not so much a commonplace book as an autograph collection of unpublished verse. James A. Means's 'An Un-dress Rehearsal for Swift's "A Beautiful Young Nymph Going to Bed" ' (*N&Q*) quotes a long passage from Robert Gould's *A Satyr against Wooing*, in which the general situation and some particular details anticipate Swift's poem. Gould describes with gusto the horrid contrast between the lovely appearance and revolting reality of a society lady.

Finally, some work on a minor poet who was emphatically not a satirist. N. I. Matar's 'Peter Sterry and the First English Poem on the Druids' (*NLWJ*) transcribes and discusses 'Of Divine Friendship', an attractive poem of over five hundred lines. Sterry was a friend of Milton, and as nonconformists they both tended to think of the Druids as early 'saints', so as to undermine Anglican claims to being the primitive church of England. Milton became disillusioned with them, but Sterry continued to represent the Druids as examples of mystical solidarity in the face of persecution. Matar's 'Peter Sterry and the "lovely Society" of West Sheen' (*N&Q*, 1982) and 'The Peter Sterry MSS at Emmanuel College, Cambridge', with P. J. Croft, (*TCBS*, 1981) supply further information.

(b) Dramatists

Adaptations and influences are the concern of three articles on early Restoration dramatists. In 'Thomas Otway's *Titus and Berenice* and Racine's *Bérénice*: A Footnote' (*Restoration*, 1984) Irène Simon makes some qualifications of Jessica Munns's article on Otway and Racine (*YW* 65.336) and adds the point that, in omitting his source's debate on 'the duty of a good ruler', Otway demonstrated the 'less exalted conception of the good ruler' which is implicit in many Restoration heroic tragedies and contributes to their failure. Howard D. Weinbrot's 'Samuel Johnson and Nahum Tate: Adaptation or Analogue' (*N&Q*) finds a 'few verbal and several conceptual parallels' between the prefatory matter of Tate's *The Loyal General* and Johnson's *Rasselas*. These may be 'accidental resemblances', but they might rather suggest Johnson's breadth of reading and 'ability to transmute baser metal into gold'. Perhaps more important is the suggestion that Tate's approach to Shakespeare was analogous in some ways to Johnson's. Tate's Shakespeare is explored in more depth by Doris Adler's 'The Half-Life of Tate in *King Lear*' (*KR*). This asserts that Tate's influence is still strong in the treatment of certain

dramatic moments, the scene ordering and the characterization of Cordelia, in which elements of 'Tate's romantic ingenue' remain in some productions. It is a short and suggestive article, deserving greater expansion.

Gerald D. Parker examines '"History as Nightmare" in Nevil Payne's *The Siege of Constantinople* and Nathaniel Lee's *Lucius Junius Brutus*' (*PLL*). These two plays are seen as examples of the sense of dissolution caused by political and revolutionary issues and the feeling that man's intellect cannot reconcile earthly with spiritual happiness. Within the 'brinkmanship' this causes, the two plays 'accommodate in tragic form' the political uncertainties of their time, aided by the strong influence of Jacobean horror-plays. I suspect that this is the kind of piece viewed with mistrust by Robert D. Hume in his 'Content and Meaning' essay (above p. 302). Political issues of a more pragmatic kind are discovered by Annabel Patterson in '*The Country Gentleman*: Howard, Marvell, and Dryden in the Theater of Politics' (*SEL*). This relates Sir Robert Howard's play to the formation of the 'Country' party in opposition to the government of Charles II. Howard's political views at the time were approximating to Marvell's and diverging from Dryden's. In the play he represents Sir Richard Plainbred as an ideal country gentleman who gets the better of foppish francophiles and would-be politicians. A. H. Scouten and Robert D. Hume in their edition (*YW* 57.196–7) are mistaken in suggesting that Buckingham's additional scene brought politics into an otherwise innocuous comedy; rather it gave the satire a degree of explicitness which led to the play being banned.

William J. Burling's 'A New Shadwell Letter' (*MP*) is one from Shadwell to the Earl of Craven now in the Beinecke Library at Yale. It asks for Craven to help the dramatist's father who was being threatened and harassed by Lord Inchquin, governor of the naval base at Tangier. Its importance, Burling claims, is in showing Shadwell's close terms with the nobility and his willingness to use it to his own advantage. Brian Corman analyses 'Thomas Shadwell and the Jonsonian Comedy of the Restoration'[8] to show how Shadwell followed Jonson in his use of humorous characters but departed from his model in employing central figures of nobility and pure morals, thus anticipating the 'humane comedy' of Farquhar and Steele. Peter Blayney's '*The Disappointment*: A Disappointment' (*Lib*, 1984) examines the implications of a cancel bifolium in the 1684 edition of Southerne's play. It is not, as Clifford Leech and others had asserted, evidence of textual revision, but rather the result of a mistake in the cast-off; hence the disappointment. In 'Richard Norton's London Years' (*N&Q*) Robert Jordan discusses the career of the Hampshire gentleman who was the patron of Southerne, the friend of Anthony Henley, MP for Hampshire, author of *Pausanius, the Betrayer of his Country* and, perhaps, joint author with Henley of the libretto of Daniel Purcell's *Brutus and Alba*. Records at Hoare's Bank reveal the date, nature, and extent of his patronage of the stage, and the article is of value not only for what it says about Norton but also for the general light it sheds on 'the ways in which such men served the London stage, as patrons, partisans, and poets'.

Carolyn Kephart's 'Thomas Durfey's *Cinthia and Endimion*: A Reconsideration' (*TN*) discusses the work's date, its relation to Caroline masque, and its artistic quality. It was written, Kephart asserts, some ten years before Hume's dating of 1694 ('Opera in London, 1695–1705', *YW* 65.346), although for various reasons including the death of Queen Mary it was not performed until

1697. It deserves our attention because of its 'easy, natural movement' and because it reveals the growth of D'Urfey's output towards the later operas including *Don Quixote* and *Massaniello*. Jack Knowles and J. M. Armistead discuss 'Thomas D'Urfey and Three Centuries of Critical Response' (*Restoration*, 1984). They list, with brief quotations, the major critical treatments the playwright has received – or, in earlier cases, has been subjected to since, as the authors point out, many comments are 'brief remarks, most of them negative'. This is a useful introduction to D'Urfey's reputation which serious students of the plays – and of the changing fortunes of Restoration musical theatre – will find invaluable. As it ends in 1980, it is a pity that Curtis Price's article in Hume's *The London Theatre World* (*YW* 62.245) is not mentioned, since this raises valuable points about the music–text relationship in *Don Quixote* and *Massaniello*.

Contemporary, rather than subsequent, critical responses are revealed by Laurie Finke in 'The Satire of Women Writers in *The Female Wits*' (*Restoration*, 1984). This examines the satiric methods of the anonymous rehearsal play which attacked the work of Mary Delariviere Manley, Mary Pix, and Katharine Trotter. It is, she claims, 'better integrated' than Buckingham's *The Rehearsal*, but only because of its unremitting 'antifeminist satire'. Women are attacked not only as dramatists but also as women, making assertions about the maleness of language; the very word 'author' is an uncompromisingly 'authoritarian' male notion. Verses by Manley are quoted to show that these were matters the women themselves felt very sensitive about, and argues persuasively that the whole area of gender in language at this period deserves deeper study.

Wycherley has attracted little attention this year. An essay by Robert Markley in *Kierkegaard and Literature*[16] examines 'Drama, Character, and Irony: Kierkegaard and Wycherley's *The Plain Dealer*' and finds it similar to Kierkegaard's notion of irony in the way in which the play 'interprets only the essential conditions of its existence, the paradoxes of being and not being what it is'. This is a critical stance which is clearly defined and illuminating, clarifying the accretions of irony surrounding Wycherley's text and the dramatist's own attitude towards it. Wandalie Henshaw scrutinizes 'Sir Fopling Flutter, or the Key to *The Man of Mode*' (*EiT*). The key is the play's full title: *The Man of Mode; or, Sir Fopling Flutter*. Fopling is an alternative version of Dorimant, and indeed acts as a 'disconcerting yet reassuring mirror of Etherege's entire world', revealing its absurdities as well as its vitality. This is advanced as one solution to the critical debate on the moral nature of the play and the role of the fop within it: it is closely argued, yet somehow fails to convince entirely, largely because it provides only a single reading of the character and the play. Another reading, which shows 'a modernity that is gleefully accepted by its audience', was found by Harry William Pedicord in 'An Etherege in an Orange Tree' (*Restoration*, 1984). This reviews a performance given at the Orange Tree Theatre, Richmond, Surrey in January 1984.

The Comedies of William Congreve[17] have been edited as a Penguin Classic

16. *Kierkegaard and Literature: Irony, Repetition and Criticism*, ed. by Ronald Schleifer and Robert Markley. UOkla (1984). pp. xvi + 224. $22.95.

17. *The Comedies of William Congreve*, ed. by Eric S. Rump. Penguin. pp. 410. pb £4.95.

by Eric S. Rump. The text is based on the British Library first quartos, with modernized spelling but 'as much of the original punctuation as seemed compatible with modern usage' – a statement which is not particularly helpful about the procedures followed. The use of the first quarto is to be regretted: as D. F. McKenzie has shown (*YW* 65.337), Q4 has many authorial corrections which any edition based on Q1 will lose. Despite these shortcomings, there is much to recommend this edition. It is attractively produced in the new, larger Penguin format, and the text is clearly presented. It is also much cheaper than the unreliable Cambridge edition of Anthony G. Henderson (*YW* 63.239), although for detailed study the separate New Mermaids are still indispensable. Maximillian Novak's 'Foresight in the Stars and Scandal in London: Reading the Hieroglyphics in Congreve's *Love for Love*'[8] examines the use of images of hieroglyphics in the play. It asserts that the whole text is 'an exercise in reading', suggesting that scandal in society and Scandal in the play both impose meanings on events in a manner analogous to the interpretation of hieroglyphics. Richard Braverman looks at 'Capital Relations and *The Way of the World*' (*ELH*). This considers the relationship between wit, honour, sexuality, marriage, and the new social order. Ultimately, it claims, love within marriage replaces the desire of the rake, because absolute power is now limited by the need for temporal power – the new way of the world which has replaced sovereign power. Each character and relationship is examined along these lines in an essay of much density whose bulk occasionally serves to obscure the perceptiveness, if not originality, of many of its ideas.

(c) Prose Writers

Traherne was the subject of two substantial essays. Richard Douglas Jordan's 'Thomas Traherne and the Art of Meditation' (*JHI*) relates the devotional works to their period. In the later seventeenth century such works generally emphasized retirement and meditation as means to felicity. Traherne's eomplaint in the *Centuries of Meditations* that when he was at the University 'there was never a Tutor that did professedly Teach Felicity' has been taken by some critics as a witticism, but according to Jordan 'he might well have been quite serious'. His *Commentaries of Heaven*, for instance, show how the art of achieving felicity could have been given academic treatment. Nabil Matar's 'Thomas Traherne's Solar Mysticism' (*SMy*, 1984) argues that Traherne believed that a synthesis of science and theology could be attained through their considerations of the sun. He saw it not as a deity but as the emblem of God, and not as the centre of the universe but as a source of heat, light, and inspiration. The essay is lucid and informative, but resists the obvious conclusion that Traherne was more mystic than scientist, and goes so far as to attribute the cynicism of some Restoration poets and playwrights to Newton's formulation of the laws of mechanics. Matar's 'Thomas Traherne and St Bernard of Clairvaux' (*N&Q*) maintains that Traherne's refutation of Hobbes in his *Christian Ethicks* is influenced by St Bernard's *Liber de Diligendo Deo*.

Bunyan scholarship apparently fell on enchanted ground this year, and there are only two articles to report. Margaret Olofson Thickstun's 'The Preface to Bunyan's *Grace Abounding* as Pauline Epistle' (*N&Q*) shows how

Bunyan took St Paul as spiritual and literary model. Stuart Sim's 'Bunyan's *Holy War* and the Dialectics of Long-Drawn-Outness' (*Restoration*) notes that Henri Talon and others have complained that *The Holy War* is 'too long-drawn-out' and argues that this feeling arises because 'the text features an internal dialectic . . . between its predestination-oriented message and narrative strategies which work to resist resolution'. The prolonged and not wholly resolved struggle between the individual will and repressive forces takes *The Holy War* closer than Bunyan's other fictional works to the world of Defoe and the modern psychological novel.

Two essays on biography should perhaps be studied together. Richard Wendorf's '"Visible Rhetorick": Izaak Walton and Iconic Biography' (*MP*) suggests that Walton shaped the traditional elements of biography into 'the most sophisticated verbal portraits of the seventeenth century', which could function as icons. Wendorf is especially interested in the *Life of Donne* and its relation to contemporary portraits and the statue in St Paul's, but notes in passing that Evelyn's *Life of Mrs Godolphin* is 'perhaps an even more iconic work' than Walton's biographies, 'because it was meant for strictly private worship'. Bruce Redford's 'Evelyn's *Life of Mrs Godolphin* and the Hagiographical Tradition' (*Biography*) argues that Evelyn's work is not an ancestor of the detailed psychological study, related to the works of Burnet, Baxter, Boswell, and modern biographers, but a descendant of the Latin saint's life, related to the works of Walton, Foxe, Roper, and medieval hagiographers.

If Mrs Godolphin could be seen as a Protestant saint and religious emblem, Lady Castlemaine could perhaps be seen as a Catholic whore and sex symbol. But John Vance's 'Pepys, Lady Castlemaine, and the Restoration Frame of Mind: A Rejoinder' (*Restoration*) maintains that Pepys did not make the lady the object of his sexual fantasies, did not always exploit women, and did love his wife. Vance would thus refute E. Pearlman's view (*YW* 64.290) that Pepys's attitude to women was 'casually exploitative and occasionally brutal', but his essay is followed by a brief reply from Pearlman, who on the whole has the better of the exchange. Pepys's attitude was certainly quite different from Evelyn's.

Women writers continued to attract attention, especially from women scholars. Sylvia Bowerbank's 'The Spider's Delight: Margaret Cavendish and the "Female" Imagination' (*ELR*, 1984) concludes that it is a pity Cavendish was not a more disciplined writer, and that her place in literary history is 'a cautionary tale for those of us who would suggest that craftsmanship and order are masculine, and artlessness and chaos are feminine'. Mitzi Myers's 'Domesticating Minerva: Bathsua Makin's "Curious" Argument for Women's Education'[11] maintains that *An Essay to Revive the Antient Education of Gentlewomen* is not a 'curious' work, as the *DNB* rudely calls it, but an important contribution to 'the long tradition of female moral discourse'. Myers's style is modish, but her argument sustains interest and is well documented; her footnotes constitute an extensive bibliography of work on early women writers.

The plays of Mary Pix have been studied recently by several scholars, and *The Innocent Mistress* was included in the anthology *The Female Wits* (*YW* 62.243–4). John Genest's view that 'Mrs Pix should have stuck to comedy, and not meddled in tragedy' has found support. Now we can consider her novel

The Inhumane Cardinal (1696), which has been reproduced in facsimile[18] from the unique copy in the Newberry Library. In her introduction Constance Clark reviews evidence for attributing the novel to Mrs Pix, but does not mention that the dedicatory epistle to Princess Ann of Denmark is signed by the author. Clark dwells on Mrs Pix's career as a dramatist, and only hints at reasons for revaluing 'this unusual novel, with its naturalistic psychology', and for associating it with 'the modern novel'. Well, it is readable enough. The inhumane Cardinal lusts after the innocent Melora, and by listening to his agents reading romances she becomes deceived about his identity and disobedient to her parents. They are secretly married, but before long he poisons her. Mrs Pix moralizes explicitly against disobedience, and perhaps implicitly against romances.

An almost contemporary novel, the anonymous *Vertue Rewarded; or, The Irish Princess* (1693) is regarded by M. Hubert McDermott as a likely 'Source for *Pamela*' (*DUJ*). The stories are similar in general outline, in particular episodes, and in avoiding the conventional patterns of romance; for example, both heroines maintain their honour on principle, unlike either those of the religious romance, who keep it because of loyalty to another, or those of the romance of passion, who lose it. Some of McDermott's points have been anticipated by Paul Salzman (*YW* 60.225).

Some miscellaneous items remain. Roland Hall's 'Some Seventeenth-Century Antedatings of *OED* from Charleton' (*N&Q*) notes early uses of 'juxtaposition', 'microscope', and other expressions in Walter Charleton's *Physiologia* (1654). N. H. Keeble's 'Some Erroneous, Doubtful, and Misleading Baxterian Attributions in Wing and Halkett and Laing' (ibid.) discusses eleven works which have been overconfidently ascribed to Richard Baxter. Gustav Ungerer's 'Edward Phillips's *The Mysteries of Love and Eloquence* (1658) and its Shakespeare Allusions' (*SCN*) concerns a 'cheap compilation of odds and ends' by Milton's nephew.

Substantial essays on Robert Boyle and William King are noted in section 1(*c*) above.

4. Background

Locke became the first English author of our period to be included in the Oxford Past Masters series[19]: John Dunn offers a sketch of his intellectual life, a summary of his views on politics and morality, and an impression of his work on the foundations of knowledge. Locke hoped that 'an explanation of man's power to know would show them why they should try to live as he supposed they should', that is, as Christians; but he only succeeded in showing that an understanding of their place in nature does not oblige them to live in any particular way. Hence he is 'a tragic thinker, who understood in advance some of the deep contradictions in the modern conception of human reason'. And hence Dunn's book is polemical rather than introductory. Reviewers have complained that various aspects of Locke's thought are ignored

18. *The Inhumane Cardinal* (1696), by Mary Pix, intro. by Constance Clark. SF&R (1984). pp. xvi + (viii) + 237 + (iii). $45.

19. *Locke*, by John Dunn. OUP (1984). pp. xii + 97. pb £1.95. (Rev'd by John Cottingham, *TLS*, 1984; Mary Warnock, *The Listener*, 1984; R. W. Dyson, *BJECS*.)

or inadequately treated, and John W. Yolton (*LockeN*) concludes that 'the reader who is less familiar with the technical and intricate details of Locke's thought will either be misled or mystified' by the account of his epistemology. I for one found it less intelligible than that of his political theory, and began to wonder why he should be considered a 'master' at all. But it should be added that the book ends with suggestions for 'Further Reading', an excellent bibliographical essay on recent work.

LockeN as usual included a list of recent publications, book reviews, and specialist articles. The articles included 'A Critique of Laslett's Treatment of the *Two Treatises*' by Kiyoshi Shimokawa. In the introduction to his edition of *Two Treatises of Government* (*YW* 48.245) Peter Laslett argued that they are a single work, written in response to the Exclusion Crisis, and intended to refute Sir Robert Filmer's defence of absolutism in his *Patriarcha*. Laslett's view has been influential, but Shimokawa believes it does less than justice to the *Second Treatise*, which Locke probably regarded as a general work on the limits of political power, not a polemic against Filmer. As such, it has 'a more permanent and less parochial value'. James Sutherland in his OHEL volume anticipates Shimokawa's conclusions.

The impression made by various seventeenth-century philosophers on women of their own time is described in Ruth Perry's 'Radical Doubt and the Liberation of Women' (*ECS*). The philosophers include Descartes, Hobbes, Locke, and the Cambridge Platonists, and the women Margaret Cavendish, Lady Masham, Elizabeth Berkeley, and Mary Astell. By dismissing scholasticism the new philosophy created common ground on which men and women could meet to discuss the nature of matter or of thought itself. Nearly all of the philosophers had women correspondents who helped them to develop their ideas, and some of the women were encouraged to publish independently. This interesting essay ranges more widely than its title would suggest, as the Cambridge Platonists can hardly be credited with radical doubt. Hobbes can be, but David Berman's 'A Disputed Deistic Classic' (*Lib*) suggests that he was possibly the author of *The Oracles of Reason* (1693), one of the earliest and most powerful statements of the case for deism.

An Open Elite? by Lawrence and Jeanne C. Fawtier Stone[20] is an ambitious work on an important topic. The 'elite' is the English landed oligarchy from the middle of the sixteenth century to the end of the nineteenth, which is commonly supposed to have been so 'open' to infiltration by successful merchants, bankers, industrialists, and even professional men that England easily avoided the excesses of France, but finally wasted the profits of industry. The Stones define membership of the elite by ownership of large country houses; with the aid of a computer they carefully sift the evidence of Hertfordshire, Northamptonshire, and Northumberland; and they conclude that the elite was not really open at all, but was able to keep itself closed by all sorts of devices. For instance, Canons Ashby remained in the Dryden family till very recently, but only because the seventh baronet's niece's husband changed his name to Dryden and got the baronetcy revived for himself, 'probably for hard cash'. If the Stones are right, the 'rising middle classes' of historiography were not

20. *An Open Elite? England 1540–1880*, by Lawrence Stone and Jeanne C. Fawtier Stone. Clarendon (1984). pp. xxv + 566; 16 plates. £24. (Rev'd by F.M.L. Thompson, *TLS*, 1984; Rosalind Mitchison, *LRB*, 1984; C. W. Brooks, *EHR*, 1986.)

rising very far; but one begins to wonder what they *were* doing. The truth may be that the devices of oligarchy still conceal from the computer the infiltration of the new rich; or that the new rich obtained political power without buying large country houses; or that the chosen counties are not fully representative. Disraeli in *Sybil* plausibly represents a Whig lord as being descended from a nabob, and himself became a Tory lord without acquiring anything bigger than Hughenden Manor in Buckinghamshire. There seems to be a consensus of opinion among reviewers that the Stones have not fully proved their case, but as Christopher Hill (*RenQ*) remarks 'the sheer information in the book will give historians material to brood over for a long time'.

Still more information on the elite is supplied in Aidan H. Lawes's 'Cosin's Post-Restoration Correspondence – A Reassessment' (*DUJ*), which uses Bishop Cosin's letters to show how he maintained and extended the rights and privileges of the Prince Bishops of Durham. It ought to be more widely known that although he was denounced by William Prynne 'for his papist methods of book-binding' Cosin took no notice, and placed his coat of arms twelve times on a drainpipe in Durham Castle.

XIII

The Eighteenth Century

STEPHEN COPLEY and ALAN BOWER

This chapter is arranged as follows: 1. General, by Stephen Copley; 2. Poetry, by Alan Bower; 3. Drama, by Stephen Copley; 4. Prose, by Stephen Copley; 5. The Novel, by Alan Bower.

1. General

The volume of *The Eighteenth Century: A Current Bibliography* for 1981 appeared in 1985[1]. More recent work is covered in the reviews and listings in *The Scriblerian* and *SEL* (by Howard D. Weinbrot).

Welcome trends in recent work on the eighteenth century include the increasing interest shown by publishers as well as by researchers in areas of literature that have previously tended to be regarded as being of marginal concern, the increasing popularity of interdisciplinary studies, and the percolation of new critical methods into many areas of scholarly inquiry. All are evident in this year's publications.

In the preface to *A Dictionary of British and American Women Writers, 1660–1800*[2] Janet Todd expresses the hope that the book will 'stimulate research into female literary history and . . . indicate the wealth and abundance of female writing' in the period, and in her introductory essay she provides a lucid general survey of the problems faced by the women writers covered in the volume, of the publication or circulation outlets available to them, and of the range of their achievements. Entries aim to cover 'all geographical areas and genres, sufficient for informed sociological and literary generalizations to be made'. The *Dictionary* thus includes women writers in all fields, published and unpublished, from major literary figures to semi-anonymous Quaker pamphleteers and private letter writers. Individual entries contain biographical details and brief critical commentaries on important works: the volume as a whole is a stimulating and useful repository of information, which should do much to promote interest in the writers it contains.

One of the most impressive of these writers – Hester Thrale Piozzi – is the subject of a full-length study by William McCarthy[3]. Elsewhere, *BSEAA* runs

1. *The Eighteenth Century: A Current Bibliography*, n.s. 7 (1981), ed. by Jim Springer Borck. AMSP. pp. xx + 662. $67.50.

2. *A Dictionary of British and American Women Writers, 1660–1800*, ed. by Janet Todd. Methuen. pp. xxiv + 344. £30.

3. *Hester Thrale Piozzi: Portrait of a Literary Woman*, by William McCarthy. UNC. pp. xiii + 306. £23.80.

a special issue entitled 'Feminin Pluriel', which includes several essays on eighteenth-century fiction; Susan Staves includes fictional and legal writings in her essay on eighteenth-century marriage in J. M. Wallace's *The Golden & The Brazen World: Papers in Literature and History, 1650–1800*[4], and she also contributes an essay on 'Pin Money' to *SECC*; Cora Kaplan's article in *Making a Difference*[5] includes discussion of Mary Wollstonecraft; Syndy M. Conger (*SECC*) writes on Englishwomen and German literature, and Carol Houlihan Flynn (*SAQ*) compares the 'feminine ideals' created by Pope, Swift, and Farquhar. I have not seen *First Feminists* (IndU/Feminist), Moira Ferguson's anthology of writings by women from 1578 to 1799, or the reprint of George Ballard's *Memoirs of Several Ladies of Great Britain* (1752) (WSU). ARS reprints Sarah Fielding's remarks on *Clarissa*[6]. A special issue of *ECLife* on 'Unauthorized Sexual Behaviour during the Enlightenment' covers British and European material and includes some essays on the representation of sexuality, although most have a historical and documentary focus.

Two volumes of essays by Pat Rogers both contain a mixture of new and reprinted pieces. *Eighteenth Century Encounters*[7] contains a miscellaneous selection of essays on Defoe, Swift, Pope, and Gay. The new material in the volume includes interesting discussions of the relation between the *Journal of the Plague Year* and the South Sea Bubble, and of the treatment of politics and business in *The Beggar's Opera*, *Jonathan Wild*, and *The Complete English Tradesman*. Among the reprinted pieces are essays on *Gulliver's Travels* and Defoe's *Tour*. *Literature and Popular Culture in Eighteenth-Century England*[8] makes greater claims to be regarded as a single unified study. It begins with a stimulating introduction on the commercialization of leisure and on the relation between 'high' and 'low' culture in the period, and with a first chapter on masquerades and operas which follows up these concerns admirably. The later chapters are of variable quality. The recycled material does not always fit easily into the announced design of the book, and some of the new essays are rather thin. However, others, such as the discussion of *The Dunciad*, the Lord Mayor's show, and the coronation of George II in Chapter 5, make just the kind of rewarding links between popular cultural events and literary texts that are promised in the introduction.

Claude Rawson's *Order from Confusion Sprung*[9] is made up entirely of reprinted pieces, which cover a wide range of eighteenth-century literature. H. J. Blackham devotes a chapter of *The Fable as Literature*[10] to Dryden, Mandeville, Swift, Gay, and Johnson. J. W. Smeed spends one chapter of *The*

4. *The Golden & The Brazen World: Papers in Literature and History, 1650–1800*, ed. by J. M. Wallace. UCal. pp. xiii + 213. £25.50.

5. *Making a Difference: Feminist Literary Criticism*, ed. by Gayle Greene and Coppélia Kahn. Methuen. pp. xiii + 273. hb £9.95, pb £4.50.

6. *Remarks on 'Clarissa'*, [by Sarah Fielding] (1749), intro. by Peter Sabor. ARS. CML. pp. xii + 56 + 3. $5.

7. *Eighteenth Century Encounters: Studies in Literature and Society in the Age of Walpole*, by Pat Rogers. Harvester. pp. xviii + 173. £20.

8. *Literature and Popular Culture in Eighteenth-Century England*, by Pat Rogers. Harvester. pp. xiv + 215. £22.50.

9. *Order from Confusion Sprung: Studies in Eighteenth-Century Literature from Swift to Cowper*, by Claude Rawson. A&U. pp. xv + 431. £27.50.

10. *The Fable as Literature*, by H. J. Blackham. Athlone. pp. xxiv + 280. £20.

Theophrastan 'Character'[11] on eighteenth-century material, discussing the periodical and the novel in particular. *The Literature of Labour*[12] by H. Gustav Klaus contains chapters on the eighteenth-century plebeian poets who followed in the steps of Stephen Duck, and on utopian writing from 1792 to 1848. Duck's own poem *The Thresher's Labour* is reprinted, together with Mary Collier's reply to it[13]. *The Black Presence in English Literature*[14] includes essays on eighteenth- and nineteenth-century black writers, and on eighteenth-century representations of commerce and slavery, both of which subjects are also considered in an essay by Paul Edwards in *The Slave's Narrative*[15]. *Britain in the Age of Walpole*[16] includes a survey by J. A. Downie of literary attacks on Walpole himself, a chapter by Michael Harris on newspapers and politics in the period, and other general pieces on politics and society. In *JNPH* Jeremy Black writes about the political impact of the press.

In *HLQ* H. D. Weinbrot discusses imitation and competition as literary motifs in the seventeenth and eighteenth centuries, and Robert Folkenflik writes about the responses of eighteenth-century poets to patronage and to the prospects of financial independence. In *RES* George Watson charts the course of a 'literary civil war' in the Augustan period about how the 'fading memories' of the seventeenth century 'should best be interpreted', and *ELH* includes an article by Edward P. Nathan on the rival forms of self-justification offered in Horatian and Juvenalian satire. In *The Scriblerian* G. Douglas Atkins and James A. Winn 'open a dialogue' on the relevance (or otherwise) of deconstruction to eighteenth-century studies, while *ECent* contains a series of short articles on contemporary theory. G. S. Rousseau (*L&H*) insists on the importance of giving due critical attention to the history of science, and suggests how it can illuminate the study of sensibility and the sentimental movement.

John Feather has provided us with a succinct but richly informative account of the emergence of the provincial book trade in England after the lapse of the Printing Act in 1695[17]. He traces the development of this trade under several headings, discussing the relation between the London printers and booksellers and the provinces, the evolution of marketing and distribution systems, the types of books stocked and sold, and the economics of local printing. He makes telling use of his documentary evidence throughout, and reproduces extracts from his sources in a series of useful appendixes. The book is attractively illustrated. In a similar area M. Kay Flavell (*BJECS*) also writes interestingly about the books available in the Liverpool library from 1758–90.

11. *The Theophrastan 'Character': The History of a Literary Genre*, by J. W. Smeed. Clarendon. pp. vi + 395. £32.50.

12. *The Literature of Labour: 200 Years of Working-Class Writing*, by H. Gustav Klaus. Harvester. pp. xiii + 210. hb £22.50, pb £7.95.

13. *The Thresher's Labour*, by Stephen Duck; *The Woman's Labour*, by Mary Collier, intro. by Moira Ferguson. ARS. CML. pp. xii + xi + 18 + 17. $5.

14. *The Black Presence in English Literature*, ed. by David Dabydeen. ManU. pp. x + 214. hb £19.95, pb £5.95.

15. *The Slave's Narrative*, ed. by Charles T. Davis and Henry Louis Gates. OUP. pp. xxxiv + 342. £25.

16. *Britain in the Age of Walpole*, ed. by Jeremy Black. Macmillan (1984). pp. viii + 260. hb £20, pb £6.95.

17. *The Provincial Book Trade in Eighteenth-Century England*, by John Feather. CUP. pp. xvi + 176. £22.50.

Among historical studies, J. C. D. Clark offers *English Society 1688–1832*[18] as 'a revisionist tract', attacking what he sees as the mistaken emphasis in recent accounts of the period between the Glorious Revolution and the Reform Act on those features of the economy and political structure that herald the emergence of the modern liberal state; and instead insisting that society throughout the eighteenth century should be viewed as a version of the *ancien regime*, dominated to a far greater extent than it has been fashionable to admit by the monarchy, the aristocracy, and the church. His argument is elegant and incisive: the book is never less than provocative and is often very persuasive. It poses an equal challenge to liberal and Marxist readings of eighteenth-century history, and will clearly have to be taken into account by anyone with a serious interest in the period. CUP have also published a volume of excellent essays by J. G. A. Pocock[19]. The volume includes previously available pieces on Hume, Burke, Gibbon, and Tucker, and ends with a long and impressively argued survey of 'the varieties of Whiggism from Exclusion to Reform', which both qualifies and complements Clark's conclusions. Frank McLynn[20] provides a broad view of the Jacobites and their connections, and questions the assumptions of earlier historians about the security of the Hanoverian establishment in the face of the threat that they offer to it. He also contributes a two-part article to *HEI* on the ideology of Jacobitism on the eve of the '45. Maxine Berg's economic history of the period[21] also challenges received historical orthodoxies – in her case those of 'recent teleological accounts of the process of industrialization' – by dwelling on local variations in the nature and rate of industrial development and in its consequences between 1700 and 1820, and by suggesting that economic historians should attempt 'to include culture and community in [their] explanations of industrial and technical change'. The book musters an impressive amount of material to support its convincing and powerful argument.

In the introduction to his fascinating study of the Moderate literati of Edinburgh[22] Richard B. Sher outlines the problems involved in trying to provide any sort of coherent account of the multifarious interests and engagements of the writers of the Scottish Enlightenment. His response is to concentrate on one relatively self-contained group of these writers, who none the less span the period of the Enlightenment and participate in many of its main controversies. This approach serves him very well. The figures he discusses – Robertson, Ferguson, Home, Blair, Carlyle – are seen as being linked initially by their championship of the Moderate cause in the kirk, and then by their shared interest in the establishment and maintenance of a polite Moderate culture in Edinburgh, an interest which they promote explicitly or implicitly in their published historical, philosophical, and literary works. The disadvantage of Sher's approach is that generalizations about the common interests of the

18. *English Society 1688–1832*, by J. C. D. Clark. CUP. pp. xiii + 442. hb £30, pb £10.95.

19. *Virtue, Commerce, and History*, by J. G. A. Pocock. CUP. pp. x + 321. hb £25, pb £7.95.

20. *The Jacobites*, by Frank McLynn. RKP. pp. 248. £15.95.

21. *The Age of Manufactures: Industry, Innovation and Work in Britain, 1700–1820*, by Maxine Berg. Blackwell. pp. 378. £22.50.

22. *Church and University in the Scottish Enlightenment: The Moderate Literati of Edinburgh*, by Richard B. Sher. EdinU. pp. xix + 390. £27.50.

group can result in a certain blandness in his reading of individual works by its members: he does less than justice to the complexity of Ferguson's *History of Civil Society*, for instance. However, as a whole, this is an illuminating study, with particularly good chapters on the '45, the reception of Home's *Douglas*, and the Ossian controversy. Some of the same ground is covered in Peter France's impressive article on Rousseau and the Scots, in *YES*.

R. A. Houston's *Scottish Literacy and the Scottish Identity*[23] is mainly concerned with levels of functional literacy among the population of Scotland and northern England rather than with literary matters. However, the book does contain interesting discussions of the myths surrounding the Scottish education system in the period, and surveys contemporary controversial writing on the benefits (or otherwise) of encouraging literacy among the population at large. In *Rhetorica* Barbara Warnick discusses the rhetorical theories of Adam Smith, Campbell, and Blair, and compares them with Rollin's *Traité des Etudes*; in *Arcadia* Norbert Bachleitner looks at the reception of Kames's *Elements of Criticism* in Germany; and in an essay in *L'Homme des lumieres et la découverte de l'autre*[24] Kirsti Simonsuuri writes about Thomas Blackwell and classical mythology.

In *ECS* Lawrence Klein surveys Shaftesbury's writings on politeness; and in *Anglia* A. O. Aldridge discusses his interest in Rosicrucianism. The *Tercentennial Celebration* of Berkeley from Clarendon[25] includes an essay by J. O. Urmson on his treatment of aesthetics, along with pieces on a wide range of his philosophical writings. In *JAAC* (1984) Noel Carroll considers Hume's essay on the standard of taste; in *TkR* (1984) Barbara Herrnstein Smith examines his aesthetic theory, and in *Representations* Jerome Christensen discusses his treatment of the composition of society.

A collection of *Studies in Eighteenth-Century British Art and Aesthetics* edited by Ralph Cohen[26] includes essays on painting (by Ronald Paulson, among others), architecture (Dora Weibenson), landscape (Carole Fabricant), music (Joseph Kerman), and ballet (Selma Jeanne Cohen), many of which dwell on the literary dimensions of the particular art discussed, and all of which are well worth reading. The catalogue of the National Portrait Gallery's tercentenary celebration of Handel and his life and times[27] is a well-organized and informative record of an excellent exhibition, which includes a considerable amount of interesting material on the musical, dramatic, and artistic life of eighteenth-century London. In this it complements two equally lively studies of the composer published last year, one by H. C. Robbins Landon[28] and one by Christopher Hogwood[29], both of which are

23. *Scottish Literacy and the Scottish Identity: Illiteracy and Society in Scotland and the North of England, 1600–1800*, by R. A. Houston. CUP. pp. x + 325. £27.50.

24. *L'Homme des lumieres et la découverte de l'autre*, ed. by D. Droixhe and Pol-P. Gossiaux. UBrussels. pp. 224.

25. *Essays on Berkeley: A Tercentennial Celebration*, ed. by John Foster and Howard Robinson. Clarendon. pp. xi + 256. £22.50.

26. *Studies in Eighteenth-Century British Art and Aesthetics*, ed. by Ralph Cohen. UCal. pp. x + 244. £21.25.

27. *Handel: A Celebration of his Life and Times, 1685–1759*, ed. by Jacob Simon. NPG. pp. 296. £9.95.

28. *Handel and His World*, by H. C. Robbins Landon. W&N (1984). pp. 256. £12.95.

29. *Handel*, by Christopher Hogwood. T&H (1984). pp. 344. £12.95.

aimed at the general reader, but both of which contain plenty of fascinating material for students of the period. In *EA* Roy Porter discusses physiognomy, fashion, and the work of Lavater; Stephanie Ross (*BJA*) considers the extent to which it is possible to compare a garden with a poem or a painting; R. Dix (*N&Q*) comments on the emergence of organic theories of art in the period, and *BJECS* includes a piece by Shelley Bennett on Anthony Pasquin, art journalism, and the growth of a public for painting. Finally, Jeremy Black's *The British and the Grand Tour*[30] surveys printed and (particularly) non-printed sources from 1713–93 for details of the tourists' travel and accommodation arrangements, and for their reflections on the occupations and pastimes of the tour, and on the consequences of making it. It is equipped with a select list of studies and primary sources consulted, and a note to the effect that a more comprehensive bibliography of the area is in preparation.

2. Poetry

Last year Roger Lonsdale's *New Oxford Book of Eighteenth Century Verse* reminded us of many a neglected figure. This year one such poet, Mary Collier, is paired with one marginally less so, Stephen Duck, in a reprint which pits the whole text of her *Woman's Labour* against his male dismissiveness in *The Thresher's Labour*[13]. These are at best modest poems, of course, and ones which can be comfortably contained within the assumptions proclaimed by the title '*Augustan* Reprint', a title and a set of assumptions to which Lonsdale was so busily opposed. He has an equally vigorous ally this year in Margaret Anne Doody whose *The Daring Muse: Augustan Poetry Reconsidered*[31] begins with an impatient dismissal of the epithet in its own subtitle as nothing more than a handy chronological indicator for everything from Butler to Crabbe. Margaret Doody's declared 'emphasis . . . [is] on the excitement of the works, and on their strangeness', and her prime concern is with the literal expansiveness of the period's poetry as the explosion of new poetic subjects begot new forms and displacements in older ones. There is much to argue with in this overt polemic, but there is more to enjoy, some engagingly shrewd readings, and so many well-chosen, well-used contemporary illustrations. Louis Du Guernier's plates for Gay's *Shepherd's Week* (in 1714) or Pietro William Tompkins's tailpiece to Thomson's *Hymn* to *The Seasons* (in 1797) show such subtle empathy between the sister arts and the life they celebrate that Doody's own 'reconsiderations' seem to fall into place as the most inexorable of codas.

'John Gay is the great practitioner in the pastoral mode . . . by the Augustan process of subversion', writes Doody, after rather airily dismissing Pope's efforts. Annabel Patterson (*HLQ*) disagrees in her thoughtful essay on those ideological oppositions which she finds present in the whole century's pastorals and responsible for the deep division between Pope and Ambrose Philips. Here Pope is a Jacobite subversive: to Jenny Mezciems (*DUJ*) he is more generically indirect and an example – Dryden and Swift provide others – of the 'Augustan' imagist who calls upon the suprarational to uphold sense and nature in the transforming mystery of art. There is nothing very unfamiliar in

30. *The British and the Grand Tour*, by Jeremy Black. CH. pp. [viii] + 273. £19.95.

31. *The Daring Muse: Augustan Poetry Reconsidered*, by Margaret Anne Doody. CUP. pp. xvi + 288. hb £27.50, pb £8.95.

either of these well-crafted essays, nor is there in Nathaniel Teich's insistence (*PLL*) on the sheer historical pressure for 'transformation' of the Ode between the mid eighteenth and early nineteenth centuries rather than the 'sheer textuality' and homogeneity of some deconstructive readings which, as Teich notes with relish, seem to display a remarkable respect for the Ode's established canon even as they attack the very concept of historicism. Two other essays take a broad view of the period's poetry this year. Robert Folkenflik (*HLQ*) marks out the ground for future expansion on 'the artist as hero, 1660–1820' with the unsurprising contention that sociological change encouraged the development of the image of the solitary, independent poetic voice long before Romantic egoism. Dianne Dugaw's poetic subjects (*ECLife*) are less elevated but no less self-aware: she surveys 'Balladry's Female Warriors', (the folk heroines of many an anonymous broadside) who manifestly appealed to the sophisticated awareness of role play which many critics have explored recently in canonical literature but which is here firmly related to the harsh facts of contemporary working life and its fugitive verse diversions.

Thomas Parnell is one of those minor talents who has represented the pulse of early, confident 'Augustanism' to many readers ever since Goldsmith's famous essay. He has thus received persistent mention if rarely more than a passing compliment, and so Thomas R. Woodman's lucid and sane volume on Parnell in TEAS[32] is particularly welcome. With only the odd hint of special pleading, Woodman surveys the whole of Parnell's work in poetry and prose (a modest enough task, to be sure) and confirms that Pope showed his usual unerring taste in his rigorous selection for the posthumous *Poems on Several Occasions* (1721) which established his friend's reputation. That reputation remained remarkably secure throughout the century, as Woodman reminds us, and Goldsmith too seems to have got it right.

> His work is deeply informative about the tides of taste in his period. In its classic purity of diction, wit, and stylish conventionalism, it attractively epitomizes the qualities of early eighteenth-century polite verse. What has especially fascinated ... is the way that this polished tone combines with an apparently artless personal emotionalism, traces of seventeenth-century lyricism, and a Christian sentiment that, although very much of its period, is obviously authentic.

Nancy Finlay (*PULC*) adds a further dimension to that reputation in her report on twenty-four illustrations of *The Hermit* by Thomas Stothard (acquired by Princeton University's Graphic Arts collection) which were probably completed between 1785 and 1795: she adds little more of consequence, except for a few actual reproductions, in her reworking of the same material for *The Scriblerian*.

Frank H. Ellis (*RES*) is more informatively employed on a contemporary of Parnell, Daniel Defoe. Defoe may be poetic vinegar to Parnell's oil but this second recent holograph discovery is an occasion of note for all that. The manuscript poem which Ellis prints is *Resignaĉon*, a text which its author was to cannibalize ruthlessly for a subsequent *Review*. We are thus presented with our first two independent witnesses (a third came later) which, as Ellis argues

32. *Thomas Parnell*, by Thomas R. Woodman. TEAS 397. Twayne. pp. 137. $19.95.

persuasively, do indeed bear witness to their author's individual and tensely qualified Calvinism. Here is further evidence that it was Defoe's ideologically ingrained suspicion of poetic artfulness and his almost neurotic insistence on plain speaking which caused him first to undervalue then to abandon poetry. It is of course Swift who is well established now as the poet of artful 'plain speaking' for the first half of the century, and he is the subject of the usual handful of papers. Two of them propose keys to the canon. Alan Robinson (*BJECS*) analyses the *Elegy on the Supposed Death of Mr. Partridge* as the pivotal poem which marks the point at which Swift liberated himself into burlesque subversion of the conceitful Ode which he had earlier attempted seriously, but Donald T. Siebert (*ECS*) finds *Strephon and Chloe* the focal text for his brisk reconsideration of the 'excremental vision' as one which would be more accurately described as an olfactory (Lucretian) scatology. As is the way with such papers, each offers partial illumination. Swift's other commentators are busy with associations this year. James A. Means (*N&Q*) suggests Robert Gould's *Satyr against Wooing* is an un-dress rehearsal for *A Beautiful Young Nymph Going to Bed*, Alan J. Peacock (*ELN*) writes well on the sustained manipulations of Horace in *To Doctor Delany*, and Pat Rogers (*BJECS*) notes that Prior's 'racy colloquialism' in the manuscript version of his last letter to Swift (25 April 1721) was smoothed from the Hawkesworth text of 1766 and thence from the standard *Correspondence* too.

Ellen Pollak's *The Poetics of Sexual Myth: Gender and Ideology in the Verse of Swift and Pope* (UChic) would have provided a natural development from the papers noted above but it was unavailable for review. Not so Maynard Mack's *Alexander Pope: A Life*[33]. One can only say that the modest indefinite article in this title is misleading, and though detailed praise would be tautological here – if required it may be found, for example, in Ian Donaldson's review for *TLS*, 13 September 1985 – it must be said that Maynard Mack's *Pope* is immediately recognizable as *the* Life. Perhaps mindful of Pope's way with booksellers who displeased him or of Mack's telling parallels between Pope's environment and our own, the publishers too have helped to refine the reader's pleasure in this immensely readable but almost equally substantial text (of nearly one thousand pages) by producing a physically handsome volume at a price lower than is usual for the average short monograph. This is not only the book of the year, it is also the bargain of the year. Two other 1985 volumes on Pope cannot compete in this respect but can at least claim distinctiveness: Douglas Brooks-Davies writes with enviable scholarship on *Pope's 'Dunciad'*[34], Laura Brown with conviction on the whole canon[35]. That is, alas, one of the few positive things to be said about Brown's demolition job in the Rereading Literature series: a follower of Terry Eagleton, she lacks his plastic intelligence. Pope's poetry is pummelled into non-shape until it becomes as drearily flat a thing as her own dogged discoveries of 'imperialist catalogues' and 'consumer fetishism' in every text she brings before her tribunal. All this might have been drastically reduced to make a challenging polemic essay, for Brown does score some shrewd hits on the *Rape* and *Windsor Forest*. At book

33. *Alexander Pope: A Life*, by Maynard Mack. Yale. pp. xii + 975. £15.95.

34. *Pope's 'Dunciad' and the Queen of Night: a Study in Emotional Jacobitism*, by Douglas Brooks-Davies. ManU. pp. ix + 190. £19.50.

35. *Alexander Pope*, by Laura Brown. Blackwell. pp. vii + 177. pb £3.95.

length, though, the attack on Pope becomes tedious and prone to bathetic distortion. A reader who might be persuaded that Belinda is seated at the centre of a consumer empire may rebel (and should rebel) when Pope's own ironies are dismissed as mere mystification. If Laura Brown's Pope is thus sublimely ignorant of what he is doing, the covert Jacobite of Brooks-Davies is sometimes too clever by half. There is no gainsaying the fascination of the alchemical and allusive codes which Brooks-Davies traces with such skill from his opening declaration that 'one can legitimately infer in Pope an adherence to James [II] as a royal martyr . . . that goes infinitely deeper than any, except his contemporary enemies and closest friends, may have dreamed' to the dying strains of 'the voice of a poet calling for the resurrection of myth and mythology that he knew, deep inside himself, were dead'; but that repeated 'deepness' signals a problem. The growing body of evidence which insists on the importance of what Brooks-Davies calls 'emotional Jacobitism' cannot be denied. Yet allusion worked into such finely crafted laminations can produce a critical weapon with too sharp an edge. We can accept the evidence for Jacobite longings, even in the later Pope, without being convinced that they dominate and direct every other resonance of his verse. It would have been interesting here to compare Brooks-Davies on Pope and Vergil, Milton, and Hermes Trismegistus, with Frank Stack on *Pope and Horace* (CUP), but that volume too was unavailable for review.

'Pope and Women' is the more consistent strain among the essayists this year. Carol Virginia Pohli (*ECS*) strikes a characteristic note in her deconstructive but blessedly jargon-free reading of 'interesting correspondences in Pope's treatment of gender and of problems which we must call epistemological' from *Eloisa* to the Queen of Night: here, predictably enough, male stereotypes subvert themselves. Felicity Rosslyn (*Parnassus*), however, writes with supple intelligence on a more traditional sort of duality in which representations of femaleness, particularly in the *Rape* and *Epistle to a Lady*, mingle delight with satiric disapproval as a metaphor for an Apollonian art which must forever strive (and fail to) encompass dionysiac flux: here too then 'the message of the poem is sabotaged by the style'. The spirit of Dionysius also inhabits two other papers which take *Eloisa* into the theatre if only to return with diametrically opposed reports on the experience. Ronald K. Giles (*CollL*) finds crucial the dramatic contrasts which emerge from the variable use of first- and third-person contrasts which 'define the essential duality of Eloisa's emotional torment' and enable her to reconcile the repentant nun with the still defiant lover. Daniel P. Gunn (*CLQ*) is impatient with any such equivocation: for him all argument about whether or not *Eloisa* completes its ends, secular or divine, are simply irrelevant; and comparisons with the method of Racine seem particularly germane in this 'extended dip into near madness, into tortured, incoherent visions' which asks for no justification other than its theatrical power as a 'set scene' treatment of agonized moral paralysis. Wolfgang E. H. Rudat (*AN&Q*) certainly brings matters down to sexual earth again with his comparison of latinate innuendoes in Milton's Eve and Pope's Belinda; and other commentators on the *Rape* this year are similarly concerned with the critical significance of Pope's sources. Manuel Schonhorn (also *AN&Q*) finds an apposite echo of Vaughan's *Upon the Priorie Grove* in Belinda's 'Curl'd or uncurl'd' locks, though here the implications are more philosophical than sexual, while Donna Scarboro (*SECC*)

argues that the moral danger of self-absorption was the compelling lesson Pope found congenial and relevant in Abbé Nicolas de Montfaucon de Villars' satire on Rosicrucianism, *Le Comte de Gabalis*, as he transformed his original *Rape* into the five-canto triumph of 1714. Michael Edwards (*YES*) insists on the primacy of a more celebrated parallel, Boileau's *Le Lutrin*, in his elegant restatement of the proposition that mock-heroic is at its most potent when simultaneously mocking and heroicizing: 'the familiarity of the experience . . . heightens the glory of the transformation . . . it thereby brings into the open the need for poetry, the need for change, and the need for the everyday'.

James Gray (*MiltonQ*, 1984) argued that Pope's great predecessor in the epic was a major stylistic influence on the *Odyssey* translation; indeed, he proposed that out of Pope's early love for Milton 'there evolved a kind of literary endosmosis, with the result that Pope, almost by second nature found himself writing in Miltonic patterns' from 'inversions of word-order . . . of a specifically Miltonic cast' to 'the use of spondees in mid-line'. As Johnson said of Warburton on Shakespeare, there could be no end of such annotation. Paul Hammond (*N&Q*) is on safer if more marginal ground when he reports on an anonymous defence of the *Essay on Criticism* recently acquired by the Brotherton Collection but apparently unknown to Foxon; so is Debra Brown (also *N&Q*) with her unrecorded echo of *King Lear* in *To Mr. Fortescue*. Altogether more substantial though, is this year's contribution to the debate about Pope's empiricism, Dennis Danielson's knotty and inexorable pursuit of the poet's logical inconsistencies in the *Essay on Man* (*C&L*), and an equally alert essay by Arthur S. Williams (*BJECS*) on the *Epistle to Jervas* as a veiled condemnation of Addison's manœuvrings during 1714–15. If *Jervas* thus foreshadows Atticus, John David Walker (*SCRev*) finds the fully realized character in *Arbuthnot* instrumental to something more sustained still, the development of a poetic self-portrait as a complex, logocentric image of martyrdom to the task of redeeming both word and world. This is a familiar approach given animation by a new emphasis. So too is the modest proposal of Shirley R. Schnitzer (*CUNY*) about the marrying of sound and sense – or rather nonsense – in *Dunciad*, Book II. By contrast, J. McLaverty's claim (*MP*) that Giles Jacob's *Lives of the Poets*, 1719–20, was so disturbing to Pope that the *Dunciad* as a whole was structured as an alternative 'ordering of the arts' is a more expansive claim and far less persuasive than her evidence for localized relevance. James Sutherland and Pat Rogers have suggested as much in earlier commentaries, and the latter is at work again (*BJECS*), rounding off the year's work on Pope in more than one way in his collation of letters 'Not in Sherburn' with those which have been more accurately dated or found in improved texts since that earlier, definitive edition.

Texts of Pope are again relevant in the first paper to be noted on Sam Johnson, as Treadwell Ruml II (*RES*) explores the editions used by the Great Cham in preparations for his *Dictionary*. Other commentators adjust annotation; G. J. Clingham (*N&Q*) finds Oldham's *Bion* first echoed then 'transformed' in Johnson's imitation of Horace, *Odes* IV.vii; and Andrew Varney (*N&Q*) traces a convoluted if highly possible context for Thale's departure (in and from *London*) to the circuitous seaborne route to Wales taken only by the hard up. In 1984 Chester Chapin (*ECS*) defended the solemn and coherent logic of Johnson's most famous imitation, *The Vanity of Human Wishes*, against Charles E. Pierce Jr's criticisms in the same journal for the previous

year. Nothing could better illustrate the apparently endless reworking of the old arguments than William F. Kniskern's contribution this year (*SEL*) on the *satiric* coherence of a poem which, as he reads it, allows no escape into tragedy. Such a brief allusion to work on Johnson before this year also demands belated notice of J. D. Fleeman's Warton Lecture for 1983 (*PBA*, 1984) which eloquently demonstrates how Johnson's specific poetic practices contradicted his general theory of language in entirely proper and characteristic fashion. Of more tangential relevance to those with an interest in Johnson's verse are Eithne Henson's survey of 'Johnson's Romance Imagery' (*PSt*) which, though primarily concerned with the essays, has something to say about the poetry, and the only substantial paper on his friend Goldsmith's verse in 1985, William Bowman Piper's worthily technical piece on 'The Musical Quality of . . . *The Deserted Village*' (*SECC*).

Work on other mid- and late-century English poets is also surprisingly modest in scope during 1985, after the major efforts of recent years. Nevertheless, a number of notes and essays demand mention. R. Dix, for example, in two *N&Q* items, reports the discovery of biographical and critical information of relevance to Akenside's *Pleasures of the Imagination* from the manuscript evidence of the poet's university career. Reginald Martin meanwhile rather labours his case for Elizabeth Carter as a significant poetic 'find' (*PAPA*); and Philip B. Anderson, writing in the same journal, is similarly heavy-handed in his claims for the historical centrality of James Grainger's *Solitude* (1775) as the point of almost literal dramatic conjunction for 'Augustanism' and 'Sensibility'. Francis Doherty (*N&Q*) is more restrained in a factual report of the discovery of a letter from Christopher Anstey to Robert Dodsley about the publication of a Latin translation of Gay's *Fables*. However, as if to prove that comparably basic scholarly research can have its genuinely exciting moments, Ian Haywood's detective work (*RES*) on Chatterton's preparations for the publication of his major forgery demonstrates that 'the marvellous boy' had a remarkably sophisticated vision of the past:

> the fifteenth-century Bristol of Rowley and Canynge is itself historically minded, and via its antiquarianism and editing, the further Saxon past is also recovered. The vision is a brilliant vivication of the literary transmission of the past, and its passage through verifiable (manuscript) perspectives.

On more familiar ground, J. R. Watson (*E&S*) returns Cowper's Olney Hymns to evangelical conviction – from what he sees as the critically sensitive but ideologically unenlightened anxieties of Vincent Newey and Patricia Meyer Spacks – in the only full-dress essay to appear on Cowper this year. Has the renaissance in Cowper studies already passed its high point? At least Margaret M. Smith (*N&Q*) helps keep some momentum going in her discovery of the letter listed as missing in James King and Charles Ryskamp from Cowper to William Hayley, 6 June 1792, in, of all places, the Iowa State Historical Department. So too does Arthur Sherbo (*N&Q*) as he tracks down four other contemporary bullfinch poems to compare with Cowper's celebrated verses, one of them by Garrick. Not surprisingly, perhaps, Cowper's was 'last and best in the line of five (at least) poems on the death of bullfinches . . . possibly the last to write in this minor sub-genre', so long as one accepts that five poems do a subgenre make.

By contrast, Scots poets of the eighteenth century fare unusually well this year. Allan Ramsay even has a volume to himself in TEAS[36]. Allan H. MacLaine certainly convinces his reader of Ramsay's wide if moderate talent, and he is very informative on such things as the surprisingly broad and linguistically eclectic tradition of Horatian imitation in eighteenth-century Scotland; but even he seems torn between irascible irritation with and silent complicity in the judgement that Ramsay was of much more importance as the popularizing founder of the 'Scots Poetic Tradition' as 'Honest Allan' the bookseller/editor/publisher than he was as a poet in his own right. It is, in any case, beyond dispute that unlike Fergusson and Burns (who tried very hard to emulate him in this respect) Ramsay did contrive by hard work and shrewdness to create for himself the maturity of affluence and leisure in which to achieve much for other writers and for Scots consciousness of native traditions. Those are honoured again in Alexander Law's bibliographical and biographical analysis (*SSL*) of additions to the collection of Allan Ramsay's works at the University of Edinburgh (including two holograph poems). Scots literary tradition is also the concern of David Sampson (*MLR*) in his level-headed essay which combines crisp readings – particularly on *The Twa Dogs* and *The Cotter's Saturday Night* – with a history of the selective misreading of Burns throughout the nineteenth century. The legacy of those misreadings is everywhere visible in the club reports of the *Burns Chronicle*. Nevertheless, betwixt and between are items of greater interest; David Macaree on *Holy Willie's Prayer*, Mary F. Stough on *Address to the De'il*, John Strawhorn and James L. Hempstead on their separate areas of biographieal research, and G. Ross Roy with his continuation of the project begun in the same publication for 1984, a collation of nineteen poems whieh were first published in book form in one or more of the four editions which came out in 1801 and 1802, among them *Yestreen I had a Pint o' Wine*, 'the best love-song I ever composed in my life' as Burns told George Thomson in 1793. That quotation is taken from Letter 557 iu the second volume of *The Letters of Robert Burns*, re-edited by G. Ross Roy and published by Clarendon this year[37]. It is a major event in Burns scholarship and has already precipitated intense new writing on Burns' complex relationship to his society, his native land, and his bewildering array of voices (there is a particularly fine review essay by Douglas Dunn, one of the most gifted Scots poets writing in contemporary English, in *TLS* for 25 July 1986). More's the pity then that G. Ross Roy himself adds virtually no critical commentary to this edition of the *Letters*, which is in essence unchanged from the J. De Lancey Ferguson original of 1931, and that Carol McGuirk's *Robert Burns and the Sentimental Era* (UGeo) was unavailable for review.

3. Drama

For anyone with $3,500 to spare, the Garland series of facsimile reprints of eighteenth-century English drama is now available complete in sixty-nine

36. *Allan Ramsay*, by Allan H. MacLaine. TEAS 400. Twayne. pp. 159. $21.95.

37. *The Letters of Robert Burns*, ed. by J. De Lancey Ferguson, second edn by G. Ross Roy. Clarendon. Vol. 1: *1780–1789*, pp. lxv + 493; Vol. 2: *1790–1796*, pp. xxi + 521. £45 each volume.

volumes[38]. The selection that I have seen includes editions of plays by Garrick[39], Cumberland[40], and Bickerstaff[41]. There is a considerable variation in the level of editing thought appropriate in each case. At one extreme, Garrick's plays and adaptations are reproduced from first editions, with minimal accompanying editorial apparatus. At the other, Roberta Borkat provides a long introduction, extensive notes, and typed transcripts of some plays for her edition of Cumberland. Peter Tasch's Bickerstaff comes somewhere in between. In each case the texts themselves are cleanly and clearly reproduced. I have also seen a particularly useful collection of texts associated with the Licensing Act[42], containing five plays, from *Polly* (1729) to *Gustavus Vasa* (1739), *The Golden Rump* (pamphlet and print), the proposed regulatory bill of 1735, and the text of the Act itself. In all, the series contains three compendium volumes, and editions of the work of thirty-two playwrights. It will clearly be an important research and teaching resource.

Two volumes which I have not managed to see are *Producible Interpretation*, by Judith Milhous and Robert D. Hume (SIU), which selects eight plays from the period 1675–1707 for critical analysis; and *Garrick Claims the Stage*, by Leigh Woods (Greenwood, 1984). This year has seen the appearance of two biographies of Sheridan, both of which are aimed at the general reader. Stanley Ayling's *Portrait*[43] provides a readable narrative digest of the facts of Sheridan's life. James Morwood[44] devotes some space to commentary on each of the plays in turn (including *Pizzaro*). His remarks are straightforward and sensible. Unfortunately the review copy that I received contained a considerable number of misplaced pages. Paul Ranger's student guide to *She Stoops to Conquer*[45] surveys the 'background' to the play and provides a basic commentary on it.

ThS (1984) includes H. W. Pedicord's survey of Masonic drama in London. This year it contains articles by Judith Milhous and Robert D. Hume on the London theatre cartel of the 1720s, and by William J. Burling on Fielding's dealings with John Rich and his publishers in the 1730s; Hume also contributes an article to *The Golden & The Brazen World*[4], on Fielding's involvement in politics at the Little Haymarket Theatre, and M. M. Stewart (*N&Q*) notes his links with Foote. *PBSA* includes papers by Betty Rizzo on Richard Rolt and David Garrick, and by Milhous on the dates of Drury Lane bills. Stephen L.

38. *Eighteenth-Century English Drama*, ed. by Paula R. Backscheider (General Editor). Garland. Sixty-nine volumes. Various dates. $3,500 complete. Individual volumes $66 each.

39. *The Plays of David Garrick*, ed. by Gerald Berkowitz. Garland (1981). Vol. I, pp. xvii + 475; Vol. II–Vol. IV, pp. *c.* 500 per volume. $66 per volume.

40. *The Plays of Richard Cumberland*, ed. by Roberta F. S. Borkat. Garland (1982). Vol. I, pp. cli + 350; Vol. II–Vol. VI, pp. *c.* 500 per volume. $66 per volume.

41. *The Plays of Isaac Bickerstaff*, ed. by Peter A. Tasch. Garland (1981). Vol. I, pp. lxxxii + 450; Vol. II and Vol. III, pp. *c.* 500 each. $66 per volume.

42. *The Stage and the Licensing Act*, ed. by Vincent J. Liesenfeld. Garland (1981). pp. xxxiii + 450. $66.

43. *A Portrait of Sheridan*, by Stanley Ayling. Constable. pp. 218. £9.95.

44. *The Life and Works of Richard Brinsley Sheridan*, by James Morwood. SAP. pp. viii + 200. £12.50.

45. *'She Stoops to Conquer' by Oliver Goldsmith*, by Paul Ranger. Macmillan. pp. vi + 89. pb £0.99.

Trainor (*PQ*) offers a 'context for a biography of George Lillo', S. K. Sen (*N&Q*) comments on Edmond Malone's relations with the younger James Boswell, Jonathan Bate (*JPC*) considers parodies of Shakespeare in *The Gentleman's Magazine*, Calhoun Winton contributes an article on tragic drama in eighteenth-century England to *Greene Centennial Studies*[46], and in *PQ* discusses the authorship of *The Modish Couple*; J. M. Armistead (*SECC*) looks at *The Fair Penitent*, and Bruce Redford (*PULC*) writes about the Sheridan archive at Princeton. ARS reprints Samuel Derrick's remarks on *Venice Preserv'd*[47].

4. Prose

Frank H. Ellis includes both Swift's papers from *The Examiner* and Mainwaring's from *The Medley* in a new volume from Clarendon[48], arguing quite rightly that the two have a meaning when read together that they cannot possibly have apart. In his introduction to the volume, Ellis traces some of the Byzantine complexities of early eighteenth-century politics, discusses Swift's peculiar status in the Harley camp, analyses the various postures he adopts in the papers and relates them to his later work, and outlines the difficulties under which Mainwaring's replies are produced. The annotation of the papers themselves is full, clear, informative, and interesting. The volume is printed directly from typescript, but it does not suffer from the problems of layout and legibility that often beset books produced in this way.

David Nokes provides a new life of Swift[49]. Although the book is described as a critical biography, the critical commentaries that it includes are among its least satisfying parts. Nokes often seems undecided as to how far he is content merely to rehearse established readings of Swift's literary output, how far he wants to make use of individual works as evidence in a psychological analysis of the author, and how far he wants to offer his own sometimes questionable commentaries on them ('The modest Proposer is in the invidious position of the Jewish police in the Warsaw ghetto, mediating between the miseries of his own people, and the intransigence of an imperial power'). He is far more impressive as a narrative biographer: his account of the events of Swift's life, and of the controversies surrounding various aspects of it, treads a nice line between scholarliness and readability, and carves a distinct place for itself, without being overshadowed by the monumental labours of Irvin Ehrenpreis.

In the journals, Daniel Eilon wonders whether Swift wrote *A Discourse on Hereditary Right* (*MP*), discusses the use he makes of Psalmanaazaar's *Description of Formosa* in *Gulliver's Travels* and *A Modest Proposal* (*BJECS*), suggests that the Proposer's 'American acquaintance' in the latter may be

46. *Greene Centennial Studies: Essays Presented to Donald Greene in the Centennial Year of the University of Southern California*, ed. by Paul J. Korshin and Robert R. Allen. Virginia (1984). pp. xviii + 489. $27.50. Hereafter *Greene*.

47. *The Dramatic Censor: Remarks upon the Tragedy of 'Venice Preserv'd'* [1752], intro. by Janet E. Aikins. ARS. CML. pp. xii + 84.

48. *Swift vs. Mainwaring: 'The Examiner' and 'The Medley'*, ed. by Frank H. Ellis. Clarendon. pp. lxx + 514. £48.

49. *Jonathan Swift, A Hypocrite Reversed: A Critical Biography*, by David Nokes. OUP. pp. xix + 427. £14.95.

related to the Peruvians who crop up in Locke's *First Treatise of Government* (*RES*), and considers the treatment of the dangers of linguistic pluralism in *A Tale of a Tub* (*MLR*). Frank A. Palmeri (*Genre*) discusses narrative satire in the *Tale*, while Hermann J. Real and Heinz J. Vienken (*N&Q*) question the basis on which it has previously been annotated. Anke Janssen (*N&Q*) spots an allusion to Francis Godwin in *The Battle of the Books*, Joseph McMinn (*Eire*) discusses Swift's printing arrangements, E. J. W. McCann (*BC*) describes his library, Morris R. Brownell (*TSLL*) asks whether he or Pope wrote *Dawley Farm*, and Donald C. Mell (*SAQ*) argues that his satire generally does not affirm 'moral norms', but subverts any form of 'cooperative alliance' with the reader.

Among articles on *Gulliver's Travels*, Robert P. Fitzgerald (*LWU*) discusses the reflection of the ancients and moderns controversy in Brobdignag, James V. Falzarano (*MiltonS*) traces references to *Paradise Lost* in the representation of Gulliver in Houyhnhnmland, Becky Hayes Walker (*ESRS*) looks at the treatment of physicality in the book as a whole, Frederik N. Smith (*PLL*) identifies some of the 'voices' involved in its narration, Dirk Passmann (*N&Q*) traces an allusion to Mandeville's *Travels* in it, Jeanne K. Welcher and Randi Joseph (*ECS*) consider drawings of Gulliver by Richard Wilson, and Jenny Mezciems (*DQR*) compares Swift and Orwell. In the year's SUAS volume on *Narrative*[50], W. J. McCormack examines the puzzling nature of 'travels' as a literary form, and considers the ideological implications of Swift's exploitation of those puzzles. Claude Rawson's *Order from Confusion Sprung*[9] includes strongly argued pieces on *Gulliver's Travels* and *A Modest Proposal*, and a 1984 German language monograph on *Gulliver's Travels* by Hermann J. Real and Heinz J. Vienken[51] is favourably reviewed in *The Scriblerian* (Spring 1986).

In his new study of Mandeville[52] M. M. Goldsmith examines the outrageous paradoxes that are elaborated in *The Fable of the Bees*, under two broad headings. First he traces their origins in Mandeville's earlier attacks in *The Female Tatler* on the moral sententiousness of Steele's *Tatler*, and discusses the relation between the arguments proposed in the *Fable* and the economic and political orthodoxies of the day. Then he considers the broader question of the extent to which these arguments can be read as apologetics for or theorizations of the economics of capitalism. Occasionally (as in his comparisons between Mandeville and 'true satirists like Swift and Pope') his discussion seems to gloss over some of the complexities of the texts he mentions. In general, however, he provides the most convincing and stimulating study of the writer that I have seen. Mandeville is also the subject of interesting articles in *SEL*, where W. J. Farrell suggests that in *The Grumbling Hive* he 'does not want to invoke the analogy of the bees, he wants to exorcise it', and in *ECS*, where Salim Rashid argues that the *Fable* is interesting as a literary exercise rather than as a work of economic analysis. In *N&Q* Jane

50. *Narrative: From Malory to Motion Pictures*, ed. by Jeremy Hawthorn. SUAS (second series). Arnold. pp. xvi + 167. pb £6.95.

51. *Jonathan Swift: 'Gulliver's Travels'*, by Hermann J. Real and Heinz J. Vienken. Fink. pp. 187. pb.

52. *Private Vices, Public Benefits: Bernard Mandeville's Social and Political Thought*, by M. M. Goldsmith. CUP. pp. x + 183. £20.

Yates discusses the date of Mandeville's earliest contribution to *The Female Tatler*.

I have not managed to see Michael G. Ketcham's study of *The Spectator* (UGeo), which is well reviewed in *SEL*, or read Bina Freiwald's essay on *The Tatler* in Volume I of the *Proceedings* of the 1982 congress of the Comparative Literature Association (Garland). In *Reader* Kathryn Shevelow considers readers' responses to Eliza Haywood's *Female Spectator*; in *N&Q* Josef L. Altholz comments on religious periodicals and in *PBSA* Robert R. Bataille discusses the editorship of the *Public Ledger*, and E. W. Pitcher comments on Edward Thompson and *The Westminster Magazine*. John Dennis is the subject of a 1984 Twayne study by Avon Jack Murphy: in *ArAA* this year Wolfgang Zach compares Dennis's views on poetic justice with those of Addison, In *BJECS* Pat Rogers lists letters by Pope that are not in the Sherburn edition, and comments on Prior's last letter to Swift; in *N&Q* Jeremy Black notes a fresh letter of Chesterfield, Margaret M. Smith identifies a previously missing letter of Cowper, and Francis Doherty comments on a letter of Christopher Anstey to Robert Dodsley. David Macaree (*HLQ*) describes a variant version of a pamphlet aseribed to Defoe; Paula R. Backscheider (*PULC*) writes on 'Daniel Defoe as a Solitary Reader'; Bertrand A. Goldgar (*PQ*) discusses Fielding's attitudes towards London prostitutes; Betty Rizzo (*Lib*) comments on his literary skirmishes with John Hill, and Doherty (*BJECS*) describes a fragment from one of his memorandum books. Robert E. Kelley (*SSL*) examines the form of the literary letter as it is employed in Smollett's *Travels*: Byron W. Gassman (*SECC*) discusses *The Briton* and the art of the political cartoon.

The dearth of new editions of Johnson noted last year is remedied by three this year. Volume XV of *The Yale Edition of the Works of Samuel Johnson* is devoted to his translation of Joachim Le Grand's French version of Jeronimo Lobo's *Voyage to Abyssinia*[53]. In his introduetion to the volume, Joel J. Gold outlines the circumstances in which the translation was produced, and discusses the scale of the changes that Johnson made to the 'popish account of a popish mission' that he was faced with: in his explanatory notes he reproduces passages from the 'Freneh original (in modernized form) for the reader to compare' with the English 'epitome' of it. J. D. Fleeman has prepared an elaborate new edition of the *Journey to the Western Islands of Scotland*, based on the text of 1775[54]. His brief preface includes a few suggestive comments on the relation between the *Journey* and Boswell's *Tour*, and relates Johnson's charaeteristic philosophical concerns in the book to the 'late Renaissance' worry about 'whether the world was in decline or not'. Very full textual and bibliographical apparatus and explanatory notes are supplied. P. J. Smallwood's edition of the *Preface to Shakespeare*[55] incorporates a facsimile of

53. *A Voyage to Abyssinia (Translated from the French)*, by Samuel Johnson, ed. by Joel J. Gold. *The Yale Edition of the Works of Samuel Johnson*, Volume XV. Yale. pp. lviii + 350. $40.

54. *A Journey to the Western Islands of Scotland (1775)*, by Samuel Johnson, ed. by J. D. Fleeman. Clarendon. pp. lx + 371. £35.

55. *Johnson's Preface to Shakespeare: a Facsimile of the 1778 Edition with Introduction and Commentary*, ed. by P. J. Smallwood. BCP. pp. xxxi + 185. hb £11.95, pb £6.95.

the 1778 text, and provides explanatory notes and a commentary aimed at the student and general reader, which is buttressed with extracts from Johnson's remarks on the individual plays, and with passages from contemporary critical works.

Lyle Larsen's account of Johnson's household[56] adds circumstantial details to the well-known facts about the circle of friends, acquaintances, and dependants who shared his houses in Gough Square and Inner Temple Lane. Many of these details are curious and interesting in their own right. However Larsen does not seem to feel the need to make anything much of them, concluding rather lamely that 'what effect the household had on Johnson's writings is impossible to determine in any meaningful degree'. The volume reproduces a number of documents (some of which are already available) in five appendixes. In *ELN* Betty Rizzo discusses Johnson's reaction to the elopement of Francis Barber.

Publications on Johnson not mentioned in last year's survey include *Samuel Johnson: Pictures and Words*[57], a collection of papers presented at a Clark Library Seminar; R. C. Olson's *Motto, Context, Essay*[58], a study of the mottoes to the *Rambler* and *Adventurer* essays; and an impressive volume of *Essays Presented to Donald Greene*[46], which contains several critical and biographical pieces on Johnson, as well as others on a range of eighteenth-century literary topics. Among the essays included, Hoyt Trowbridge writes on *The Rambler*, Shirley White Johnston on the *Preface to Shakespeare*, G. Holladay and O. M. Brack Jr on Johnson's involvements as a patron, Gloria Sybil Gross on 'Johnson on Psychopathology', Paul K. Alkon on 'Johnson and Chronology', and Paul J. Korshin on the problems raised by studies of 'Johnson and . . .'. This year, Greene himself (*SAQ*) continues his campaign to familiarize us with the 'real' Johnson, as opposed to 'the ersatz Johnson of Boswell and Macaulay'. Eithne Henson (*PSt*) traces a 'network of connections' in the metaphors and motifs of his prose 'which continually lead us to romance plot and landscape', while Kathleen Wales (*PSt*) examines the possible influence of Locke on his use of synonyms. Gloria Gross (*SECC*) outlines the 'medical context' for *Rasselas*; Marlene R. Hansen (*ES*) offers 'a feminist reading of the quest for happiness' in the book, arguing that it leaves open the possibility of achieving a form of 'happiness' based on friendship that breaks down social, generational, and gender differences, and A. Morvan (*BSEAA*) discusses its treatment of femininity. Serge Soupel (*EA*) traces the patterns of literal and metaphoric movement in the narrative, and Rose Norman (*JNT*) discovers 'fugal' techniques in its construction.

Stephen Fix (*ELH*) argues that Johnson does not disparage *Paradise Lost* in his remarks on the 'duty' of reading it, but that he necessarily abandons his attempt at a strictly literary judgement of the poem in favour of responding to the larger and more important moral and religious considerations to which it

56. *Dr. Johnson's Household*, by Lyle Larsen. Archon. pp. xiii + 155. £20.25.

57. *Samuel Johnson: Pictures and Words*, by Paul Alkon and Robert Folkenflik. CML (1984). pp. xi + 118.

58. *Motto, Context, Essay: The Classical Background of Samuel Johnson's 'Rambler' and 'Adventurer' Essays*, by Robert C. Olson. UPA (1984). pp. xxvii + 370. hb £27.60, pb £15.25.

gives rise. David E. Schwalm (*Biography*) analyses the writer's mode of addressing his readers in the *Life of Savage*, while Rudolph L. Brathwaite (*CLAJ*) considers his treatment of the reprieve of the poet; Joel Weinsheimer (*PQ*) discusses the possibility of establishing a connection between his pronouncements on human desire and aesthetic imitation, and compares them both with Edward Young's praise of originality; Geoffrey Hughes (*ESA*) discusses the attempt to 'fix the language' in the *Dictionary*, and Treadwell Ruml II (*RES*) examines the illustrative quotations from Pope that appear within it, and speculates on what they might reveal about Johnson's compositional methods.

J. R. Woodhouse (*N&Q*) notes a connection between Johnson and the Accademia della Crusca, M. W. Brownley (*BJRL*) describes his relation to the printing career of Hester Lynch Piozzi, Howard D. Weinbrot (*N&Q*) considers his relation to Nahum Tate, and his contribution to the 1759 translation of Brumoy's *Le Théâtre des Grecs* is discussed by James Gray (*MP*). Jean H. Hagstrum's 'Samuel Johnson Among the Deconstructionists' (*GaR*) is a tiresome piece of whimsy rather than the interesting article promised by the title.

John A. Vance has assembled an interesting mixture of new and reprinted essays in *Boswell's 'Life of Johnson': New Questions, New Answers*[59]. The *Life* is also considered in a wide-ranging article by Alvin B. Kernon in *KR*. Donald Greene contributes a chapter on Boswell and Johnson to *The Craft of Literary Biography*, edited by Jeffrey Meyers[60]. In *SSL* Richard C. Cole discusses the youthful Boswell's legal defence of a group of Highlanders, in *N&Q* C. P. Courtney comments on his introduction to Voltaire, and in *Greene*[46] John Reily considers his relation to Hester Lynch Piozzi. A collection of lectures[61] on Goldsmith's activities as a journalist and compiler, dramatist, poet, and novelist is disappointing.

J. W. Burrow's volume on Gibbon in the OUP Past Masters series[62] provides an excellent short introduction to *Decline and Fall*. Burrow does not attempt an extended analysis of Gibbon's narrative style. Instead he provides a succinct guide to some of the 'organizing concepts' that run through the work, tracing in particular the debates about virtue and corruption, paganism and Christianity, and barbarism and civilization, which provide the leading thematic and structural motifs of the book; and guides potential readers to chapters, in which they will be able to follow the play of these motifs in Gibbon's narrative. Joseph M. Levine (*ECent*) traces the complex allegiances of the writer to the values of the ancients and the moderns, and M. L. Clarke (*N&Q*) traces a quotation in his autobiography. Jeffrey Smitten (*ECS*) discusses the place of impartiality in the histories of Robertson, Gibbon, and Hume.

The Yale edition of Horace Walpole's correspondence has now been joined

59. *Boswell's 'Life of Johnson': New Questions, New Answers*, ed. by John A. Vance. UGeo. pp. xii + 273. $27.50.

60. *The Craft of Literary Biography*, ed. by Jeffrey Meyers. Macmillan. pp. x + 253. £27.50.

61. *Goldsmith: The Gentle Master*, ed. by Seán Lucy. The Thomas Davis Lectures. CorkU (1984). pp. 85. pb £2.50.

62. *Gibbon*, by J. W. Burrow. Past Masters. OUP. pp. 117. pb £1.95.

by a lavish three-volume edition of the *Memoirs of King George II*, edited by John Brooke[63]. Also from Yale, another volume in the long-running edition of the Percy letters[64] contains the correspondence between Percy and the irascible ballad collector and literary forger John Pinkerton, a correspondence which continued – with periods of considerable strain – from 1778 to 1794. It is very helpfully annotated, with an interesting introduction and appendixes containing related letters and documents.

Two studies of Burke make for intriguing comparisons. F. P. Lock's approach[65] to reading the *Reflections on the Revolution in France* is determinedly biographical. He begins with a survey of Burke's 'ideology' or 'world picture', and then traces his political career and the development of his 'beliefs', to the point where he can present the *Reflections* as 'the book of an embittered man writing in near-despair'. He then summarizes and debates its arguments, and analyses their rhetorical construction in terms of the parts of classical rhetoric, before surveying the controversy that surrounds its first appearance and outlining its later reputation. Lock's insistence on biographically based generalization sometimes gets in the way of his discussion, and his approach to rhetorical analysis is not entirely satisfying. However the book contains much useful information and some interesting discussion.

Christopher Reid's more challenging study[66] does not dwell at any great length on the *Reflections*. It begins with a chapter on 'Literary Criticism and the Political Text', in which Reid announces that he will consider Burke's writings 'in the light of recent debates about the nature and compass of literary discourse'. To this end, in the first section of his study he identifies various idioms of legal, economic, and aesthetic discourse that are deployed in a range of Burke's political writings; in the second discusses his mode of address in the Parliamentary speeches; and in the third analyses *Thoughts on the Cause of the Present Discontents* in the context of other pamphlets about Wilkes. His discussion is cogent and very rewarding, both for the light it throws on Burke, and as an investigation of the more abstract theoretical problems involved in the formal analysis of political writing.

SECC contains two essays on Burke, one by George McElroy on his knowledge of Indian affairs, and one by E. A. Reitan on his involvement in economical reform. D. Winch (*HistJ*) writes about his place in the history of late eighteenth-century economic thought, and David B. Morris (*NLH*) discusses Gothic and Romantic versions of the sublime in relation to his *Enquiry*. In areas of related concern, Peter Mathias (*SECC*) compares concepts of revolution in eighteenth-century England and France, and H. T. Dickinson

63. *Memoirs of King George II*, by Horace Walpole, ed. by John Brooke. Yale. Vol. I, pp. xxxii + 248; Vol. II, pp. ix + 295; Vol. III, pp. ix + 291. £65 set.

64. *The Correspondence of Thomas Percy & John Pinkerton*, ed. by Harriet Harvey Wood. *The Percy Letters*, Volume VIII. Yale. pp. xl + 124. £25.

65. *Burke's Reflections on the Revolution in France*, by F. P. Lock. A&U. pp. 228. £18.

66. *Edmund Burke and the Practice of Political Writing*, by Christopher Reid. G&M. pp. xiii + 238. £25.

provides a brief but useful introductory survey of the period in *British Radicalism and the French Revolution, 1789–1815*[67]

5. The Novel

The most ambitious publication this year is undoubtedly *British Novelists, 1660–1800*[68] from Gale Research. This two-volume venture of seven hundred double-column, large format pages is a remorseless alphabetical catalogue of anyone who might be considered a novelist (Bunyan, Congreve, and Swift included) from Thomas Amory to William Godwin. This latter day 'lives of the fictionalizers' lists each writer's relevant publications, surveys the life and works, and concludes with an up-to-date bibliography. Its Contents page reads like a *Who's Who* of contemporary American critics; Margaret Anne Doody (on Jane Barker, Fanny Burney, and Samuel Richardson), Maximillian E. Novak (on Defoe), Martin C. Battestin, the editor of the whole project (on Fielding), Leopold Damrosch Jr (on Johnson), and Jerry C. Beasley (on almost everyone else). With such an assemblage of talent there is much to enjoy, if at a fairly undemanding level for the specialist, and one is left with a single nagging question. Who *buys* such expensive guidebooks? Leopold Damrosch Jr is also the author of *God's Plot and Man's Stories*[69] which is as much concerned with fictions written before the eighteenth century as in it. Even when it reaches our period its pursuit of typological patterns is sometimes overly monocular and the weight of deference to heavyweights of modern theory seems self-consciously defensive. Nevertheless, there is bold writing on the early novelists in each relevant chapter. Some of the other contributions to Battestin's *British Novelists* meet again in J. M. Armistead's collection of essays on *The First English Novelists*[70] – Margaret Anne Doody on Richardson again, Jerry C. Beasley on Smollett once more – and much of their material is reworked (John Richetti on 'Popular Narrative' for example) but this is well-written criticism handily collected. That said, there does seem a danger of introspection in all this circular activity: Novak and Damrosch are there again (essays on Defoe and Johnson once more) in the promised contents of *Augustan Studies in Honor of Irvin Ehrenpreis* (UDel) which has not yet reached me. It was thus the more disappointing that four other items by commentators who did not appear in *British Novelists* were likewise unavailable for review: Gerard A. Barker's *Grandson's Heirs: The Paragon's Progress in the Late Eighteenth-Century English Novel* (UDel); *The Eighteenth-Century British Novel and Its Background: An Annotated Bibliography and Guide to Topics* comp. by George H. Hahn and Carl Behm III (Scarecrow); Ira Konigsberg's *Narrative Technique in the English Novel: Defoe to Austen* (Archon); and Mona Scheuermann's *Social Protest in the Eighteenth-Century English Novel* (OhioU).

67. *British Radicalism and the French Revolution, 1789–1815*, by H. T. Dickinson. Blackwell. pp. 96. pb £2.95.

68. *British Novelists, 1660–1800*, ed. by Martin C. Battestin. DLB 39. Gale. 2 vols. pp. xviii + 700. $170.

69. *God's Plot and Man's Stories: Studies in the Fictional Imagination from Milton to Fielding*, by Leopold Damrosch Jr. UChic. pp. 376. $25.

70. *The First English Novelists: Essays in Understanding*, ed. by J. M. Armistead. Tennessee Studies in Literature 29. UTenn. pp. xxxiii + 295. $24.95.

Eliza Haywood has a book to herself this year[71], written by that author's most active apologist, Mary Anne Schofield. What emerges from this monograph is limited by the parameters imposed by the series in which it appears. Haywood was so amazingly productive (from 1724 to 1729 alone she churned out twenty-nine novels, sometimes two or three in a month, plus translations and pamphlets aplenty) that Schofield is often reduced to little more than plot summaries in order simply to cover all there is to cover. The other disadvantage follows; Schofield's feminist defence of Haywood's 'double writing' also reduces to repetitive assertion. All this is a great pity for Haywood deserves better and Schofield has already shown herself a critic capable of providing it. At least the shape of a life is very clear here and Haywood's courage in leaving her dull, vindictive husband and supporting herself (with children) by determined literary drudgery demands respect. Obvious parallels spring to mind, between the clever female drudge and Defoe, the cleverer male hack (some contrasts too, Haywood tried her luck first as actress and playwright), and the two writers actually collaborated on the 'Duncan Campbell' pamphlets of 1720–5. There is therefore a sort of symmetry in the fact that Defoe also has a book to himself in 1985, by Ian A. Bell[72]. There is propriety in the parallel too, because Ian Bell's strength is that he puts his author firmly back into the world of eighteenth-century production, relentless deadlines, and money-making which both Haywood and Defoe survived by virtue of their indomitable tenacity. However, Bell embraces what Schofield admits with some unease, the notion that contemporary fiction in his author's hands was formulaic entertainment rather than cunningly crafted irony – or even unwitting revelation of rapacious capitalist urges. There is, to be sure, a development from escapist adventure in *Crusoe*, through stirrings of psychology in *Moll*, to integrity of structure in *Roxana*, but even on this last novel Bell seems unduly tentative. He certainly claims far less for it than the essayists noted below. One major weakness in his argument is the insistence that we judge Defoe primarily on the expectations of his original audience when, as he also admits, it is 'extremely difficult . . . to make anything other than guesses about its expectations of reading'. Such circles are damaging, of course, but perhaps no more damaging than the solipsisms of many writers on Defoe who have less sympathy for and understanding of that complex man and his even more complex age.

Paula R. Backscheider (*PULC*) provides anew the most persuasive sort of evidence to support Bell's general approach in her analysis of Defoe's marginal annotations on a copy of Bacon's *Advancement of Learning* – recently acquired for the Robert H. Taylor collection at Princeton – which shows, among other things, deep commitment to 'themes of ambition, perseverance, . . . and ignominy'. Ian Bell himself (*Novel*) takes the opportunity to rework his thesis, this time using the variants of first-person narrative in Defoe's three major fictions to castigate seekers after 'individuation' and to advance the cause of *Roxana*. Stuart Sim (*BJECS*) also finds *Roxana* a triumph, indeed, a strikingly bold re-orientation of Calvinist tradition which is yet 'entirely consistent with Calvinist soteriological theory as well as a logical development of the conversion narrative tradition', though the less theologically discriminating

71. *Eliza Haywood*, by Mary Anne Schofield. TEAS 411. Twayne. pp. 139. $20.95.
72. *Defoe's Fiction*, by Ian A. Bell. CH. pp. 201. £17.95.

reader might find little material difference between this 'paradox of reprobation' and a familiar story of decline from sin born of necessity into moral corruption. Much more excitement is generated by Janet E. Aikins (*SEL*) in her supple study of language in *Roxana* and the way that the narrator, mistress of 'conversation' in all its meanings, is eventually trapped and punished by the very telling of her tale. Cheering as it may be to record such fruitfully opposed claims for the value of *Roxana*, it must also be noted that Defoe's more established favourites also have their supporters in 1985. Eve Tavor (*OL*) finds Defoe in the *Journal of the Plague Year* more responsive than Camus (in *La Peste*) to 'history [as] ... only a probable construction'; Ilse Vickers (*BJECS*) detects evidence of imaginative absorption from the Rev. John Clayton's accounts of Virginia in Moll's 'first-hand' accounts; and Timothy C. Blackburn (*ECS*) proposes that in 'Friday's Religion' we may find a touchstone for Defoe's ideal, 'Christianity of a radically simple kind, based on fear of death, steeped in bible-reading, with a spare, infrequent, natural liturgy, evangelism, and a wary, personal sense of God's immanence and providence – and a wary sense of fellow, hungry men'. That *does* sound like Defoe. Joel H. Baer's essay on 'the Image of the Pirate' in Defoe won the James L. Clifford prize for 1983. If you missed it in *ECent* the first time around, you can find it reprinted this year in *SECC*.

Pride of place on Fielding in 1985 must go to *Henry Fielding: Justice Observed*[73]. Unlike many such collections this has a firm overall sense of direction, and it is the one signalled by the pun in its title. Although K. G. Simpson, the editor, does not thus lay serious claims for these essays as full and final 'justice', he *is* justified in claiming something of relevance in all of them, from that of the first Donald, Donald Low – on the obvious point of departure, Fielding's experience as magistrate mediated through the fictions – to the last, Donald Fraser, on 'Lying and Concealment' in the very texture of *Amelia*. True, the most critically penetrative contribution, by Mark Kinkead-Weekes ('on the creation of readers whose moral judgement has become inextricably fused, through his art, with laughter, affection and imagination') was first printed in *BJECS* for 1980, but the rhetorical zest of Patrick Reilly on an analogous topic (reader-response throughout the fiction) is particularly enjoyable and the complementary strand of insistence on Fielding's own engagement with his times is sustained by, for example, Morris Golden (on 'Fielding's Politics') in an essay which is more easily digestible than this indefatigable researcher's more densely packed recent siftings from 'the chaos of eighteenth-century English journalism'. The editor has certainly felt the pulse of modern Fielding studies here. His own piece on 'technique [which] functions as a medium of judgment' is also concerned with one aspect of reader response, which is precisely the focus of James J. Lynch (*SEL*) who reaches a conclusion on *Tom Jones* not too far removed from that of Kinkead-Weekes if out of a different choice of movements in its narrative and stylistic development. Then again, Bertrand A. Goldgar (*PQ*) supports several of Simpson's fellow-contributors in a crisp and level-headed argument about the relevance of what Fielding learned of human as opposed to social judgement from the 'Whores of London' who passed through the dock of his magistrate's court.

73. *Henry Fielding: Justice Observed*, ed. by K. G. Simpson. Vision. pp. 205. £14.95.

Other essayists vary the fare, of course. Timothy D. O'Brien (*SEL*), for example, does so quite deliberately but fails to convince at least one reader that food imagery in *Tom Jones* 'controls the work's structure'; Mary Anne Schofield (*ArielE*) makes her second feminist intervention this year as she attempts to recruit *Amelia*'s stereotypical portraits into the counter-culture from which she regrets Fielding's withdrawal despite what she interprets as initial stirrings of raised consciousness; and Logan Speirs (*ES*) offers some interesting if gnomic views on the superiority of *Joseph Andrews* to the other two fictions (in the course of a review essay on recent Fielding publications). David Baguley (*UTQ*) also takes *Joseph Andrews* as a focal text, but his interest spreads much wider – to include Charlotte Lennox's *Female Quixote* as well as much French realist fiction of the nineteenth century – when he theorizes on the relationship between ironic parody and its 'original'. 1985 also saw a few more of those small but indispensable additions to our knowledge of Fielding's life and times. Indeed, Francis Doherty (*BJECS*) sustains one of this year's keynotes in a report on what may be a leaf from an account book kept by Fielding to maintain documentary track of his anticriminal activities, and Mary Margaret Stewart (*N&Q*) reprints from the *Daily Advertiser*, 29 and 30 April 1748, a previously unrecorded insult in the exchanges between Fielding and Samuel Foote. Finally, Clive T. Probyn (*PQ*) reproduces and annotates a letter from James Harris to William Young first published in the *Gentleman's Magazine*, August 1781: he also mines from it a deal of confirmation about the personalities of, and the activities among Fielding's 'Salisbury Set', not least restoration of some credibility to the original identification of William Young as the novelist's template for Parson Adams.

The most substantial single publication on Richardson is also the most practical for many a year. It is the Penguin Classic *Clarissa*[74] edited by Angus Ross whose copy-text is the first edition (never before reprinted) and whose presence as introducer, editor, or annotator is always sensibly unobtrusive. The essay by William B. Warde Jr (*SCRev*) which sets against each other variants from seven editions – and which shows Richardson working towards greater dramatic effect – could hardly have been more apposite. Yet what we lose on the polished swings we gain on the slimmer roundabouts. Ross gives us a sound, single-volume, inexpensive working text, and many a teacher will bless him for it. Also reprinted this year are Sarah Fielding's unjustly scorned *Remarks on 'Clarissa'*[6]. Sarah discussed matters with her celebrated brother before she ventured into literary critical print. It is therefore appropriate that Peter Sabor (who introduces the reprint) adds, in an appendix, Henry's own generous tribute to *Clarissa* in his 1748 letter to its author. Morris Golden (*SEL*) continues the process of fixing *Clarissa* firmly in its time, or, to be more precise, in the aftermath of the '45, the fall of Walpole, and the welter of flux which he so amply demonstrates from contemporary newspapers. On the other hand, Florian Stuber (also *SEL*) and Elaine Moon (*AUMLA*) are more distantly concerned with fatherhood and marriage as human states held up for moral contemplation by Richardson. As a follower of Geoffrey Hartman who finds Terry Eagleton altogether too enamoured of closure when he writes on *Pamela*, Patricia McKee (*ELH*) is disinclined to trust historicism of any kind

74. *Samuel Richardson: Clarissa or The History of a Young Lady*, ed. by Angus Ross. Penguin. pp. 1534. hb £19.95. pb £9.95.

and supports her case with some thoughtful points about the pervasive oversimplifications in historical criticism; but even her sort of theoretically aware focus on a single text is anathema to Noel King (*JMMLA*) who uses the sad state of Richardson studies to attack those who persist in heretical assumptions – such as the existence of 'Eng. Lit.' – long after the revelations of deconstruction. On the other side of the fence, stubborn scholars are busy filling in the 'background': M. Hubert McDermott (*DUJ*) pursues *Vertue Rewarded; Or, The Irish Princess*, an anonymous fiction of 1693, as 'a credible source for *Pamela*'; Mary Hunter (*Mosaic*) looks at the influence of Richardson's first heroine on Italian comic opera from 1760 to 1793; and Francis Doherty (*N&Q*) reports on a newly discovered autograph.

Rasselas provokes varieties of approach in unusual abundance. Joel Weinsheimer (*PQ*) writes persuasively on the 'anthropology of imitation' developed in the essays and made concrete in the fiction; but Gloria Sibyl Gross (*SECC*) seems a bit too insistent on the direct relevance of psychoanalytic history when she finds Dr Johnson supporting Dr William Beattie's enlightened analysis of 'the dynamics of paranoid schizophrenia' in the mad astronomer of *Rasselas*. Rose Norman (*JNT*) looks for Johnsonian inspiration in the arts rather than the sciences, but is so captivated by the 'typically baroque . . . form built on repetition, balance, and counterpoint' that she too is betrayed into unlikely claims, in this instance for the fugue as direct constructional inspiration to an author whose dislike of music is well documented. However it is Marlene R. Hansen (*ES*) who must take the laurel for determination in a lost cause: '*Rasselas* is not a sexy book' she begins, soundly enough: 'There is not even much romantic interest [yet despite] these obvious discouragements I intend to consider the presentation of sexuality.' The convolutions which follow are plucky rather than persuasive. Cleland's *Memoirs of a Woman of Pleasure* would have made an easier choice: it will be still more readily available for analysis after this year's two paperback versions[75]. Peter Wagner, for Penguin Classics, and Peter Sabor, for World's Classics, bring the weighty paraphernalia of the critical edition to bear on the *Memoirs*, and both present sober cases for its cultural significance. (Peter Sabor argues with particular fluency for its revaluation as a parody of *Pamela* by way of *Shamela*.) It is, perhaps, worthy of note that it was the eminently respectable bibliographers and literary historians – David Foxon and Roger Lonsdale among others – whose factual researchers gave textual status to what had survived for so long as fugitive pornography, and that the frame of scholarly sobriety around the *Memoirs* (no longer simple *Fanny Hill*) takes on even more solidity in Peter Sabor's second contribution (*ECLife*) which expands on the variants between the first printing and the expurgated version of 1750 in which Cleland cleaned up some of the accidentals too. Sabor also notes that any publication of the *Memoirs* is of dubious legality 'although editions have been published since 1970 without government harassment'. He clearly feels that professionalism allows us all to tempt providence now and then.

Other contemporaries attract less attention. Smollett stimulates only a couple of papers, by Robert E. Kelley (*SSL*) and Byron W. Gassman (*SECC*),

75. *John Cleland: Fanny Hill or Memoirs of a Woman of Pleasure*, ed. by Peter Wagner. Penguin. pp. 234. pb £2.95; and *John Cleland: Memoirs of a Woman of Pleasure*, ed. by Peter Sabor. WC. OUP. pp. xxxii + 204. pb £2.95.

though neither is directly engaged with the novels. Would that the same could be said of Fanny Burney, for Marjorie W. Dobbin (*ELN*) makes erroneous historical claims about Burney's fiction in an essay of disturbing historical ingenuousness. Ann Radcliffe fares rather better at the hands of Charles Kostelnick (*Mosaic*), for despite the plethora of essays published in the last few years on Radcliffe's manipulation of scenery and atmosphere – none of them mentioned here – Kostelnick contrives to find an angle of approach not tried before when he contrasts her fictional scenes against the picturesque compositions of William Gilpin's *Tour to the Lakes*. Radcliffe also gets a complimentary mention – for her affective use of description, what else? – in a thoughtful account by George H. Haggerty (*NCF*) of the liberation of the Gothic novel from metonymic into metaphoric modes. Yet other female writers (and even a few males) are found struggling with male-centred stereotypes in 'Fictional Convents of the Eighteenth Century' by Katharine M. Rogers (*CLS*).

A splendidly slim monograph by Max Byrd on *Tristram Shandy*[76] demands first mention on Sterne. An old joke sneered at Professors of English at Oxford who wrote 'thrillers, or fat novels for children'. Max Byrd follows in that stubborn tradition of J. I. M. Stewart and C. S. Lewis, for he is both a Professor of the University of California, Davis, and a successful proponent of detective fiction. Perhaps that is, in part, why he writes with such economical, streetwise sophistication on Yorick's triumph. Every chapter has something to offer the 'serious students and teachers of literature [or the] knowledgeable non-academic readers' addressed by the Unwin Critical Library; but Byrd's chapters on role-playing, on the 'line of wit' (Rabelais, Cervantes, Swift) and on style are particularly rewarding. Even the volume-by-volume analysis, which is made almost mandatory by the format in which this book appears, is used shrewdly to give the reader a tactile sense of the novel's organic growth. Max Byrd also enjoys (and is enjoyable on) 'The Indecent . . . Sublime'. By contrast, Dennis W. Allen (*SEL*), who writes with grimly determined logic on 'Sexuality/Textuality' insists on a post-modernist form of high seriousness; but Patricia Brückman (*AN&Q*) shoves the balance towards comic *élan* once more in her exploration of the desperately funny possibilities of Mr Shandy's sciatic hip. Paul Surgi Speck (*SCRev*), on Sterne's endless delight in 'recombination' of whatever lay to hand, and Edward L. Niehus (*ELWIU*) on 'Quixote Figures' in Sterne's fictions are also responsive to the comedy. Other commentators take us back to the sobriety of sources; Peter M. Briggs (*SP*) to Locke, and the plastic options he offered Sterne, Sidney Gottlieb (*ELN*) to Bacon and the improbable but entirely plausible conjunction between the sweep of history and the terrible logic of a sash window. Finally, it should be noted that Hamilton Beck (*JHI*) whose 'thesis . . . is that the eighteenth-century novel was in part an imitation of historical writing, an imitation which was then parodied, leading finally to a return to historical techniques' rephrases but does not materially challenge the older versions of that astonishing time, 1720–70, which saw the first great English novel and the first great anti-novel within the span of two generations.

76. *'Tristram Shandy'*, by Max Byrd. A&U. pp. 160. £15.

XIV

The Nineteenth Century: Romantic Period

J. DRUMMOND BONE, BRYAN BURNS, and OWEN KNOWLES

The chapter has three sections: 1. Verse and Drama, by J. Drummond Bone; 2. Prose Fiction, by Bryan Burns; 3. Prose, by Owen Knowles.

1. Poetry

Taking over from Vincent Newey is no mean task. In this first year I have found the difficulties increased, partly perhaps by my relatively late arrival, but more by the seemingly increasing difficulty of obtaining books published trans-Atlantically on any kind of sane timescale. I have some dozen books marked out for consideration next year, I hope. This is compounded by the also increasing reluctance of our (Scottish) National (copyright) Library to spend funds on such purchases. This is not surprising, but it is saddening. It also increases the isolation of what one might soon have to call the meta-culture of American English studies from their British roots. Is it in fact a unique phenomenon, that a major literary culture should become largely the province of a different culture which nevertheless has, confusingly, a common language? I rather think it is, and it will be a fit subject for the new-historicists of the twenty-first century. I make the point without judgement, but it is something we would do well to bear in our minds, particularly in Romantic Studies.

If one theme emerges from what follows it is the new-historicist versus deconstructionist debate. It appears, as we shall see, in various guises, and I name it here in its most extreme form. It is a debate which, *per se*, holds little interest for me at least, largely because at a theoretical level the new-historicists are comprehensively out-gunned. The stimulus of the conflict has however proved useful heuristically for both sides, and on that basis one can wish it well. This might also be the place to complain of the tendency in some journals to require a potted résumé of previous criticism *in the text* (*KSJ* is a notable offender) as a kind of initiation rite for the writer, presumably, but to which the reader too is inevitably submitted. It is surely much more elegant to leave the argument clear in the text, supported in the documentation by as much commentary on previous criticism as is intellectually necessary (in the manner of *SEL*).

The bibliographic situation has not changed from previous years. In addition to the usual MLA listings, we shall note the fourth edition of the MLA critical review of research mentioned below. Donald Reiman cutely remarks

in his *SEL* bibliography that he has removed the 'cute remarks'. I have to cutely admit that I find I have left a few in.

J. R. de J. Jackson's bibliographical survey of volumes published in verse in our period is clearly a useful research tool[1], but perhaps it is a project which has been overtaken by the world of database access. Still, it is pleasant to have the physical object in one's hands. Authoritative essays on the critical state of the art by the likes of Curran, Clubbe, Kroeber, and Stillinger make the MLA research survey[2] indispensable in its wholly new edition. They serve, on occasion self-consciously so, as a marker of the divergencies of critical schools not only within but between the United States, Britain and Europe.

J. R. Watson's study of the period for undergraduate interests appears in the Longman Literature in English series[3]. Within the limitations of that series – these packaging projects depress as they multiply – this is a reliable book, and it is already a prescribed text on both sides of the Atlantic.

On a completely different level, Neil Fraistat's *The Poem and the Book: Interpreting Collections of Romantic Poetry*[4] is I think an important book, an exercise in what is best about the new historicism. It is level-headed, scholarly, and intellectually stimulating. The accent in the title is on the word 'collections' – Fraistat examines the role of the context of the volume on works first published in collections. He briefly lays out his theoretical ground in a sketch of the idea of the collection from earliest times, distinguishing the stable contexture of *La vita nuova* from the organic elasticity of Petrarch's *Canzoniere*. He then follows the threads into a description of the various characteristic collections found in the Romantic period itself, emphasizing both the possibilities for the authors in self-creation (Byron in *Hours of Idleness*, say), and more importantly the playing off against each other of the involving and opening structures possible in a collection. Poems 'condition each other's meaning so that no resolution in the book is left unquestioned'. Detailed readings then follow of *Lyrical Ballads*, Keats's 1820 volume, and Shelley's *Prometheus Unbound* collection. The calm tone and the unemphatic conclusions should not detract from the sureness with which these analyses are presented.

Lawrence Kramer's pioneering book of interdisciplinary criticism juxtaposes music and poetry[5]. Its sense that such criticism has to be 'mobile', in this case to treat both 'connotative and combinatory structures with equal exactness' is much to the point, and there is a refreshing rigour to the endeavour. There are things one could object to of course, but here is a grasp of form as meaning, and vice versa, often absent from purely literary criticism, of whatever school. Of strict relevance to us are sections on 'The Thorn', 'Imitations', 'Ode to the West Wind', and *Prometheus Unbound*.

1. *Annals of English Verse, 1770–1835: A Preliminary Survey of the Volumes Published*, by J. R. de J. Jackson. Garland. pp. xvi + 709. $76.

2. *The English Romantic Poets: A Review of Research and Criticism*, 4th edition, ed. by Frank Jordan. MLA. pp. xiv + 765. $22.50.

3. *English Poetry of the Romantic Period 1789–1830*, by J. R. Watson. Longman. pp. xii + 360. pb £7.50.

4. *The Poem and the Book: Interpreting Collections of Romantic Poetry*, by Neil Fraistat. UNC. pp. xii + 241. £19.95.

5. *Music and Poetry: The Nineteenth Century and After*, by Lawrence Kramer. UCal. pp. xiv + 251. hb £23.50, pb £10.95.

Historicism produces real results in Jerome J. McGann's new collection of essays[6], but the intention of the volume (as Fraistat might say) is to foreground the methodology, sometimes at the expense of the practice. Most of the essays, but certainly not the recontextualizing frame-pieces, have appeared before. They include work on Crabbe, Coleridge, Byron, Tennyson, Christina Rossetti, and I think most memorably Keats, but the theory is not profound, or does not seem so to me at least, though it can be intentionally provocative and most certainly irritating. That may well be its institutional intent – even so . . . But there is more than enough here to demand reading. To level the score, I have to say that I find Tilottama Rajan's 'Romantic Studies after Paul de Man' (*SIR*) unreadable, not I am sure because of any unworthiness in the project, but because it is so totally given over to (or clogged with) a layering of abstraction on abstraction, one critic's abstraction on top of another's, one phrase's on another's, that my mind glazes over. Jonathan Mendilow's study of Romantic thought in British politics[7] takes us from Wordsworth to Ramsay MacDonald, and closes with a chapter on the British idea of Empire. Its treatment of literature is of the 'here we find the key to this poem's message' variety, and I sense that its history and politics are rather similar. It sees the tradition as a yoking of desires for a manorial 'merrie England' with a transformed 'brave new world'. *AnH* has things of interest about McFarland's *Forms of Ruin* in L. M. Findlay's essay on '. . . The Precinct of Poetry in Hesiod, Empedokles, Hölderlin, and Arnold'. Alan Richardson on sibling incest (*SEL*) makes a good point about the relationship of associationist theory and romantic incest, though his overall argument seems less penetrating; Geoffrey Finch on the paradox of Romantic poetry using language in order to go beyond language (*ArielE*) does not go much further than this reasonable enough perception.

Mark Bracher's phenomenological and post-structuralist study of Blake's *Milton*[8] has been called 'a landmark of modern scholarship' by David Erdman, and who am I to quarrel? I do sense a reductionist tendency however, though this is perhaps unavoidable, and the author certainly warns us well against reading his argument this way. But Heidegger and Derrida remain rather static critical tools, outside rather than inside the reading process. Still this brings the methodology of Blake criticism up to date in full length form. Nancy Moore Goslee[9] distinguishes an earlier sculptorly from a later painterly view of art in the Romantic period, and traces Blake's reaction to Milton in terms of the use of this metaphor. A deal of this book saw first light in article form, where its useful scholarly apparatus and intense seriousness would have seemed less heavy.

In *Infernal Poetics*[10] John Howard looks at how Blake deconstructed

6. *The Beauty of Inflections*, by Jerome J. McGann. Clarendon. pp. xii + 252. £19.50.

7. *The Romantic Tradition in British Political Thought*, by Jonathan Mendilow. CH. pp. iv + 267. £22.50.

8. *Being Form'd: Thinking Through Blake's 'Milton'*, by Mark Bracher. Station Hill. pp. xvi + 288. pb $9.95.

9. *Uriel's Eye: Miltonic Stationing and Statuary in Blake, Keats, and Shelley*, by Nancy Moore Goslee. UAla. pp. xvi + 213. £26.50.

10. *Infernal Poetics: Poetic Structures in Blake's Lambeth Prophecies*, by John Howard. AUP. pp. 259. £25.95.

received opinion through the use of certain poetic devices – personification, varied perspective, symbol, and parodic pattern – and there is also quite extensive discussion of the visual element. We start at the beginning of the Lambeth Prophecies and proceed, ending up with a sort of epilogue on *The Four Zoas*. Not without value, it is perhaps rather long for what in the end one retains.

Paul Mann's article in *ELH* 'Apocalypse and Recuperation: Blake and the Maw of Commerce' marks a side of our debate. It starts from a disentangling of Blake's books from Blake's texts, literary and pictorial, which texts are the subjects of the explications of the Blake 'industry'. It does this in order to pursue 'an *ontology of production*', necessary because of the collapse of the distinction in Blake's output between the book as book and the book as text, in the sense that text only exists in reading or discourse. Blake intends his books to be 'production as meaning'. But this 'autotelic' state and the prophetic intention are in seeming tension, and Mann's article is looking for a way to investigate this tension. 'Audience is precisely a mediated term', whereas Blake's artistic economy 'explicitly rejects the notions of mediation . . . the ideology of identity is precisely anti-economic and undercuts any wish expressed in the text for its transmission to an audience'. The mass-production of the Blake work therefore 'recuperates' Blake into an art-economy which exists over against the ontology of the Blake 'book'. This is a fine and stimulating piece.

The spring issue of *Blake* has two essays on *The Four Zoas*, by Wynne Glausser and Paul Mann. Both are in diverse ways concerned with the establishment or otherwise of the text, the former by means of a reading of Night VIIa, and the latter by bibliographic method, concluding however that the '"final state" of *The Four Zoas* is a manuscript'. Mann's is attractively argued, though I have to leave judgement on its processes to the more specialized. Edward J. Rose writes in *ESC* on 'Blake's *Jerusalem*, St Paul, and Biblical Prophecy', a slightly Pauline piece itself, emphasizing the Pauline prophet over the mystic. Dennis M. Welch presents a scholarly reading of Blake's *Comus* designs in the context of *Milton* in *PQ*. Thomas A. Reisner has a note on a Blake–Chatterton parallel in *N&Q*.

WC is a delight of a journal – free of overdocumentation yet scholarly, concise, and altogether more vital than many of its peers. W. J. B. Owen lucidly interprets and contextualizes *The Prelude* XIII. 93–331 (1805); Jonathan Bate draws the evidence together for recolouring if not completely transforming our view of Wordsworth's view of Shakespeare; Douglas B. Wilson discusses the *Unheimlich* without losing himself or the poet in the psychoanalytic morass; Robert A. Brinkley investigates genre, and its tension-generating collapse, in 'The Leech-Gatherer'; Peter Larkin's mildly deconstructive reading of 'Home at Grasmere' deals with the problem of the imagination of home finding a home for itself, not only projecting 'at-homeness' and so being without home. Marshall W. Alcorn Jr goes the long way round to point out that the Mariner's recovery from narcissistic self-absorption is bound up with the narcissistic trap latent in the projected Romantic sublime – in the process, highlighting the Wordsworthian lucidity; Eve Walsh Stoddard reads *The Prelude* in the context of the Kantian sublime, suggesting the sense of becoming in the term in contradistinction to the eighteenth-century usage implying an end in itself; Kelly Grady and Martha Michael describe a new

manuscript of 'To M.H.'. Martin Bidney examines the imagery of some of the 'epiphanies' – the spots of time – finding patterns of centre and circumference connected by a 'path or line of light'; Stephen Gill writes a tight and convincing argument linking the 'Extempore Effusion Upon the Death of James Hogg' with the earlier Yarrow poems, and investigates the context of these; Robert A. Brinkley writes again in the summer issue (*not* the review-issue this year, which to the embarrassment of the editorial page is the autumn issue), once more on genre, this time with reference to the Miltonic context for the 'politics' of 'Tintern Abbey', some of which is a little overimaginative for my taste; R. J. Fertel ponders the change of 'sweet' to 'soft' in line 4 of 'Tintern Abbey', reminding us that 'sweet' is an old usage for 'fresh' as applied to water; Daniel Dombrowski would shift us from Wordsworthian pantheism via Whitehead and one Charles Hartshorne to panentheism, the attempt being more interesting than the move; Eugene L. Stelzig discusses Wordsworth's autobiographical gambits in terms of the metaphysics of presence, somewhat going through the motions as laid down by the manual.

There is more deconstruction in *On Signs: A Semiotics Reader*[11], but of a different stamp. Geoffrey Hartman's essay 'The Unremarkable Wordsworth' is essentially a close reading of 'Westminster Bridge', remarking the signalling of restraint, and very finely done too, though perhaps rather too much is made of the 'Composed' in the sonnet's title. The volume as a whole has lots of pictures, and is really rather jolly (if that is your taste), which makes a change. Hartman appears again in *Rhetoric and Form: Deconstruction at Yale*[12], this time on the phrase 'timely utterance' from the Immortality Ode. Spenser provides the intertextual space in a reading dealing, typically, in spaces and silences. It is, I suppose, mannered, but it retains a gentleness in its touch on literature – the manner does not seem to forget that it touches life. The volume has the odd disabling misprint. Two up to the deconstructionists.

I was considerably taken with Peter Egri's *CLS* piece 'The Romantic Form of the Sonnet and Sonata: Wordsworth and Hubert Parry'. The formal analysis of some of Wordsworth's sonnets, suggesting the increased freedom with which the form is treated, while never rendered unrecognizable, is refreshing in its precision, though the less exhaustive musical analysis is not so impressive – and even granted his own helpful perspective there does still linger the question 'why Parry?'. But this is a genuine attempt at comparative criticism, and its quasi-formalism has more again to say on 'Westminster Bridge'.

The historicists have their say too, lest we become too carried away by the contemporary idiom. Karina Williamson in *RES* tracks with lightly worn scholarship the morphology of what might be called the Prospero-metaphor ('The wizard instantaneously dissolves/Palace or grove') through the eighteenth century, showing how by Wordsworth's time it had become 'inescapably contaminated ... by its association with Lockean epistemology and neoclassical aesthetics'. The subject keeps conjuring Keats, but he is never actually allowed to appear, which I thought a pity. I cannot quite see the difficulty which worries the last two pages or so of this essay over why in

11. *On Signs: A Semiotics Reader*, ed. by Marshall Blonsky. Blackwell. pp. lii + 536. hb £30, pb £8.95.

12. *Rhetoric and Form: Deconstruction at Yale*, ed. by Robert Con Davis and Ronald Schleifer. UOkla. pp. xii + 255. $16.95.

1796 Wordsworth should have cast 'reason' as an enchanter – reason surely produced an illusion of reality when it seemed to dissolve the (in part real) mysteries of passion. Stephen Gill in an essay on self-reference in *SIR* points out how Wordsworth, unlike his contemporaries, engaged in an almost compulsive reworking of his own past poetry, parallel to his physical retracing of his steps to Tintern Abbey or the Alps. But much more than this Gill examines sets of works which from the first were intended to reflect on each other and on the passage of time between. Sensitively done, elegantly written, and revealing. Inspiration is claimed from McGann's *Romantic Ideology*, but I confess to seeing little sign of that, except in so far as one way to interesting criticism is textual criticism – but then that has always been the case.

Samuel E. Schulman's 'Wordsworth's Salisbury Plain Poems and Their Spenserian Motives' is an interesting *JEGP* piece on the move from 'Salisbury Plain' to 'Adventures on Salisbury Plain', arguing that from Spenser Wordsworth has 'a more homely patriotism . . . [than] the shallow cosmopolitanism of his fellow poets' and that the revision makes still more use of Spenserian narrative and allegorical method – but the real interest lies in the passing comparison with Burns, James Beattie, Joseph Cottle, and Charles Lloyd.

William Howard's article in *SIR* focuses on the narrator as a way to a reading of *The Excursion* as a poem not in the end a corrective to despondency, but rather an enactment of 'the ineffectuality of rhetoric and philosophical speculation to refute knowledge gained from personal suffering'. It has gentle interest, none the worse for its gentleness. Some might put it a little behind the times in its range of scholarly reference, but that can be forgiven.

A sharp contrast is provided by placing Meena Alexander's piece 'Wordsworth: The Sea and its Double' (*AnH*) which illuminates the Snowdon episode through Valéry's *Cimitière Marin* but is far too short to be comfortable, with Glenn W. Most's well-turned piece in *ELN* on 'Wordsworth's "Dream of the Arab" and Cervantes' which not only identifies the source passage in Cervantes, but strongly suggests a particular translation.

Willard Spiegelman's 'Some Lucretian Elements in Wordsworth' (*CompL*) starts from an attempt to show that a link between the two poets is neither 'strange nor conjectured', but despite interesting reference *en passant* to previous yokings of the two, is uneasy in its Wordsworthianism, and too general to convince. The best of it, suggestive rather than in any way definitive, is a short passage on the words 'res' and 'thing'.

There are two pieces on the later poetry. Peter Manning's 'Wordsworth at St Bees: Scandals, Sisterhoods, and Wordsworth's Later Poetry' (*ELH*) redirects our attention through some contextual scene-setting to Wordsworth's later work, and suggests a re-evaluation. It has somewhat the feel of special pleading in its general drift, but there is a deal of more specific interest. A note by Jeffrey C. Robinson (*PQ*) on the identification of the Mind in Wordsworth's late 'Lyre! though such power do in thy magic live' has more than biographical interest.

If I opened on a Wordsworthian high note, I conclude somewhat dissonantly. Cathy Caruth's 'Past Recognition: Narrative Origins in Wordsworth and Freud' (*MLN*) begins very encouragingly, for me, by noting that 'to speak today of the "Romantic ego" is necessarily to juxtapose two different discourses: Romantic and psychoanalytic'. Unfortunately, in my opinion that is what she then proceeds to do. For those who can take seriously the 'association

of the [maternal] breast with reading intimated by the scene of the poet reading the paper on the beggar's chest', this is the article. Robert Gittings and Jo Manton's biography of Dorothy Wordsworth[13] has access to the latest documentation but reads rather blandly. Why do biographers or their publishers insist on chapter titles (usually coy quotations – 'Dear Antelope', 'We all want Miss Wordsworth') instead of dates?

Raimonda Modiano's *Coleridge and the Concept of Nature*[14] is a serious study by one of the editors of the *Marginalia*. It sees Coleridge always interacting with Nature, even in his struggles against it, or his apparent withdrawals from it. The section on *Natursphilosophie*, in particular the relationship of the Kantian to the Christian, is notably challenging. Anthony John Harding[15] is also ehallenging in his study of Coleridge's 'approach to the question of biblical inspiration', sensitive to current critical debate, learned, and of immediate interest to all interested in Coleridge's thinking. Well written too, and in eonsequence easy to read, which makes a change. It is a series of studies rather than a through-going argument. There are also chapters on F. J. Maurice, John Sterling, and a fine one on the Transcendentalists, Emerson in particular. The form of this book – linked essays – and in different ways the two which I discuss immediately below, crystallize my distinct preference, taken by and large, at least for this year, for the shorter over the longer. The full length through-argued book has only rarely the intellectual power to sustain itself. There is much to be said for the article and the essay anthology as the vehicle for cultural as opposed to merely professional endeavour. David Jasper's well-meaning book on Coleridge's art and theology[16] is at its best in its 'detached' last chapter where Austin Farrer, Helen Gardner, and Frank Kermode are made to engage in a debate on the nature of criticism and its relationship (or lack of it) to faith – an interesting postscript to Coleridge, though still pcrhaps rather lightly clad. The volume in memory of Peter Laver[17] makes this case for the essay collection strongly indeed. Thomas McFarland's contribution is a meditation on the pastoral tradition (Günter Ahrends writes interestingly on this theme too in *SER*) and on the relationship between nature and the solitary. He quietly admonishes Bloom and Hartman for removing nature from the real, and distinguishes two kinds of Romantic solitariness – that of identity, with a definite pastoral connection, and the solitude of alienation, perhaps a more peculiarly Romantic phenomenon. Learned as ever, but not perhaps McFarland at his most dazzling. David Erdman's piece on 'The Otway connection' (that is, the reference in 'Dejection') is fascinating in its reading of the significance of the reference into, or out of, the Dorothy, William, S.T.C. nexus, and also more than slightly peculiar. John Beer distinguishes different 'languages' in 'Kubla Khan', relating them to

13. *Dorothy Wordsworth*, by Robert Gittings and Jo Manton. Clarendon. pp. x + 318. £13.50.

14. *Coleridge and the Concept of Nature*, by Raimonda Modiano. Macmillan. pp. xiv + 270. £25.

15. *Coleridge and the Inspired Word*, by Anthony John Harding. Mc-Q. pp. xiv + 187. $27.50.

16. *Coleridge as Poet and Religious Thinker*, by David Jasper. Macmillan. pp. xii + 195. £22.50.

17. *Coleridge's Imagination: Essays in Memory of Peter Laver*, ed. by Richard Gravil, Lucy Newlyn, and Nicholas Rowe. CUP. pp. x + 277. £22.50.

corresponding cultural groups which lie behind them as sources and counter-texts. Lucy Newlyn reworks the 'private history' of Coleridge's thinking on the imagination/fancy distinction – seeing Wordsworth's 'literal-mindedness' in tension with his friend's symbolic vision. Stephen Parrish deals with this conflict too in an essay on 'Coleridge's lyrical ballads', written with enthusiastic verve. Other contributions by Kristine Dugas, on contingency; Jonathan Wordsworth on the English tradition behind *Biographia* on imagination, and on the essential unity of Coleridge's thinking in its concern for human transcendence (also to be found in *WC*); Norman Fruman on Coleridge's rejection of the natural man; Molly Lefebure on Mrs S.T.C.; William Ruddick on Coleridge's lakeland notes; Richard Gravil on the Wordsworth conflict again, investigating Coleridge's own 'creation' of his friend; Nicholas Rowe on the same, this time in their response to Robespierre's downfall; J. Robert Barth, S.J., on 'Dejection' and its transformation emphasizing the role of love in imagination; Peter Larkin with a deconstructionist essay on the relationship of philosophy and theory, pushing off from stanza VI of the same poem; and Anthony John Harding on the mythic in *Christabel*. The volume as a whole wears its learning lightly – this time in the best sense – and is a fitting tribute to its dedicatee.

Inger Christensen's account of organicism and Romantic poetry is disappointing[18]. My own in *SER* perhaps makes some useful observations on some of Coleridge's poems, but is essentially only exploratory. Watch this space. It is enlivened by a couple of misprints ('conflict' for 'couplet' at one point is substantive!) and a singularly oblique reference.

Cyrus Hamlin's 'The Faults of Vision: Identity and Poetry (A Dialogue of Voices, with an Essay on "Kubla Khan")'[19] should not necessarily put off the more conventional by its adoption of the Socratic form. The dialogue is largely concerned with Heidegger's essay *Der Satz der Identität*. The essay by way of example has some interesting things to say as a close reading in the deconstructive manner, though it is not perhaps quite original enough to carry the grandiose framework. Another matter altogether though is William Benzon's 'Articulate Vision: A Structuralist Reading of "Kubla Kahn"' (*Lang&S*). This is the kind of thing which can give structuralism a bad name. Before Benzon started to talk about structures based on punctuation, he should have looked at the Crewe manuscript transcribed in the volume dedicated to Peter Laver. Of course there is an answer to my carping historicism, but it would still leave me feeling distinctly queasy. I should also have been much happier had the interpretation followed the linguistic analysis, rather than preceding it. At least then I could have pretended that the horse was actually the cart.

To clear the head one could turn to a nicely wrought note by Jack Stillinger, suggesting a source for 'that dome in air' in a tradition that Michelangelo boasted of St Peter's that he would build a dome in air (*ELN*). At the other extreme Anne Janowitz's 'Coleridge's 1816 Volume: Fragment as Rubric' (*SIR*) owes its allegiances to Fowler on genre, to McGann, and avowedly to (as far as I know) a still unpublished study by Marjorie Levinson on the Romantic

18. *The Shadow of the Dome: Organicism and Romantic Poetry*, by Inger Christensen. UBergen. pp. 170.

19. In *Identity of the Literary Text*, ed. by Mario J. Valdes and Owen Miller. UTor. pp. xxii + 330. hb £28.50, pb £11.

fragment poem. Those not sympathetic to its cause may find it a sledgehammer taken to a nut, but others will find an interesting investigation in which Janowitz wishes that unlike early Schlegel, Coleridge would see fragmentary form as a genre and not as the totality of poetry, but finds that he wants it both ways at once. This was an MLA paper in 1983.

L. M. Findlay has a notably fine close reading of the *Ancient Mariner*, starting off from the theme of the sea in Romanticism, which carries rather than waves the flag for the intrinsic camp (*AnH*). Paul Magnason (*SIR*) replaces 'The Eolian Harp' in the context of the 1796 and 1797 volumes, and examines Wordsworth's 'reading' of these volumes in his own work. This argument interestingly restores the genuinely 'seminal' nature of the poem, so often removed by reading it in terms of the later works it helped to generate, not to mention reading it in the 1817 version itself generated by these very works. It is reassuring to believe that both of these very different essays could inhabit the same world.

Ronald A. Sharp charts the shift in Coleridge's Nature poetry from apparently closed to apparently open forms with little to take exception to, but with little excitement either (*PELL*); Jane Chambers (*ELWIU*) seeks to see the 'obscenity' of Geraldine in *Christabel* as primarily religious rather than secular, a perversion of the Passion and Resurrection, but though the idea is sympathetic, the evidence adduced is profoundly unconvincing. Norman Fruman's review of Volume 7 of the collected works – the *Biographia Literaria* – in *SIR* should be read.

With the latest from McGann's majestic Clarendon edition not due for inclusion here until next year, the Byron output is rightly headed by Bernard Beatty's demanding and at times moving study of *Don Juan*[20]. It sees the poem moving towards a finely held state of being, shadowed forth in the person of Aurora Raby, and is particularly subtle on the relationship of progress to process in the poem. Like Bracher on Blake, this is one book-length study which does sustain an argument, though one could scarcely imagine two more different in tone – though then again, in their shared modesty, perhaps that is not the case.

Frederick L. Beaty's *Byron the Satirist*[21] is a sound study of the satires, in the main good on origins and sources, and with careful attention to the text. It has some excellent things to say on *Vision*.

A mixture of the interesting and the badly misjudged, Louis Crompton's *Byron and Greek Love: Homophobia in Nineteenth-Century England*[22] has lots of newly collated material suggesting that homosexuality was much more of a crime in Byron's time than has previously been thought. It is however seriously reductive in its search for definite explanations. And it seems too a casualty of the Atlantic divide in showing little instinctive grasp of other historical (and not-so-historical) contexts – the class-system, crucially. Its enthusiastic reception in the States does not surprise, and we must not be blind to what there is of interest in it.

Peter Manning officially joins the historicist ranks with a fine essay on 'The

20. *Byron's 'Don Juan'*, by Bernard Beatty. CH. pp. xii + 239. £22.50.

21. *Byron the Satirist*, by Frederick L. Beaty. NIU. pp. 238. £19.15.

22. *Byron and Greek Love: Homophobia in Nineteenth-Century England*, by Louis Crompton. Faber. pp. xiv + 419. £17.50.

Hone-ing of Byron's *Corsair*'[23] which stands in some relationship to Fraistat's volume mentioned above. The pirate adaptation by the publisher William Hone of Byron's *Corsair* (!) is set in contrast to Murray's original *volume*, as much as to the original *text*, and various things about contemporary political expectations and alignments emerge. In *KSJ* Daniel P. Watkins finds that Byron 'believed that at their most fundamental level prevailing structures were oppressive and inadequate' and that British liberal individualism was no answer to this oppression. His analysis of *Werner* to support the point has a lot in its favour, not least a serious treatment of a neglected play, and most when he points out that in the drama Byron attempts an imaginative synthesis not of the details of the forces but rather of their ideological dimensions, a radical understanding of the 'system' of society. He does however sadly become trapped in the narrows of reading the play as class analysis. This leftist perspective on Byron is interesting however when perhaps the majority are pushing Byron into the liberal and perhaps not so liberal right.

The Fall issue of *SIR* was a Byron special issue. Jerome Christensen's '*Marino Faliero* and Byron's Satire' owes quite a lot to Eagleton in general conception, and is of the deconstructivist–mannerist school. It deals with satire as an exercise of authority, and of the kind of authority constituted by the digressive mode of *Don Juan*, almost reading *Marino Faliero* as one such digression. There are in there somewhere some good aperçus: 'Byron's stubborn adherence to the observant Pope makes just as good sense as Wordsworth's commitment to the blind Milton. Pope . . . practised a poetry of tactical statement deployed within the ongoing business of the world.' L. M. Findlay is his usual 'intrinsic' self too in an elegant essay which moves from Culler on apostrophe to investigate time in the lyric, and provides interesting readings of 'If in the month of dark December', 'She Walks in Beauty', and 'So, we'll go no more a roving'. These last two are also the subject of Edmund Miller's *ByronJ* piece on double perspectives in Byron's lyrics. Back in *SIR* Peter T. Murphy takes a less modernist view of the relationship of style and politics than Christensen, and is the more readable for it – his basic argument, about commitment and the high style, satire and parasitism, moving from the unease of *Cain* through Southey's *Vision* to Byron's. In the end it is not as interesting as Christensen, one has rather reluctantly to admit. Thomas J. Corr's interpretation of *Werner* is to be welcomed for its subject, and stands as a memorial following the writer's sudden death. Hazard Adams no more than opens a discussion of Byron and Yeats and Joyce, but there is much that is suggestive here on the ontology of the narrator. What a pity in conclusion that *SIR*'s invitation to articles with a musical dimension precludes technical musical discussion. This seems to me fundamentally misguided, and I hope they will have a change of heart.

In *ByronJ* Katrina Bachinger and Michael Cooke find Byronic sub-texts in Poe and Hawthorne respectively. In *SEL* L. E. Marshall upsets the year's trend by being more interesting in her remarks on theoretical issues than on the poems. Her essay '"*Words* are *things*": Byron and the Prophetic Efficacy of Language' elaborates on Hans Aarsleff's work with specific reference to

23. In *Textual Criticism and Literary Interpretation*, ed. by Jerome J. McGann. UChic. pp. xii + 239. hb £18.75, pb £9.95.

Horne Tooke and Byron's catch-phrase '*words* are *things*' in an interesting, new, and balanced way. I am disappointed though selfishly reassured that she has not found the source in Mirabeau. Neither have I, and distinctly more to the point, neither has Richard Cobb. Source please?

In *SER* Frederick Burwick and Paul Douglass whet the appetite for their forthcoming edition of *Hebrew Melodies* complete with Nathan's settings in two articles in which the most provocative point is the suggestion that Byron's metrical choices were conditioned by Nathan's music at certain places of now traditional critical unease.

Compared with the riches of recent years, and the riches waiting in the wings indeed, Shelley and Keats are poorly represented this year, but this is an accident of timing, and in no way represents a trend. In *HLQ* is to be found one of the most captivating articles of the year, even though there is a fair amount in it which is really more than I am prepared even to contemplate swallowing. Nancy Moore Goslee gives an account of Shelley's notebook sketches, in the sense of drawings and doodles, in particular the drafts of *Prometheus Unbound*. This really is an involving view of the ur-text as physical object, with handsome illustrations (not however correctly keyed to the essay's text), but one must be allowed a sharp intake of breath when one reads that Shelley's landscape sketches 'follow – not unskillfully – the tradition of Claude, Ruysdael, and Gainsborough'. Another notable article is John Rieder's in *SEL* on the 'One' in *Prometheus Unbound*. This makes pungently a point that has long required making – that the question of who is responsible for Jupiter's overthrow is 'irresolvably ambiguous'. I would myself go further and say that it is a self-emptying question, given a falsely concrete reference only by a notion of personality which is not to be found in the poem. Rieder sees two aspects of the 'One'. The anarchist 'One' is a biological individual; love's 'One' is an ecosphere. The poem has (is?) a 'radical antagonism between the inescapable structures of its individualist ideology and the utopian content which fills and overflows them'. There is lots here to think about.

Also in *SEL* is to be found Mary A. Quinn's scholarly essay on *The Daemon of the World* as an antidote to the scepticism of *Alastor*. This has for once particularly useful reference material collected in its annotation (and not burdening the text). She argues that not only does Shelley use both pagan and Christian forms of prophecy at once to carry and veil his heretical ideas, and thus evade the 'stringent libel laws', but that this circumvention is also partly the subject of *Daemon*. Her linking of Lucan and Shelley is an interesting touch. I remain less enthusiastic than she about the poem *per se*, however. In *PQ* G. K. Blank reads 'Ode to the West Wind' as a process poem – reasonably enough, but without adding much that is truly revealing.

I have drawn attention to McGann on Keats[6] at the beginning of this review, and Fraistat also has a chapter on the 1820 volume in his study[4], which argues the case for reading in it 'a complex system of verbal echoes, transitional links, and thematic progressions'. Another major foray of new-historicism into Keats studies is to be found in *SER*. Here Marilyn Butler writes on 'Nymphs and Nympholepsy: The Visionary Woman and the Romantic Poet', but prefaces the particularities with a broadside against 'our current normative Romanticism'. This she sees as essentially idealist and religious, with mid-European as opposed to English roots in its American institutional base, and as a criticism reductive of difference and uniqueness. Although frequently

patently reductive itself in its criticism of the opposition, this combative opening section is important for the understanding of what is institutionally conditioning our debates on Romanticism. Butler avoids the danger which it seems to me traps McGann of arguing on abstract grounds which are either firmly held by the idealist – deconstructivist – intrinsicist 'opposition' or are circumscribed by circularities of definition. Her argument for a more historical approach is firmly in historical terms itself – it is a genuinely different discourse. Whether one is sympathetic to it is another matter. The readings of *Lamia*, 'La Belle Dame' and most extensively 'Psyche' which serve as case studies are, as one would then expect, contextual though relatively close, and emphasize the worldly and the sexual at the expense of the religious. Most of what is said about 'La Belle Dame' being sceptical at the knight's expense actually seems to me to be the only reasonable conclusion of any reading of the poem, historicist or otherwise, but the conclusion drawn from this that the poem is secularized by this reading is just upside down – the mortal world of the dream within the enchantment is 'pale' as it is in *Eve of St Agnes* when Madeleine awakens – the knights are death-pale and so is 'our' knight when he falls from the enchanted world to the secular once more at the end of the poem by way of the dream (the illusion) that is within the dream (of the beautiful and not human lady). Being sceptical of the knight reinforces the spiritual (which is not necessarily an opposite term to sexual).

For all that *Keats and Hellenism: An Essay* as a title might suggest a source study, Martin Aske's book[24] is in the thick of the controversy, and sides broadly with Bloom against Butler. I am not sure that it makes the best of examples of 'intrinsic' reading, but it does eschew the jargon, which is something. Hazlitt is 'used' to good effect. It is perhaps overlong, that not uncommon fault, for what it gives.

Three articles focus on some aspect of Keatsean Romance. Karen J. Harvey in *KSJ* makes the point that Porphyro as well as Madeleine is enchanted, through close reading and through the context of 'La Belle Dame', as well as through parallels of the pair with Merlin and Vivien. This emphasizes the 'hazards of illusion' idea present in so much of Keats's work, adds another facet to the debate on the poem's ending, and incidentally strikes a blow against some of the weirder readings of this poem as a document of male voyeuristic exploitation. Beth Jan (*JEGP*) supports Stillinger's view of *Isabella*, *The Eve of St Agnes*, and 'St Mark' as antiromance by linking them to a tradition of the parody of deluded romance readers stretching back to *Don Quixote*. This is at its most convincing on 'Eve of St Mark', but the Jane Austen parallels can seem somewhat forced. In *Criticism* Susan Wolfson on *Isabella* and the digressions of Romance begins by questioning Frye's notion that the supposition of unity is the basis of structural analysis. This introductory sally rather collapses however, and any thought that digression might be allowed critical importance *as digression* is dispelled when we read that the project is to 'suggest a more integrated view of Keats's digressions'. They are there in the end, surprise surprise, to comment on or transform the genre which they disrupt. Disappointing after a rather challenging start. On the other hand William Fitzgerald's 'Articulating the Unarticulated: Form, Death and Other

24. *Keats and Hellenism: An Essay*, by Martin Aske. CUP. pp. xii + 193. £22.50.

in Keats and Rilke' (*MLN*) shows that one does not have to strive for novelty to give pleasure. This is a nicely sensitive reading of 'To Autumn' and *Sonette an Orpheus*, gently exploring the relationships of space, time, and the world beyond. Susan Wolfson is in much better form in *KSJ*, perhaps a compliment to her editors, perhaps not. This is certainly one of those *KSJ* articles where the first pages of text are taken up by notices of previous critics – such waving of the scholarly flag (it can have its own beauty) must really be kept in the annotation. But 'Composition and "Unrest": The Dynamics of Form in Keats's Last Lyrics' has an invigorating emphasis on the precisions, or deceptive precisions, of form, and though not succeeding or even in all seriousness seeking to make new claims for these lyrics, has a lot to say on the way to show that Keats allowed his poetic forms to reveal 'the pressures under which they [were] created and by which they remain challenged'.

Two works which do not appeal to me but which should perhaps be noted. Douglas Wilson (*SEL*) misconceives both Friedrich Schlegel and Nietzsche in his attempt to prove that 'the mutual creation and re-creation of surface and depth' in 'Grecian Urn' only has its existence in the reader's consciousness. It is symptomatic of a worthy but fatal seriousness that, though disagreeing with her, he engages in two pages of debate with Tilottama Rajan. Leon Waldoff's book on Keats[25] goes where I cannot follow, but those interested in what I must concede seems an enlightened and undogmatic use of psychoanalytic concepts to illuminate Keats's imagination – in the defining of his imagination, that is, rather than in his concept of it historically conceived – would do well to accept Peter Manning's authoritative positive evaluation of it.

There is a convincing source for the last stanza of 'Melancholy' in the *N&Q* (from Beaumont's *Psyche*), and a slightly strained note on Keats's use of 'floridize' *vis-à-vis* Hunt. In *PBSA* Stillinger has some additional information for his edition, called corrections, but barely that, rather bibliophilic than substantive.

KSMB in its last appearance under its old title devotes itself to Thomas Love Peacock. Again I feel bound to single out another instalment of Marilyn Butler's work in progress on a historicist view of Romantic mythology. She charts Peacock's changing relationship to classical and Celtic myth, to the point where *The Four Ages of Poetry* is not 'an argument against all poetry . . . [but against] the modern fashion for primitivism and mythology' – and beyond to a secularization of the past in which all men are seen as 'like most honest citizens of the present, materialists, hedonists, and agnostics'. Where have we seen that before? Full of interest though. *N&Q* finds a *Melincourt* source in Coleridge, by the by.

James R. Thompson's *Thomas Lovell Beddoes*[26] gives a notably intelligent introduction to the author of *Death's Jest Book*, who emerges in his mad radicalism, and from his background of connections with the Edgeworth family, Humphrey Davy, and Coleridge, as a kind of nineteenth-century Musil.

25. *Keats and the Silent Work of Imagination*, by Leon Waldoff. UIll. pp. xvi + 216. £19.25.

26. *Thomas Lovell Beddoes*, by James R. Thompson. TEAS. Twayne. pp. xiv + 137. £18.50.

Tim Chilcott's preliminary remark in his study of Clare[27] that as Clare 'remains primarily of interest . . . because he is a writer' so 'his distinctive perception lies in particular configurations of words' makes me instantly sympathetic. But prejudice as far aside as it will go, this *is* a revealing study in a general way, based on the latest textual scholarship. What emerges is the insoluble conflict of cultural change.

Anne Blainey's *Immortal Boy: A Portrait of Leigh Hunt*[28] is another biography with chapter titles of the 'Gloom and Cheer' or 'The Wit in the Dungeon' variety. A disappointingly populist book for my taste, but any biography of Hunt probably helps a little.

Two Ayrshiremen to conclude. P. H. Scott's *John Galt*[29], not perhaps strictly under my rubric, has some interesting things to say about that particular Scotsman-on-the-make, though the work-by-work format is wearying. Donald A. Low's edition of *Robert Burns: The Kilmarnock Poems*[30] is a reading text of the 1786 collection with a scholarly underpinning, a short introduction and useful commentary – eminently a volume for the Fraistat treatment. Except that Fraistat himself seems to think it uncomplicated. I wonder.

2. Prose Fiction

This has been a fruitful year for interesting new work on the Romantic novel. The appeal of Jane Austen seems inexhaustible, and responsive to any swing in critical taste, and even the lesser novels of Scott are now beginning to receive their due (or perhaps rather more than their due). But this is also a period rich in striking works by minor authors, and it is cheering to see that the *oeuvres* of Robert Bage, Thomas Love Peacock, and C. R. Maturin are attracting proper critical attention at last.

William Patrick Day[31] has a brief, sophisticated account of the imaginative landscape and thematic concerns of the Gothic novel, and shows a rich understanding of the form and a real feeling for its hidden, disturbing prepossessions. Day's thesis is that Gothic fantasy derives from the 'deformation' of identity and family caused by the unresolved sexual stresses of modern society, and he elaborates this useful perception in thoughtful studies of some of the major texts, paying particular and valuable attention to the eclectic, parodic, and radically antitraditional nature of the genre, and the importance of the fragmented in all of its concerns. So far, so good. But although this book is sharp, its brevity is not without problems: I was constantly stimulated while reading it, but constantly too I looked for, and did not find, adequate evidence to substantiate the acute *aperçus* which Day frequently offers. In addition, in a work from a reputable university press, I was amazed both by the number

27. *'A Real World and Doubting Mind': A Critical Study of the Poetry of John Clare*, by Tim Chilcott. UHull. pp. xxii + 292. pb £13.95.

28. *Immortal Boy: A Portrait of Leigh Hunt*, by Ann Blainey. CH. pp. vi + 210. £16.50.

29. *John Galt*, by P. H. Scott. SAP. pp. iv + 130. pb £4.50.

30. *Robert Burns: The Kilmarnock Poems*, ed. by Donald A. Low. Dent. pp. xxxvi + 188. £10.95.

31. *In the Circles of Fear and Desire*, by William Patrick Day. UChic. pp. 208. £14.95.

of misprints and by Day's apparent (and uncorrected) incapacity to transcribe names with accuracy. It is no small matter, I think, in a work of this kind, that M. G. Lewis's *The Monk* should once, bizarrely, appear as *The Mark*.

Some of Day's notions are mirrored in Daniel Cottom's elegant and oblique, though perhaps too narrowly focused, study of Ann Radcliffe, Jane Austen, and Scott[32]. Cottom's approach is fashionably but effectively phenomenological. He emphasizes the joint striving in his three authors towards some aesthetic answer to the problems forced upon them by the time of 'uncertainty, duplicity, and tension' in which they were living. Cottom argues that Mrs Radcliffe's characters face inescapable difficulties in communication, and that the tension of her books results from the struggle within them between a desire for full expression and a terror of the impropriety this might involve. Similar ideas are suggestively carried through in his discussion of Jane Austen, which considers the 'partiality' of her style, and the fact that, for her, love is therefore a central but elusive ideal. Cottom then analyses the ambiguity that results from our trusting to Scott's deludingly helpful narrators, and from the deeply divided sense of the law that we find in the Waverley novels. One has the impression of a certain critical unease in this book, but its exposition of the problems surrounding the achievement of unified expression in the Romantic novel is entirely convincing.

Bage's *Hermsprong* is one of the cleverest and most entertaining works of fiction of the Romantic period, apart from Jane Austen and Peacock. It has long been difficult to obtain, and this exemplary new edition[33] by Peter Faulkner, who has also written a good, recent, introductory book on Bage (1979), is completely to be welcomed. Faulkner's introduction briefly sketches in the Jacobin background to Bage's fiction, and he gives an excellent bibliography and very full and interesting notes. The book itself is well produced and attractive: every reader who is genuinely interested in the Romantic novel should buy a copy.

In *EI* Bernard Escarbelt attributes some striking idiomatic usages in Maria Edgeworth's *Castle Rackrent* to a desire on the author's part to render the actual speech of unregarded social classes. Of greater critical weight, and a useful foray into an understudied area, is Robert Tracy's very well-researched piece in *NCF* on the novels of Maria Edgeworth and Lady Morgan. Tracy richly discusses the background these writers shared, and suggests that each felt some need to come to terms with native Irish tradition, rather than simply resting content with the actuality of Anglo-Irish hegemony.

Critical writing on Scott has begun to show signs of over-elaboration, and there is no work this year that even approaches the subtlety and penetration of Jane Millgate's study (1984). In particular, not Judith Wilt's[34], though it does reveal a much-needed improvement on her earlier *Ghosts of the Gothic*. Wilt's manner remains hectically self-conscious, but she has genuine insights to offer in this thorough-going analysis of the hidden psychological mainsprings to

32. *The Civilized Imagination: A Study of Anne Radcliffe, Jane Austen, and Sir Walter Scott*, by Daniel Cottom. CUP. pp. 229. £20.

33. *Hermsprong*, by Robert Bage, ed. by Peter Faulkner. WC. OUP. pp. xxv + 263. pb £2.95.

34. *Secret Leaves: The Novels of Sir Walter Scott*, by Judith Wilt. UChic. pp. 231. $28.

Scott's fiction. She comments interestingly on Scott's apparent fondness for changeling protagonists and for the 'outlaw king', and gives an original discussion of some of the testings of gender which she discovers in his novels. Her tracing of Scott's concern for man's adaptation to a new and more mechanistic universe is parallel to the main direction of recent criticism, but she does usefully make him seem emotionally richer and more varied than he is often given credit for. As in Wilt's other books, one has to struggle here unnecessarily with the pretentiousness and barbarism of her presentation; but she does have valuable perceptions which are worth some effort to disentangle.

Kathryn Sutherland has produced a splendidly usable and attractive new edition of *Redgauntlet*[35]. This is not one of the more popular or accessible of Scott's works, and Sutherland provides both interesting criticism (in which she suggests that *Redgauntlet* is quasi-Richardsonian, and an attempt at 'social realism') and also an excellent array of factual aids – a bibliography, a chronology, a discussion of the text, a glossary, and comprehensive notes. There is really no excuse now for this novel not to join the trim band of books by Scott which people actually read.

Peter Garside is one of this country's best-informed and most responsive interpreters of Scott. In *Anglia*, considering the age-old argument as to whether Scott is mostly an eighteenth- or a nineteenth-century man, and using the writer's attitude towards the sentimentalism of Henry Mackenzie as an index, Garside persuasively and elegantly argues that Scott combines strong feeling (following Mackenzie) with a sense of locality to produce a 'nineteenth-century man of sentiment whose potency still influences our lives today'. Donald Haggis (*JES*), commenting on the extraordinary popularity of the Waverley novels, suggests plausibly that Scott was 'present' to Balzac throughout his literary career, and then shows how Balzac probably learned from Scott, especially in the second part of the *Illusions perdues*, how to manage an organic blending of history and fiction. In *CLS* George Yost makes something of a case for Scott and George Sand as linked 'rustic' novelists, while admitting the many ways in which the writers are very different.

None of this year's essays on individual works by Scott is of high interest. In *Restoration* K. J. H. Berland argues for the newness of Scott's biography of Dryden, especially in terms of its optimistic view of the reciprocal influence of poet and culture. Margaret M. Criscuola (*SSL*) stresses the subtle handling of historical microcosm in *Redgauntlet*, particularly in the characters' relationship to various 'laws', and the novel's uncertainty that history has much direction. Much simpler, but quite useful, is Julian M. Darcy's tidy essay in *ScLJ*, which summarizes the evidence both for and against Davie Deans in *The Heart of Midlothian*, and emphasizes the harsh irony that in fact largely characterizes his presentation. Jane Millgate (*Bibliotheck*), considering Scott's annotation of the *magnum opus* edition of *Rob Roy*, highlights the zeal of his antiquarian interest and his desire to relate fact to fiction; annotation, she says, was for Scott 'a creative rather than simply an explanatory act'.

Much of the best recent writing on Jane Austen has investigated the uncertainties of perception in her works, and has usefully qualified earlier views of her moral security and of the command of her art. John Hardy's slight but

35. *Redgauntlet*, by Sir Walter Scott, ed. by Kathryn Sutherland. WC. OUP. pp. xxxi + 479. pb £3.95.

fluent brief study[36] seems to return one to an earlier era. Hardy pays special attention to the process by which each of Jane Austen's heroines comes to achieve a practical, egalitarian intimacy with the man she will eventually marry. The book is descriptive rather than analytical, but it has a few sharp points to make and does in the end, as Hardy intends, help us to understand more clearly 'the things that draw people together' in Jane Austen's world.

Although there have been several useful bibliographical guides to Jane Austen, most recently David Gilson's (*YW* 63.302), Barry Roth's[37] seems the most fully annotated guide to recent scholarship. Roth covers the period 1973–83 in great detail, giving attention both to slight and to more substantial essays and books, and has full and accurate summaries of the most important works. One will still need Gilson, I think, but this new bibliography should prove invaluable for scholars and advanced students seeking some trustworthy guide through the apparently endless maze of contemporary Austen criticism.

The Athlone Press has begun an elegant series given over to the republication of rare or unobtainable Jane Austen material. The first of this year's volumes[38] is a reprint of the lively, early *The Watsons*, which gains much from Chapman's full and learned annotation. The second[39] puts together the original version of Chapters 10 and 11 of *Persuasion* and a good photographic reproduction of the manuscript which clearly shows Jane Austen's many emendations and second thoughts. This whole series is to be welcomed as much for its agreeable presentation as for its considerable academic usefulness.

Jane Austen's letters have always been rather a puzzle, and often a disappointment, to her admirers. Marilyn Butler, in a pleasant edition clearly designed for a wide readership[40], argues that this is because the letters have been unfairly seen in a public and formal light; and, as she convincingly says, they actually form a private dialogue, principally with the writer's sister Cassandra and largely about their own quiet social world.

In *Persuasions* Hugh D. McKellar nicely describes some of the changes in the profession of clergyman in Jane Austen's time and shows how accurately she reflects them in her novels. In the same periodical, Pamela Cook Miller discusses the ways in which Jane Austen was aware of the persuasive power of the spoken word, and used this awareness to dramatic effect in her works. Barry Roth (*SNNTS*) crisply reviews several important recent books on Jane Austen, emphasizing the maturity and sophistication that they reveal and pleading for the maintenance of the high standards they set. In a valuable essay nicely in keeping with the best modern criticism, Thorell Tsomondo (*Theoria*) gives an excellent account of some of the complexities of representation in Jane Austen's novels, and of her subtle use of them.

Following similar lines, Julia L. Epstein (*PLL*) has an interesting study of

36. *Jane Austen's Heroines*, by John Hardy. RKP (1984). pp. xv + 134. £12.95.

37. *An Annotated Bibliography of Jane Austen Studies, 1973–83*, by Barry Roth. Virginia. pp. xxi + 359. $15.

38. *The Watsons: A Fragment*, by Jane Austen, ed. by R. W. Chapman. Athlone. pp. [xvii] + 164. £10.95.

39. *The Manuscript Chapters of 'Persuasion'*, by Jane Austen, ed. by R. W. Chapman. Athlone. pp. [xviii] + 39. £10.50.

40. *Selected Letters*, by Jane Austen, ed. by R. W. Chapman, intro. by Marilyn Butler. OUP. pp. xxvii + 226. pb £2.95.

Jane Austen's awareness of the female narrative voice available to the epistolary form and – even in her juvenilia – of her experiments in the direction of a more sophisticated handling of point of view and psychological depth.

Joan Aiken (*Persuasions*) points to the relative crudity and unusual buoyancy of *Northanger Abbey* and considers a number of 'logistic' alterations open to Jane Austen but concludes that after all 'an exuberant, faulty masterpiece' is better than no masterpiece at all. In the same periodical, less interestingly, Patrick Bizzaro has a survey of both the particular and the larger-scale comedy of *Northanger Abbey*. The year's best essay on this novel is Alastair M. Duckworth's, also in *Persuasions*, which intelligently considers Jane Austen's accommodation within it of both the exigencies of the real world and the need for romance.

Dennis W. Allen writes excellently of *Pride and Prejudice* in *TSLL*. Allen argues that since desire is suppressed in *Pride and Prejudice* it is forced to reassert itself in displaced and marginal ways, through dances, looks, and walks, and that Jane Austen permits this displacement since she is so aware of the social damage that unconstrained desire may cause. In *Persuasions* Donald Greene, considering the village of Hanstall Ridware in Staffordshire, where Jane Austen's cousin was rector from 1799–1833, suggests yet further evidence to support his long-standing belief in the identity of Chatsworth with Pemberley. Herbert G. Klein (*N&Q*) argues that the phrase 'to have anger', from *Pride and Prejudice*, which also occurs in Richardson's *Pamela*, was probably restricted to informal use.

F. T. Flahiff (*UTQ*) has a sophisticated essay in which, adducing elegant parallels with Shakespeare and Milton, he suggests that Jane Austen uses the aura of place in *Mansfield Park* as a means of enriching characterization and of implying the closeness of the novel and its concerns to the here and now. In *English* G. J. F. Kilroy puts forward the interesting notion that many of the problems of *Mansfield Park*, in particular its deficiency in drama and its disharmony of structure, disappear when the work is considered as being in two rather than three volumes. Alan T. McKenzie (*NCF*), in an essay characteristic of much contemporary study of Jane Austen's language, thoughtfully traces the development into full meaning and ethical status of the term 'consequence' in *Mansfield Park*. In *Novel* Christina Marsden Gillis has an apt and well-informed modern study especially of the Sotherton episodes in *Mansfield Park*, arguing that Jane Austen is here engaged in dramatizing some of the aspects of moral alertness on which the quality of the novel ultimately rests. Much simpler, though nicely perceived, is Kenneth L. Moler's brief piece in *SNNTS* which points to Jane Austen's use of metaphors of distance, applied to Fanny in *Mansfield Park* in part to reinforce a sense of her as a young woman who must, like her companions, grow into a more intimate self-knowledge.

In *PMLA* Joseph Litvak gives a subtle celebration of Jane Austen's complex word-play in *Emma*, in which he argues that the moralism of this novel is cunningly undermined by a disruptive feminine counterplot. Beatrice Marie (*SNNTS*) treats the book in a similar way, convincingly presenting it as a work of flux but more arguably detecting in it the operation of a deconstructing 'democracy of desire'. Paul Pickrel has two accounts of *Emma* in *NCF*. In the first and more substantial he discusses the many thematic links between *Mansfield Park* and *Emma* and points interestingly to the austerity and unease of the earlier book, especially as a study of roles, in terms of its working

through of some problems in preparation for the great vivacity of the work to come. Pickrel's second essay argues that Trilling's influential readings of *Emma* are often both excessively literary and unduly dismissive of the novel's complexity. Mack Smith's essay (*MSE*, 1984) is overblown; it begins with an assessment of the untrustworthy character judgements contained in Frank Churchill's letters, and moves on unwisely from this to impute to Jane Austen a generally subversive sense of the qualities of the epistle in this novel. John Wiltshire (*CR*) is genuinely illuminating, however, in his study of the ways in which, in *Emma*, a cant term (here, 'friend') is taken up by Jane Austen, re-used, elaborated, and dramatized, until it finally acquires moral authority and depth.

In *SEL* John Halperin has a most interesting account of Jane Austen's probable romantic involvements with men, which he finds to be both more, and more influential upon her view of the world, than has usually been thought. In *N&Q* Deirdre Le Faye prints and annotates three unpublished letters by and to members of Jane Austen's family circle, the contents mostly consisting of agreeable gossip and reports as to the birth and well-being of babies. In the same periodical, she also identifies the novel laughed at by Jane Austen and her niece Anna, and the subject of a mocking letter to its authoress, Mrs Hunter, as *Lady Maclairn, the Victim of Villainy*.

This is the year of the bicentenary of Thomas Love Peacock's birth, and has been marked both by a new critical book and by a valuable special number of *KSMB*. 'Peacock has been mistakenly presented as a tranquil Epicurean whose accomplished art merely applies the chaste standards of the Augustans to the intemperacy of the Romantic period', writes Bryan Burns in a study which subtly and revealingly qualifies the traditional view[41]. He covers the whole of Peacock's fiction and, in doing so, places the critical emphasis anew and discerns a deepening in Peacock's engagement with his world. While not ignoring Peacock's roots in the eighteenth century, Burns points to disruptions of tone and divisive anxieties in all of the novels which suggest, not complacent security, but rather 'an engrossing accommodation with anxiety'. An interesting measuring scale is devised by Burns's introduction of Jane Austen and Scott as contemporaries with whom Peacock has much in common; he also gives sustained attention to *Gryll Grange*, the last of the novels, as Peacock's most mature achievement. Burns's study finally leaves one with a refreshing sense of the way in which the fiction as a whole is 'open-eyed and mercurial and ... emanates risk and liveliness rather than settlement'. [O.K.] The *KSMB* special number is elegantly produced and reprints the papers given at the Peacock Conference at Gregynog in 1984. In the first, and with a wealth of fascinating new material, Nicholas A. Joukovsky documents Peacock's first thirty years, which he sums up convincingly as 'a long struggle to maintain his intellectual independence and personal integrity amidst circumstances that made him financially dependent on others'. Lionel Madden, similarly well informed, then surveys both the extent and the quality of Peacock's relationship with Wales, which he finds the novelist seems usually to have regarded as a kind of haven from the ills of the modern world. In a characteristically subtle essay, Marilyn Butler traces the novelist's unorthodox uses of pagan mythology to oppose the mainstream of Christian belief of which he so

41. *The Novels of Thomas Love Peacock*, by Bryan Burns. CH. pp. 250. £16.95.

strongly disapproved. Peacock's quality as a critic of music is the subject of Howard Mills's celebratory short piece, which well sustains the high regard in which Peacock's musical taste has generally been held. Bryan Burns then suggests, in a detailed study of *Gryll Grange*, that it is only in this book that Peacock truly harmonizes and controls the various ingredients of his fiction. In an appropriate *envoi*, Carl Dawson gives warm praise to the humanity of Peacock's comedy. The only separate periodical essay of the year has been James Mulvihill's in *N&Q*, which suggests that Peacock ironically used material from an essay by Coleridge published in the *Friend* in 1809 for his Coleridgean caricature, Mr Mystic, in *Melincourt*.

It is just that Hogg's novels and stories, apart from the *Justified Sinner*, are at last finding a modern audience. In particular, it is welcome to have a collection of Hogg's lively short stories, in the original texts, edited by David Groves[42]. In *SSL* Groves also has a thoughtful essay in which he points to several other works in which Hogg develops the same theological concerns, and a similiar interest in duality, as in the *Justified Sinner*. Two further articles by Groves (*N&Q*) describe and print two hitherto unregarded songs by Hogg, 'Scotland's Guid Auld Channel Stane' and 'The Hope of Remembrance'. In *Bibliotheck* Douglas S. Mack proposes conservative editing principles for one of Hogg's short stories. By far the best essay of the year, however, is Magdalene Redekop's rich modernist reading of the *Justified Sinner* in *ELH*. Redekop, assimilating the best recent criticism of Hogg, presents the *Justified Sinner* as offering the process of misreading as a token of shared fallibility, but also affirming ultimate values of love and of the achievement of 'congregation'.

P. H. Scott has a crisp, lucid, and well-informed study of Galt[43] which gives an account of the writer's life and reputation as well as of his novels. Scott's literary discussions properly centre on the detailed quality of Galt's realism and on his ironic dexterity in the handling of first-person narrative, and include an especially vigorous and convincing reading of the neglected *Ringan Gilhaize*. A number of introductions to Galt are currently available: this is the best. It is good that Galt's powerful covenanting novel, *Ringan Gilhaize*, has been made available in a well-produced version[44], and with helpful notes and a glossary as well as a useful introduction principally on the book's historical background. In *ScLJ* David Groves briefly describes the circumstances of Hogg's affronted response to Wordsworth's low opinion of Burns, and the poetic satire ('Ode to a Highland Bee', here reprinted) in which this response is expressed. Patricia J. Wilson (*SSL*) gives an extremely thorough account of the careful and consistent artistic polishing which Galt, on the evidence of the manuscript of *Ringan Gilhaize*, gave to his works.

The prolific Mary Shelley industry seems temporarily in decline. It is useful, however, to have a popular edition of her fantastic novel, *The Last Man*, with an introduction by Brian Aldiss[45]. In *SNNTS* Laura P. Claridge has a rather

42. *Tales of Love and Mystery*, by James Hogg, ed. by David Groves. Canongate. pp. xxxi + 216. pb £4.95.

43. *John Galt*, by P. H. Scott. SAP. pp. iv + 130. pb £4.50.

44. *Ringan Gilhaize*, by John Galt, ed. by Patricia J. Wilson. SAP. pp. xxvii + 370. £8.50.

45. *The Last Man*, by Mary Shelley, intro. by Brian Aldiss. Hogarth. pp. [xiii] + 342. pb £3.95.

faded essay on *Frankenstein*, in which she sees a dramatization of the need for a proper parenting that will enable offspring to join in society and not retreat into themselves. Felix V. Randel (*SIR*) gives a strained account of *Frankenstein* as a vindication of the power of the female imagination.

In *KSJ* E. B. Murray confirms the usual dating of P. B. Shelley's unfinished romance, *The Assassins*, to late 1814, but finds that two leaves probably date from 1815 and also that Mary Shelley later did some editing of the text as her husband left it.

C. R. Maturin, one of the most unjustly neglected minor novelists of this period, seems at last to be getting more attention. Esther Menascé has an essay in *StLF* (1983) in which she notes the Faustian aspects of *Melmoth the Wanderer* and traces material drawn from Christopher Marlowe, *Paradise Lost*, and Lord Byron's *Childe Harold*. In *Acme* (1984) Menascé gives a very full account of the historical materials Maturin used in his romance, *The Albigenses*, and a brief study of the book as a plea for tolerance. More sophisticated is Diane D'Amico's study (*MSE*, 1984) of the guilt-ridden pairings in Maturin's novels, which she interprets as implying a fragmented view of the soul and a sense of a need for each individual to travel inwards, to seek communion with his other, female self.

Elliot Engel and Margaret F. King have written a fresh, condensed, rather unpolished work, with much wit and a good deal of sharp judgement, about the fiction of the interim period between the last Romantics and the first Victorians[46]. In a packed introduction, the authors establish the main thesis they will argue, that the novels of 1830–7 draw inspiration from romantic and aristocratic elements far removed from the realism which was to triumph during the reign of Victoria. They comment on the verve and simplicity of Frederick Marryat and on Edward Bulwer-Lytton's fascination with the problems of the romantic hero attempting to accommodate himself to a new era of modernism and reform, but they are freshest on Benjamin Disraeli, whose early works they find often silly and always ill constructed. The book concludes with a most useful chapter on three minor subgenres of fiction: the historical novel, novels of the silver-fork school, and comic fiction such as that of R. S. Surtees and Theodore Hook.

3. Prose

In a generally sparse year for books and articles on major prose writers the most significant event has been the bicentennial celebration of De Quincey's birth, marked by an impressive volume of essays. However, the occasion is largely ignored by one of the period's main journals, *SIR*, which prefers to devote its special issue of the year to Coleridge. There is certainly no lack of substance or expositional weight in *SIR*'s trio of articles, all of which address aspects of Coleridge's thought. The history of early nineteenth-century philology provides a background to James A. McKusick's discussion of 'Coleridge and Horne Tooke', in which he surveys personal relations between the two men in the 1790s before going on to the more important business of showing how the latter 'played a major role in the formation of Coleridge's mature

46. *The Victorian Novel Before Victoria*, by Elliot Engel and Margaret F. King. Macmillan. pp. x + 156. £22.50.

philosophy of language'. The nature of Coleridge's 'Ideal of Love' in its many aspects – familial, romantic, sexual, conjugal, and religious – preoccupies J. Robert Barth, S.J., whose exposition, unfortunately, stops short at the prose works and does not take up the challenge offered by the poetry. This trio of articles is completed by David S. Ferris's 'Coleridge's Ventriloquy: The Abduction from the *Biographia*' in which he stresses the formative part played by Schelling's *System of Transcendental Idealism* in shaping the evidential procedures adopted in *Biographia* to secure a 'system truly metaphysical and a *metaphysique* truly systematic'. Again in *SIR*, Norman Fruman devotes a lengthy review-article to the recent Princeton edition of the *Biographia*.

Coleridge's attitude to journalism and contemporary journals indirectly informs Eric W. Nye's note on 'Coleridge and the *Berkshire Chronicle*: A New Manuscript Letter and "A Tale of Horror"' (*MP*) which prints a newly discovered letter from Coleridge to the editor of the *Chronicle*, a weekly he much admired. Dated 29 April 1828, the letter repeats a complaint about an unwitting plagiarization of a Coleridge poem in its poetry column. The editor subsequently printed not only an apology but three Coleridge poems also, one of which – a ten-line parody of Gothic Romance conventions – must be considered a new addition to the canon. In *N&Q* Fred Shapiro offers a note on 'Neologisms in Coleridge's *Notebooks*'.

The 1985 bicentenary of De Quincey's birth makes him a prominent figure in this year's work. Coming close upon recent books by D. D. Devlin (*YW* 64.353) and last year's study by John C. Whale, *Thomas De Quincey's Reluctant Autobiography* (*YW* 65. 411–12), there now follows *Thomas De Quincey: Bicentenary Studies*[47], a collection of essays by British and American scholars. The volume is handsomely produced and illustrated, carefully introduced by Robert Lance Snyder, whose editorial tact has also ensured that the reader's attention rarely flags. The collection is important not only for its close rereading of particular works – from De Quincey's fiction, through the *Confessions*, to the essays – but also for the wider perspectives brought to an 'equivocal Romantic'. Most of the contributors take the chance to make wider evaluation as befits the occasion, with essays on De Quincey and his contemporaries (by John Beer and Joel D. Black), on his polite magazine context (by John C. Whale), his theory of language (by Frederick Burwick), his Romantic irony (by John E. Jordan), and his traditions of autobiography (by Michael Cochise Young). Needless to say, the volume also offers a conspectus of critical methods at work in present-day Romantic scholarship, ranging from the historicist and contextual to the Derridan. In the latter connection, one of the essays – by Jan B. Gordon – anticipates the theme of his full-length book, *De Quincey as Gothic Paradise: The Dynamics of Supplementarity* (UOkla), which has been unavailable for review.

The single item on Hazlitt this year appears to be 'First Flight: Image and Theme in a Hazlitt Essay' (*PSt*), in which Stanley Jones gives welcome attention to the style – and in particular the orchestrated imagery – of a Hazlitt essay, 'My First Acquaintance with Poets' (1823). Comparing it to its primitive form, a letter to the editor of the *Examiner* six years earlier describing a sermon preached by Coleridge at Shrewsbury in 1798, Jones nicely observes

47. *Thomas De Quincey: Bicentenary Studies*, ed. by Robert Lance Snyder. UOkla. pp. xxiv + 375. £27.50.

the evolution and accretion of image-patterns (particularly those of the pilgrimage and voyage of discovery) and concludes that the essay bears witness to 'the intensity with which Hazlitt had pondered Coleridge's liberating influence'.

Further to his note on the background of the *British Lady's Magazine* in *N&Q* last year, Oskar Wellens contributes to the same journal 'John Payne Collier and the *British Lady's Magazine* (1815–1818): New Attributions', attributions so numerous as to lead Wellens to conclude that Collier was 'deeply implicated' in the magazine's initial phase.

XV

The Nineteenth Century: Victorian Period

STEPHEN REGAN, LYN PYKETT, PETER KITSON, LAUREL BRAKE, and JAMES FOWLER

This chapter is arranged as follows: 1. Verse, by Stephen Regan; 2. The Novel, by Lyn Pykett; 3. Prose: (*a*) Bibliography and General Works; (*b*) Individual Authors; (*c*) Periodicals and History of Publishing; (*d*) Visual Art; (*e*) Social History. Sections (*a*), (*b*) (except Pater), (*d*), and (*e*) are by Peter Kitson, and section (*c*) and Pater in section (*b*) are by Laurel Brake; 4. Drama, by James Fowler. A comprehensive bibliography appears in *VS*, annotated guides in *VP* and *SEL*, and specialist lists in *VPR*, *BIS*, *PSt*, *JNPH*, and *NCTR*.

1. Verse

Victorian Poets After 1850[1] is an impressive volume containing forty-one entries from William Allingham to Thomas Woolner, with extended reference being given to Hopkins, Meredith, Morris, Patmore, the Rossettis, Swinburne, and Thompson. Entries are consistently well researched, usefully documented, and critically progressive. It is pleasing to find among the gods some modest record of working-class writers like Joseph Skipsey, properly recognized here as a 'miner' rather than 'minor' poet. While the volume benefits from the lively individualism of its contributors, the guiding hand of William Fredeman is clearly evident in the emphasis given to late Victorian aesthetic concerns. A valuable appendix of critical views includes selections from Pater and Wilde, along with writings which depict the PRB controversy. Students of the period will be greatly indebted to both editors for what is undoubtedly a work of outstanding biographical and critical importance.

Victorian Love Poetry: An Anthology[2] is unprefaced, though the cover notes assure us that 'this unique collection of love poetry has been carefully chosen to reflect both the rich sensibility of the Victorian poets and the many facets of love itself'. As might be expected, the greater part of the anthology is occupied by familiar extracts from Arnold, Browning, and Tennyson (the selection from women poets is relatively slight), but space is reserved for Wilde's 'Requiescat' and lines from Clough's *Amours de Voyage*, and Ernest

1. *Victorian Poets After 1850*, ed. by William E. Fredeman and Ira B. Nadel. DLB 35. Gale. pp. xiv + 437. $85. (Hereafter Fredeman/Nadel.)

2. *Victorian Love Poetry: An Anthology*, ed. by Thomas Blaikie. Macmillan. pp. 122. pb £3.95.

Dowson, for a change, is seen as a poet whose devotions weren't entirely confined to Cynara. The alphabetical arrangement tends to be restrictive; *The Angel in the House*, for instance, might well have preceded *Modern Love* so as to indicate more effectively the bourgeois conceptions of love which Meredith's sequence deflates. Also, the textual notes are too brief for a work of such magnitude and complexity as *Modern Love*. It would be tedious to dwell on omissions, but Swinburne's 'A Leave Taking' surely deserves a place here; and while John Clare sits uneasily in such company, Thomas Hardy is a notable absence. Anon does the volume a disservice with his 'Popular Song': 'My gal's a out-and-outer, / That is she's not a muff, / There's no two ways about her, / She's a proper bit of stuff'. So much for the rich sensibility of the Victorian poets.

The Smiling Muse: Victoriana in the Comic Press[3] demonstrates that while the popular press enjoyed ridiculing such Victorian notables as Darwin (persistently the butt of comedy in monkey cartoons), some of the most amusing and imaginative satire came from attempts to parody the poets of the day. Some pieces are self-explanatory: the *Punch* poetic obituary for Arnold shows resentment towards his intellectual superciliousness as well as sympathy with his antiphilistinism, but some potent images such as those of Guy Fawkes Tennyson igniting public opinion or Max Beerbohm's 'Robert Browning Taking Tea with the Browning Society' cry out for further commentary and analysis. Swinburne gets little space, and despite some good Beardsley spoofs the chapter on Aestheticism hardly ventures beyond the scope of the familiar. The chapter on theatre criticism contains some unusual items and is followed by a good discussion of the periodicals themselves, but where this work excels is in documenting the differences between American and British satirical responses to Victoria and her poets.

There are some excellent articles of a general kind to note this year. Gerhard Joseph's argument in 'The Echo and the Mirror *en abîme* in Victorian Poetry' (*VP*) is that the idea of multiple replication did not originate solely in French literature and theory but manifested itself in auditory and visual guises in nineteenth-century English poetry. There is an important distinction to be made, however, between the problematics of mimesis in Victorian poetry and the infinite regress of modern linguistic theory.

In 'E. S. Dallas: Victorian Poetics in Transition' (*VP*) Winifred Hughes traces a development from the idealist metaphysics of *Poetics* (1852) to the psychological emphasis of *The Gay Science* (1866), and claims that Dallas made a vital contribution to Victorian poetics by locating the connection between imagination and pleasure in the unconscious. This claim helps her to explain the relations between Aestheticism and Romanticism, though she insists that Dallas upholds an essentially democratic aesthetic: '. . . if he builds a theoretical structure resembling Tennyson's Palace of Art, he lets everybody in without hesitation'. Jenny Taylor adopts a more radical line in '*The Gay Science*: the "Hidden Soul" of Victorian Criticism' (*L&H*, 1984) and argues that *The Gay Science* is a revolutionary text not because of its coherent or conscious ideological position, but because it exposes the processes by which a hegemonic literary culture and a dominant critical tradition were constructed.

3. *The Smiling Muse: Victoriana in the Comic Press*, by Jerold Savory and Patricia Marks. AUP. pp. 249. $40.

Dallas shows just how uneven the concerns of English criticism were at that moment in literary history by upsetting conventional boundaries between pleasure and seriousness of purpose, and between the individual author and collective popular culture.

Dallas also appears in W. David Shaw's formidable contribution to *ELH*, 'Philosophy and Genre in Victorian Poetics: The Idealist Legacy'. The essential argument here is that changing axioms of cognition and logic are closely related to emergent poetic genres, so that new structures of narrative-framing (such as the monologue) ought properly to be seen as reflections of idealist theories of knowledge and perception. What Shaw proposes, in effect, is a new generic theory. Lee Erickson, also writing in *ELH*, does well to remind us that literary genres and forms are themselves intimately connected with the history of society and the conditions of literary production. His article, 'The Poet's Corner: The Impact of Technological Changes in Printing on English Poetry, 1800–1850', offers some valuable comments on the relations between market forces and the cultural status of poetry. Along similar lines, Sabine Haass gives an informative account of the development of production costs and buying habits in 'Victorian Poetry Anthologies: Their Role and Success in the Nineteenth-Century Book Market' (*PubH*). Her article is particularly useful in examining the modes of composition and criteria of choice which informed children's prizebooks and inspired anthologies of patriotic verse like *Ballads of the Brave* and *Poems of the Love and Pride of England*.

Apparently harmless lyrics like 'There is a happy land, / Far, far away' take on disturbing implications in Lionel Adey's splendid article, 'Class-Conditioning in Nineteenth-Century Hymnals for Children' (*Mosaic*). The worst elements of late Victorian children's hymnody are its unctuous moralizing, naive patriotism, and trite romantic nature poetry, but there is clearly a world of difference between charity-school lyrics and the Harrow school hymnal of 1881 used by the young Winston Churchill and other fortunate youths. Less fortunate, though quite healthy, children had these salutary lines from Charlotte Elliott's *Invalid's Hymn Book* wrenched from their tonsils: 'Though dark my path and sad my lot, / Let me be still and murmur not'. The ethos of 'umbleness' is clearly at work here along with God's sanctioning of the class-system.

Matthew Arnold's poems[4] have been reprinted in Penguin's inexpensive paperback series with a brief introduction by Jenni Calder. Kenneth Allott's intelligent and comprehensive selection from 1954 still makes this a useful and accessible student text. The identity of Marguerite in Arnold's poems continues to enliven literary debate and has recently been the subject of a particularly intense debate in the pages of *VP*. Miriam Allott challenges Park Honan's assertion in his biography of Arnold (*YW* 62.308) that Mary Claude is 'beyond any doubt' the model for Marguerite, and attributes the Switzerland poems to 'a particular emotional experience originating elsewhere'. She argues that the compositional history and the immediate details of the poems suggest the strong impact of external events on Arnold's mind and demonstrate his 'poetic integrity'. In his reply, Park Honan acknowledges the Switzerland poems as original and influential experiments, but insists that to read them as revela-

4. *Arnold: Poems*, ed. by Kenneth Allott with intro. by Jenni Calder. Penguin. pp. 267. pb £1.95.

tions of an affair that Arnold had in the Swiss Alps is to ignore evidence of Arnold's capacity for invention and reduce the poems to a sentimental level. He rehearses the biographical details of Arnold's 'romantic passion' for Mary Claude and reiterates his claim that she is 'the only known model for Marguerite'. What emerges from both sides is an important discussion about the issues of interpretation in poetry and biography. Happily we are left with some of the most revealing criticism of the Switzerland lyrics as Park Honan goes on to describe their exploration of the post-medieval ethos of Europe, relating the renunciation of Marguerite to the young Arnold's deep emotional and moral conservatism.

In 1847 Arnold wrote to Clough: 'What do you think of Rachel – greater in what she is than in her creativity, eh?' This odd question occurs in the opening article of an excellent special issue of *BIS* devoted to 'Victorian Women and Men'. As Rachel M. Brownstein points out in 'Representing the Self: Arnold and Brontë on Rachel', the reference is to Rachel Félix (Vashti in *Villette*); but while both authors see the French actress as a symbol of pleasure and sexuality, Arnold's idealization of her death in his sonnets of 1863 contrasts markedly with Brontë's deep sympathy for a kindred spirit. In 'Arnold's "Scholar Gipsy" and the Crisis of the 1852 Poems' (*MLQ*, 1984) William A. Oram argues that conflicting interpretations of the Gipsy's role stem from Arnold's own deep ambivalence towards the Buried Self, a concept central to the 1852 volume. That the poem contains unresolved tensions is hardly new, but this is a well-written article which helps to clarify the issues in question. In contrast, Warren Johnson's 'The Three Voices of Poetry in "The Scholar Gipsy"' (*VP*) makes rather heavy weather of Arnold's attempt to reconcile the voices of classicism and romanticism in a theory of dramatic poetry. William A. Ulmer comes to terms with one of Arnold's most enigmatic images in 'The "Bright Girdle" of "Dover Beach"' (*ELN*), proposing that the idea of the Christian past as a protective garment is a reminiscence of a passage in J. A. Froude's *The Nemesis of Faith* (1849).

'Arnold's Way in "Stanzas From the Grande Chartreuse"' (*VP*) is an inspiring article by Roger B. Wilkenfeld, emphasizing not the particular beliefs of the monks in the poem but the silent demonstration of faith which allows Arnold a creative environment for disclosing his personal feelings. Two pieces on 'The Church of Brou' are to be found in *Arnoldian*. R. H. Super contributes a brief note, 'The Church of Brou and its Occupants', and Ceri Crossley writes authoritatively about Arnold's reading of Edgar Quintet's essay 'Des Arts de la renaissance et de l'église de Brou', offering some perceptive insights into Quintet's republicanism. Also in *Arnoldian*, David V. Harrington's 'Buried Passion in Matthew Arnold's *Tristram and Iseult*' claims that Arnold's poem differs radically from other versions of the legend primarily because of its distinctive focus in Part III on the surviving Iseult of Brittany and her need to rid herself of a wearying passion. For William A. Ulmer, in 'Romantic Modernity in Arnold's *Tristram and Iseult*' (*TSLL*), the poem's 'preponderance of passion uncontrolled by reason' is decidedly modern and shows Arnold engaging with the legacy of Byron and Keats as proponents of romantic subjectivity.

The article which has the most profound implications for Arnold scholars is Joyce Zonana's 'Matthew Arnold and the Muse: The Limits of the Olympian Ideal' (*VP*). Arnold's scarcity of allusions to the muse is interpreted not as a

lament for the sterility of his own culture but as a radical criticism of the traditional emblem of poetic inspiration. By turning from the classical goddesses to the Chthonian earth gods (with Dionysus as a mystical precursor of Christ), Arnold creates a paradigm for his conflicting sense of aesthetic and moral values in poetry. Sylvia Bailey Shurbutt contributes a brief article on Arnold's concept of nature (*VP*), and Tom Middlebro' reports on a letter sent to Canada in February 1888, in which Arnold explains the imagery of ll. 86–123 of 'Rugby Chapel' (*N&Q*).

As usual, Clough is undeservedly relegated to the margins of Victorian poetry or summoned in the guise of Thyrsis, and only *Arnoldian* continues to give sustained attention to his work. In 'Confronting the Unpoetical City: Arnold, Clough, and Baudelaire' William Sharpe argues that Clough's *Dipsychus* is remarkable for its refusal to consider escape to the country as a means of addressing urban malaise, though he concedes that the poem fails to engage and transform the city as 'Le Spleen de Paris' does. Robert Johnson's reading of *Dipsychus* in 'Modern Mr Clough' links the dominant images of the poem's Venetian setting to its troubled post-Romantic consciousness and concludes that the poem 'establishes the boundaries and weaknesses of a world view that Clough, perhaps, can no longer himself fully trust'.

In July 1853 Clough reviewed a book of poems by the Glasgow writer Alexander Smith and discovered 'the poetic ... in the blank and desolate streets, and upon the solitary bridges of the midnight city'. As Robert Crawford explains in 'Alexander Smith, James Macfarlan, and City Poetry' (*ScLJ*), two Scots poets were, at a relatively early date, already writing the kind of city poetry Clough wished for. In another thoroughly researched article, 'James Thomson and T. S. Eliot' (*VP*), Crawford reveals much closer links between the poet of *The City of Dreadful Night* and the poet of *The Waste Land* than other critics have previously imagined.

A book-length study of William Barnes[5] is something of a rarity in reviews of Victorian poetry. James W. Parins presents Barnes as 'the complete Victorian' who, despite his seclusion in rural Dorset, nevertheless participated in the major intellectual developments of the time. Parins makes a worthy attempt to explain why regional dialects and folklore assumed an important cultural status in later nineteenth-century England, but glosses over the possible contradictions between Barnes's deep erudition (his use of the Persian 'ghazal', for example) and his intention of depicting 'a country people suffering from unjust social and economic conditions and policies'. Parins misjudges the continuity and extent of English political radicalism with slight remarks that show only a limited comprehension of the Tolpuddle and Chartist protests, and resorts too easily to comforting liberal pieties: '... it is yet refreshing to look back to a time when the possibility of an uncomplicated, essentially happy society was held out'. The book serves as a summary rather than a critique; it hardly begins to question the deeper implications of Barnes's antiquarianism. In 'The Hallowed Pleäces of William Barnes' (*VP*) Alan Hertz writes impressively about the emotional sustenance and stability which Barnes's characters derive from their physical environment. He succeeds, like Parins, in presenting Barnes as 'more than just a regional dialect poet', though in his preoccupation with 'universal vision' and

5. *William Barnes*, by James W. Parins. TEAS 395. Twayne (1984). pp. 167. $18.95.

'significance' he sometimes risks losing sight of what *is* clearly valuable in a local, regional sense. Lawrence V. Ryan, also in *VP*, discusses the classical verse of R. D. Blackmore and claims that while the author of *Lorna Doone* wrote few original poems of interest, his translations from Greek and Roman authors and his own efforts in both languages are worthy of attention.

There is a profusion of Brontë poetry this year. *Poems by the Brontë Sisters*[6] is a reasonably priced facsimile edition of the 1846 *Poems* by Currer, Ellis, and Acton Bell, with useful bibliographical details in the preface. The first edition had little success, as Charlotte Brontë later reported to De Quincey: 'In the space of a year our publisher has disposed but of two copies'. This reprint will no doubt do much better.

The Brontës: Selected Poems[7] provides a readily available and inexpensive edition consisting of eighty-seven poems, with forty-three of these by Emily. In contrast, *Selected Brontë Poems*[8] offers a total of 141, with sixty-one by Emily. Inevitable difficulties arise when selections of this kind are prepared in the absence of a complete set of authoritative texts by the Brontës, and the editors have adopted different principles in each case. Whereas Juliet Barker goes back to editions by Clement Shorter and C. W. Hatfield, Chitham and Winnifrith draw largely on their own editorial work of the past five or six years and in the light of Derek Roper's assertions in *Lib* (1984) give more than usual attention to the 1846 variants. It is worth noting that the two selections are quite distinctive: Chitham and Winnifrith give space to the longer poems, capturing Branwell's epic, Byronic strain, and also provide a longer version of 'The Prisoner' (though the line numbering slips out of sequence); their notes are concise and factual, while Juliet Barker's annotations tend to be more extensive and interpretative. There is an interesting divergence of opinion on certain poems: 'The desolate earth, the wintry sky', written by Branwell in December 1841, is described by Chitham and Winnifrith as being sombre in mood but believed by Juliet Barker to be 'surprisingly optimistic in tone'. Both selections are recommended.

The Poems of Charlotte Brontë: A New Text and Commentary[9] offers fresh transcriptions of all available manuscript items not previously printed, and now represents the most reliable and most complete edition of Charlotte's poems. Victor A. Neufeldt's relentless efforts to establish such a text go a long way towards correcting the omissions, misattributions, and misreadings which have marred Brontë scholarship since the turn of the century. The volume includes a detailed introduction to Charlotte's work as a poet and an extensive bibliographical and critical apparatus. What is surely the best critical introduction to Branwell's poetry is to be found in Robert G. Collins's lengthy and searching review of *The Poems of Patrick Branwell Brontë* (*VP*).

6. *Poems by the Brontë Sisters*, intro. by M. R. D. Seaward. Black. pp. xii + iv + 165. £4.95.

7. *The Brontës: Selected Poems*, ed. with intro. and notes by Juliet R. V. Barker. Dent. pp. xxvi + 163. pb £2.50.

8. *Selected Brontë Poems*, ed. with intro. and notes by Edward Chitham and Tom Winnifrith. Blackwell. pp. xxxi + 262. hb £19.50, pb £5.95.

9. *The Poems of Charlotte Brontë: A New Text and Commentary*, ed. by Victor A. Neufeldt. Garland. pp. xlvii + 497. $65.

'Sonnets From the Portuguese' and the Love Sonnet Tradition[10] is both a single edition of Elizabeth Barrett Browning's love sequence and a critical commentary on it. A brief introduction traces the critical reputation of the work and identifies both its traditional affiliations and its attempted innovations. While the textual commentary is useful, the prevailing thesis that the sequence represents 'a new metaphysics of love' is not altogether convincing.

In 'The Victorian Critics' Dilemma: What to do with a Talented Poetess' (*VIJ*) Kay Moser reflects upon the gender-based criticism which would simultaneously evaluate EBB's poems in terms of comparison with her male contemporaries and yet demand a distinctive femininity in her work. Dorothy Mermin is similarly concerned with Victorian and modern misreadings of nineteenth-century women's poetry in 'Barrett Browning's Stories' (*BIS*). She offers a creditable reading of the ballads, rejecting criticisms of mawkishness and claiming that EBB's 'stories' often involve a total repudiation of Victorian ideas about womanhood. Dolores Rosenblum reflects upon the poet's increasing resistance to adverse criticism in '*Casa Guidi Windows* and *Aurora Leigh*: The Genesis of Elizabeth Barrett Browning's Visionary Aesthetic' (*TSWL*). *Casa Guidi Windows* is acknowledged as 'a representation of the deadliness of patriarchal rhetoric as well as patriarchal politics', while *Aurora Leigh* is seen to identify women as 'originators of meaning rather than as reflecting mirrors for the male poet's search for self-transcendence'. The further claim that EBB develops a 'revolutionary' aesthetic is not fully worked out and does little more than restate the Romantic idealist equation of vision and power. In 'Elizabeth Barrett Browning's *Aurora Leigh*: Transcendentalism and the Female Subject'[11] Bina Freiwald gives a powerful reading of what she sees as 'the first fully-fledged attempt in English letters to deal with the dilemma of the woman poet'. She acknowledges the poem's concern with territorial displacement but argues that a more problematic 'expatriation' is rooted in gender and involves the inscription of sexual difference as textual difference. A strikingly independent line is pursued by Deirdre David in '"Art's a Service": Social Wound, Sexual Politics, and *Aurora Leigh*' (*BIS*). She claims that while the poem is clearly confrontational, its governing impulse is not feminism but liberation from materialist values and in that mission Aurora Leigh happily assumes a role inscribed by a male-dominated culture and society. Philip Sharp contributes 'A Note on Some Recently Discovered Page Proofs' to *SBHC*. The proofs, now in the Armstrong Browning Library but not mentioned in *The Browning Collections* (*YW* 65.422–3), are those on which EBB made extensive revisions for *Poems* (1850).

Daniel Karlin's *The Courtship of Robert Browning and Elizabeth Barrett*[12] sweeps away romantic myths of secret meetings and elopement with cool factual details: 'There were no legal or economic obstacles to the match; nor was there any question of physical force being exercised by Mr Barrett against

10. *'Sonnets From the Portuguese' and the Love Sonnet Tradition*, by Shaakeh S. Agajanian. PhilL. pp. 137. pb $9.95.

11. *Proceedings of the Xth Congress of the International Comparative Literature Association*, ed. by Anna Balakian and James Wilhelm. Vol. II. Garland. pp. xi + 693. $80.

12. *The Courtship of Robert Browning and Elizabeth Barrett*, by Daniel Karlin. Clarendon. pp. xi + 281. £12.95.

his daughter . . . the notion that he had the desire, let alone the power, to lock her up, is absurd. Similarly, in explaining Elizabeth's illness the book counters suggestions both of incurable paralysis and simple malingering by attributing her condition to persistent tuberculosis. Part One of the study provides an intimate picture of life at Wimpole Street – Mr Barrett forbidding his daughter to read *Tom Jones* while she goes on quietly reading Tom Paine – and makes some surprising revelations about Elizabeth's excessive use of laudanum: sleep 'will not easily come near me except in a red hood of poppies'. In Part Two the love-letters are analysed as biblical texts and dramatic scripts, with Karlin attaching significance to particular strands of imagery and making an inspired attempt to bring Browning's poetics into play. Of Robert's seventh letter to Elizabeth, he asks 'What, then, is he on about? . . . Is he – dread word – sincere?' Karlin is quirky in this way, but never dull and never overwhelmed by his sources.

Volume Three of *The Brownings' Correspondence*[13] intersects with some crucial historical events between 1832 and 1837. The youthful Elizabeth Barrett rejoices at the passing of the Reform Bill and again at the abolition of slavery. Victoria's accession to the throne reveals an interesting tension between Elizabeth's sympathy for the beleaguered Queen (expressed in 'Victoria's Tears') and her espoused republicanism. At a domestic level, the letters record the family move from Hope End to Sidmouth and then to London, as well as Elizabeth's growing friendship with Mary Russell Mitford and her meeting with Wordsworth. The earliest extant letter from Robert Browning appears in this volume, begging W. J. Fox for a kind review of *Pauline* and asking him to recall 'an oddish sort of boy . . . at that time a sayer of verse & a doer of it'. The letters of the two poets begin to coincide when Elizabeth reads *Paracelsus* and initiates that curious unfolding of events which the editors are charting so clearly and carefully in a project of continuing excellence.

More Than Friend: The Letters of Robert Browning to Katharine De Kay Bronson[14] is an offshoot of *The Brownings' Correspondence*, but one which Michael Meredith adequately justifies in his account of Browning's friendship with his American hostess in Venice. The assertion that Browning's feelings matured into love is evident in the lyrics of *Ferishtah's Fancies* (1884) and in Browning's insistence in these letters that 'I shall never see the word "Venice" without a rising of [the] heart'. It is, as Meredith suggests, a story best suited to the pen of Henry James, but his own description of events is colourfully engaging. Most of the letters are from Browning and his sister Sarianna, but nine from Mrs Bronson are included here along with her two articles on Browning and a previously unpublished memoir about Browning in Venice by D. S. Curtis, another American expatriate.

Early in 1877 Henry James wrote that Browning was 'no more like to Paracelsus than I to Hercules', revealing something of the anomaly he detected between the poet and his work. *Henry James and the Problem of Robert*

13. *The Brownings' Correspondence*, ed. by Philip Kelley and Ronald Hudson. Vol. 3. Wedgestone. pp. xiv + 446. $47.50.

14. *More Than Friend: The Letters of Robert Browning to Katharine De Kay Bronson*, ed. with intro. by Michael Meredith. ABL/Wedgestone. pp. lxxviii + 192. $25.

Browning[15] focuses on what the novelist's personal and literary response reveals about his own mind and work. It is well known that certain Browning texts influenced particular James novels, but this study goes further than usual by claiming that 'Browning's art of process, which creates a mimesis of mental activity, helps James inaugurate the modern novel of consciousness'. Essentially, though, this is a book for James scholars and it is his problem, after all, that it describes.

Browning's Dramatic Monologues and the Post-Romantic Subject[16] eschews a narrow generic approach in its attempt to define the monologue and instead asks how and why the monologue was 'produced' at a certain period in literary history. Loy D. Martin mediates with some difficulty and awkwardness between classical Marxist concepts of material production and modern linguistic theory but eventually establishes a critical model which takes account both of the material totality of a particular culture and the forms of consciousness and signification produced within that culture. The dramatic monologue is subsequently analysed (most persuasively in the case of 'Pictor Ignotus') as a literary form deeply preoccupied with the integrity of the self and with the possibility of fulfilment under specific social arrangements. Further scope is given to Martin's study by his distinction between Victorian and Romantic ideologies of the self and by his account of Browning's 'gathering' of monologues in anticipation of *The Ring and the Book*. The later chapters on 'generic disintegration' have less of an impact, partly because in moving towards a discussion of American poets they lose contact with the earlier model of social and cultural production in nineteenth-century England.

The essays presented by Harold Bloom in *Robert Browning*[17] are arranged chronologically and provide a spectrum of opinion from Robert Langbaum's *The Poetry of Experience* (1957) to Herbert F. Tucker's *Browning's Beginnings* (1980). Among the familiar but welcome contributions are Eleanor Cook's 'Love Among the Ruins' and Isobel Armstrong's reading of 'Mr Sludge, "The Medium"', still fresh and exacting after some twenty years. More recent extracts include Ann Wordsworth's Lacanian analysis of the monologue and Steven Shaviro's use of Freud and Nietzsche to uncover Browning's nihilistic perspectives. Bloom's own contributions are from previous studies and concern themselves, predictably, with the dialectics of revisionism.

Poetry and Truth in Robert Browning's 'The Ring and the Book'[18] is the latest offering from William E. Buckler, who believes with Henry James that the poem is '"a noble exercise of our imagination" which permits a secular conversion, a profound moral and imaginative awakening'. The study is permeated with this vintage terminology and Buckler himself presides over the text, magisterially invoking and dispensing words like 'truth'. Our punishment as mere readers is to be sent on 'an advanced course in the critical-creative

15. *Henry James and the Problem of Robert Browning*, by Ross Posnock. UGeo. pp. 231. $24.

16. *Browning's Dramatic Monologues and the Post-Romantic Subject*, by Loy D. Martin. JHU. pp. x + 292. £20.35.

17. *Robert Browning*, ed. with intro. by Harold Bloom. ChelseaH. pp. 163. $19.95.

18. *Poetry and Truth in Robert Browning's 'The Ring and the Book'*, by William E. Buckler. NYU. pp. x + 293. $55.50.

reading of life'. There is much to admire in Buckler's close critical investigation of the monologues but his approach is hampered at every step by his rather tiresome Arnoldian manner.

One of the outstanding articles on Browning this year is George Myerson's '*Paracelsus*: The Science of the Text' (*BSNotes*). Displaying an impressive knowledge of the poem and its sources, Myerson refutes those interpretations which are narrowly preoccupied with 'poetic tradition' and 'literary allegory', and embarks upon a defence of the hermeneutic potential of science in relation to literature. In this important revisionary reading of *Paracelsus* the poem's origins are 'simultaneously the origins of science' and the structure of the poem is 'the structure of a scientific revolution'.

In 'Browning's *Sordello* and the Parables of Modernist Poetics' (*ELH*) Christine Froula explores the paradox of the poem's relation to its audience by asking 'What kind of poem defends the social value of poetry in the highest terms, yet deliberately makes itself unintelligible?' She concludes that *Sordello* is a poem situated between Romantic myths of poetic authority and the linguistic difficulties of modernist poetics. Jonathan Ward also considers the modernity of *Sordello* in 'Pound's Browning and the Issue of "Historical Sense"' (*BSNotes*), though his argument focuses specifically upon the relationships between *Sordello* and the *Cantos* within historiographical tradition. Stefanie Ketley's '*Sordello*, St John and Poetics', also in *BSNotes*, is concerned to show that the narrator's emphasis on John's travails rather than his prophecies comments indirectly on Sordello's frustrated aims and provides a lesson in human fallibility.

In '"Action in Character": The Epiphanies of *Pippa Passes*' (*SEL*) Thomas E. Fish considers Browning's use of epiphany (defined here as 'that intuitive instant of understanding') as a solution to the problem of point of view. Browning, he supposes, makes his authorial presence felt not in Pippa herself but in the epiphanies which constitute the moral and aesthetic centre of the poem. Apryl Heath writes on 'Abt Vogler' in 'Phelps, Browning, Schopenhauer and Music' (*CLS*), accepting, like William Lyon Phelps, that the poet and the philosopher hold similar views concerning the superiority of music over other art forms, but insisting that their explanations are diametrical.

Warwick Slinn offers 'Some Notes on Monologues as Speech Acts' (*BSNotes*), employing Jacques Derrida's grammatology as a counter both to conventional assumptions and recent theoretical propositions about the way monologues represent experience. Slinn's argument is not easy to grasp but its value is that it proposes an approach to the monologue in which the speaker is neither simply the creator of the 'message' nor banned to the oblivion of non-textuality. In 'Dramatic Monologue and the Overhearing of Lyric'[19] Herbert F. Tucker argues that despite the resistance of Victorian poets towards the characteristic forms of Romantic subjectivism, the monologue provided 'a sturdy grafting stock for flowers of lyricism'. His later remarks on the *fin de siècle* repudiation of the Browning tradition underestimate the intense interest of Arthur Symons in dramatic role-playing and overlook his

19. In *Lyric Poetry: Beyond New Criticism*, ed. by Chaviva Hošek and Patricia Parker. CornU. pp. 375. hb $37.50, pb $12.95.

influential study of Browning. Patricia Parker's 'Dante and the Dramatic Monologue' (*SLRev*) looks at some striking affinities between the familiar nineteenth-century form and the monologues of Dante's *Divina Commedia*, especially the shared rhetorical reticence created by gaps and pauses in the text. The notion of a Dante mediated through Byron and Shelley and handed down to Eliot has been dealt with exceedingly well by Steve Ellis in his *Dante and English Poetry* (*YW* 64.342), but this article gives special treatment to 'The Bishop Orders His Tomb' as a 'modernizing' version of Ugolino's infernal speech.

In '"My Last Duchess": A Studiolo Setting?' (*VP*) L. M. Miller considers the physical location of the Duke of Ferrara's interview with the envoy and concludes that the portrait of the duchess is placed, in keeping with Renaissance custom, in the ducal wardrobes. George Monteiro (also *VP*) suggests that Browning based his conception of Fra Pandolf on Henry Wilde's study of Torquato Tasso (1842), specifically on a reference to Alessandro Pandolfo. Russell M. Goldfarb's argument in 'Fra Lippo Lippi's Confession' is that Browning's poem should be considered as 'an autotelic work without reference to the truths of Florentine history'. He doesn't stop to consider what other historical points of reference the poem might involve but passes on to a rather superficial and unhelpful distinction between 'the speaker' and 'the man who made the speaker'. In 'Typological Structures in Browning's "Saul"' (*VP*) Glenn Everett proposes that nineteenth-century typological exegesis provided Browning with a paradigmatic structure and that a responsive reading resolves the familiar difficulties of interpretation over the relationships of Saul, David, and Christ.

The debate over 'Caliban Upon Setebos' as satire or serious religious drama continues. William Butts tries to find neutral ground in 'The World According to Caliban: A Satire of the Mind' (*SBHC*), but his claim that Browning is commenting both seriously and comically on the nature and origin of religious belief is not as new as he supposes. As if to keep the debate alive, Jeff Karr reasserts the satirical intention of the poem in 'Caliban and Paley: Two Natural Theologians' (*SBHC*). Karr's suggestion is that Browning contrasts William Paley's *Natural Theology* (1802) with Darwin's *Origin of Species* so as to focus on the fundamentally flawed *process* of natural theology. 'Robert Browning's Inverted Optic Glass in "A Death in the Desert"' (*VP*) is a brief but unusual article in which Virginia Hyde suggests that the glass image, probably from Francis Quarles's *Emblems* (1635), signifies a level of interpretation somewhat at variance with most modern readings. Browning is thought to adopt the contrast between the telescope revealing Christ's eternity and the prism shadowing the imperfect lights of the world, but in a way that blends and sophisticates their meanings. Ezzat A. Khattab's 'Assimilation and Transformation: Browning's "Muléykeh"' (*JArabL*) explores things oriental in Browning's poetry and identifies the source of his dramatic idyll in Charles Lyall's translations of pre-Islamic poetry.

'The Metaphysics of Pornography in *The Ring and the Book*' is one of many impressive articles in the *BIS* 'Victorian Women and Men' special issue. Ann P. Brady argues cogently and consistently that Guido's sexual degradation of Pompilia is met by the growing moral stature with which she rejects the long tradition of teaching about woman's God-ordained role: 'her moral decisions are entirely contrary to every source of authority in her life'. Three further

articles on *The Ring and the Book* are to be found in *SBHC*. For Harvey Feinberg in 'The Four-Cornered Circle: Truth and Illusion in Browning's *The Ring and the Book*', analysis must begin with a close scrutiny of the ring metaphor itself since this is at the heart of the poem's structure and underlies Browning's deepest philosophical perspectives. There is a good account here of the reconstitution of *The Old Yellow Book* into the gold ring of poetry but a rather uncritical acceptance of Browning's ideas of 'art' and 'truth'. Anne Hiemstra's 'Browning and History: Synecdoche and Symbolism' complains that criticism has been too narrowly preoccupied with the mechanics of the monologues and their biographical substance, and proposes, instead, a complex interpretation which links Browning's use of biblical symbolism to a particular view of history. *The Old Yellow Book* is regarded here as a 'historically valid text' which allowed Browning to evoke a realization of divine love without relying on Scripture. The shared historical interests of father and son are explored by Mary Ellis Gibson in 'The Manuscripts of Robert Browning Sr: A Source for *The Ring and the Book*'. Two unpublished sources are given full and accurate description: a notebook of historical materials revealing methods of research and nine letters to Robert and Sarianna with reference to tenth-century Italian history. George M. Ridenour, in 'Robert Browning and *Aurora Leigh*' (*VN*), asks why Browning considered *The Ring and the Book* a suitable offering to his wife's memory. He claims that *Aurora Leigh* is 'a force at the very heart of the poem' and shares a conception of poetry as 'ontophany', a perception of the ultimate through the contingent.

In 'Learning's Crabbed Text: A Reconsideration of the 1868 Edition of Browning's *Poetical Works*' (*SBHC*) Michael Meredith observes that neither the Ohio nor the Oxford current edition of the poems records textual changes between 1868 and 1887, and he recommends a modification of editorial practice in three distinct areas: the textual transmission of the poems up to 1889, the hidden variants within the 1868 edition, and the creative and functional significance of Browning's punctuation. Finally, John Coulter offers some biographical details of a domestic kind in 'The Browning House at New Cross' (*BSNotes*).

It is pleasing to note that Edward Carpenter's *Towards Democracy*[20] has been reprinted. The poem was originally published in four parts between 1883 and 1902 and represented, as Carpenter said, 'the starting-point and kernel of all my later work, the centre from which the other books have radiated'. In his Note of 1894 Carpenter plays down the likenesses between his own poem and *Leaves of Grass* but can't suppress the powerful influence of Whitman: 'He has the amplitude of earth itself, and can no more be thought away than a mountain can'. Like Whitman, he is not so much concerned with constitutional demoeracy as with a democracy of the spirit, but there is nothing soft about Carpenter's socialism, and the extent of his influence can be felt in his restless, searching inquiry into a system that perpetuates inequalities of sex, race, and class.

Robert Bernard Martin's *With Friends Possessed: A Life of Edward Fitzgerald*[21] goes well beyond the familiar portrait of Old Fitz as 'a delightful,

20. *Towards Democracy*, by Edward Carpenter. GMP. pp. 415. hb £17.50, pb £5.95.

21. *With Friends Possessed: A Life of Edward Fitzgerald*, by Robert Bernard Martin. Faber. pp. 313. £17.50.

learned, and eccentric recluse in funny clothes' to reveal a deeply complicated personality. The emotional and physical inadequacies of Fitzgerald's marriage to Lucy Barton are treated with candour and sympathy, and his later wanderings on Lowestoft quay with rum and tobacco are described as 'graceless and embarrassing' but 'never disgusting or sordid'. The friendship with Tennyson is traced from Cambridge days to the later years of decline when Fitzgerald so disliked *Idylls of the King* that he said 'they might almost [have] been written by Matthew Arnold'. Martin's discussion of the *Rubáiyát* is a fine piece of critical writing which examines the sources of nineteenth-century hedonism and explains the lure of the Orient as a world where Victorian middle-class conventionality had neither meaning nor validity. Martin makes extensive use of the letters but his most revealing comments are those of an inspired kind which come only from the most intimate engagement with his subject. The Old Fitz of this book is a man of gentle and acquiescent ways who spurned pretensions to grandeur, even the family mausoleum. He wanted, so Martin claims, 'to be where he could hear the birds sing'.

The Complete Poetical Works of Thomas Hardy[22] is indeed now complete with the publication of a final volume that brings together *Human Shows* (1925), *Winter Words* (1928), and a group of previously uncollected poems. Through the patient skills of Samuel Hynes we now have an authoritative edition recording all substantive variants in manuscripts and printed texts and clearly distinguishing Hardy's firm intentions from tentative changes. The benefits are innumerable. The apparently artless 'Snow in the Suburbs' shows extensive and careful revision, while several dated pieces in *Human Shows* can now be interpreted much more confidently as elegies withheld from 'Poems of 1912–13'. Two of these, 'The Prospect' and 'When Oats Were Reaped', deserve to be better known. Although the holograph revisions to *Winter Words* were unfinished at the time of Hardy's death, the volume shows no sense of decline in Hardy's language. Glossaries of place names and dialect words have been prepared by Thomas McCavera and a chronological list of dated poems is included in the appendix. What this list seems to confirm is that Hardy virtually ceased to be a poet in the years 1871–1895 when preoccupied with the writing of novels.

What Bernard Jones refers to as 'A New Hardy Lyric' (*LMag*) is in fact a variant stanza of Iseult's song ('Could he but live for me') from *The Famous Tragedy of the Queen of Cornwall*. Hynes reprints two stanzas, but according to Jones there exists a third in the musical drama *The Queen of Cornwall* on which Hardy collaborated with Rutland Boughton. For William W. Morgan, in 'Thomas Hardy's Apprenticeship to the Craft of English Verse' (*VIJ*), the twin principles of formal conservatism and thematic nonconformity govern Hardy's ideas of poetry consistently throughout his career.

J. Hillis Miller performs an impressive deconstructive exercise in 'Topography and Tropography in Thomas Hardy's "In Front of the Landscape" '[23]. The emphasis is not so much on Hardy's perception of landscape as on the reading and misreading of signs through which he 'translates' his phantom figures into

22. *The Complete Poetical Works of Thomas Hardy*, ed. by Samuel Hynes. Vol. III. Clarendon. pp. viii + 390. £49.95.

23. In *The Identity of the Literary Text*, ed. by Mario J. Valdés and Owen Miller, intro. by Jonathan Culler. UTor. pp. xxi + 330. hb $37.50, pb $14.95.

words and metaphors. The most contentious claim in Miller's highly polished piece is that Hardy's poems contain 'unreadable oscillations of meaning' and 'cannot be made to hang together, either individually or collectively'. In comparison, Seamus Heaney's sense of the past as 'a common emotional ground of memory and belonging' might sound old-fashioned, but his 'Place, Pastness, Poems: A Triptych' (*Salmagundi*) establishes a sympathetic rapport with 'the natural climate of Hardy's imagination' in characteristically lucid and evocative prose.

Laurence Perrine ventures to explain the distinction between the vocal majority and the silent minority in 'Hardy's "Mute Opinion": An Interpretation' (*VN*), and finds little evidence for anything other than a cheerless conclusion. Ezzat A. Khattab offers an unusual, though not entirely persuasive, approach to Hardy's supernaturalism in 'Equilibrium Disturbed: Hardy's Ghostly Poems' (*JCA*). The contrast between empirical data and 'inaccessible forces' is Barton R. Friedman's subject in 'Proving Nothing: History and Dramatic Strategy in *The Dynasts*' (*ClioI*, 1984). Friedman claims that Hardy rejects the positivist view of human history and that his historical drama is consequently tentative and metaphysically open.

Among this year's Hopkins books is a reprint of Peter Milward's *A Commentary on the Sonnets of G. M. Hopkins*[24], first published in Tokyo in 1969. Milward believes that the sonnet calls for a particular kind of elucidation and draws attention to Hopkins's formal variations such as the *curtal*, or curtailed, sonnet of 'Pied Beauty'. Thirty-one sonnets are arranged chronologically around 'two opposite poles of light and darkness', beginning with those composed in North Wales during 1877, progressing through the Oxford, Liverpool, and Stonyhurst periods from 1879–82, and closing with the Dublin sonnets of 1885–9. Each sonnet is presented attractively on a separate page, reprinted with stress marks, and followed with an individual commentary. In paperback, this book provides a useful and inexpensive Hopkins text.

In a notebook entry for the spring of 1871 Hopkins described the visual haze of Lenten chocolate, candle smoke, and clouds, with the remark: 'When you look hard at nature it seems to look hard at you, hence the true and the false instress of nature.' The achievement of *Hopkins' Sanctifying Imagination*[25] is that it demonstrates the perceptive readiness with which Hopkins approached 'the mysteries of existence', measuring his seeing against his believing. David Anthony Downes has some difficulty, however, in maintaining his notion of Hopkins as 'a high English Romantic' in the tradition of Blake, Wordsworth, and Coleridge, and the argument shifts from conviction to conjecture: 'Did Hopkins, the Romantic, fall into that lower Romantic consciousness of self-pity, lamentation, alienation, and desolation? ... did he think of Walter Pater?' What Downes sees as the poet's 'need to authenticate Romantic consciousness by grounding it in the real experience of objective reality' has been interpreted many times as an ultimate rejection of Romanticism. But then Downes himself is a Romantic idealist who believes in 'a strong personal

24. *A Commentary on the Sonnets of G. M. Hopkins*, by Peter Milward, S.J. LUP. pp. xiii + 200. pb $6.95.

25. *Hopkins' Sanctifying Imagination*, by David Anthony Downes. UPA. pp. 129. hb $22, pb $8.75.

sense of unseen powers in Nature which can transform human consciousness'. Of the other powers which shape human consciousness he is strangely silent.

Richard F. Giles, the editor of *HQ*, has compiled a valuable collection of essays in *Hopkins Among the Poets: Modern Responses to Gerard Manley Hopkins*[26]. Apart from Robert Bridges, the first poet of any significance to exhibit the influence of Hopkins seems to have been Ivor Gurney and the most recent is probably Seamus Heaney. Echoes and borrowings are sometimes misleading and the modern response to Hopkins is not always positive, but the insights and observations that emerge from these twenty-six short essays are rich and various: Norman H. MacKenzie writes interestingly on the Yeats connection; John Ferns introduces the work of Canadian poet A. J. M. Smith, and Emeka Okeke-Ezigbo gives a fascinating account of the adverse influence some Nigerian critics refer to as 'the Hopkins Disease'.

Two further monographs are currently advertised in *HQ*: *The Critical Reception of Gerard Manley Hopkins in the Netherlands and Flanders, 1908–1979* by Leo van Noppen and *Hopkins en France* by René Gallet. In a related study, *G. M. Hopkins Ou L'Excès De Présence*[27], Gallet explains that Hopkins's critical reputation, slow to develop in England, is only just being established in France. The first anthology of Hopkins's poetry, translated by Pierre Leyris, was not published until 1957 and only parts of the journals are available in French. Gallet makes use of three new translations (all from 1980) and demonstrates what he feels to be the essentially dynamic and dramatic qualities in Hopkins's poetic voice. Here is a brief snatch from le splendide sonnet 'Beauté piolée': 'Gloire à Dieu pour les choses bariolées, / Pour les cieux de tons jumelés comme les vaches tavelées'. As well as arguing that structuralist approaches fail to appreciate the intense animation of the poems, Gallet calls for a new method of analysis which will do justice to Hopkins's powers of reasoning. Two articles in French are worth mentioning here: Yves Dennis's 'Lumière Newmanienne sur Hopkins' (*BLE*) and Michel Durand's '"The Dream of Gerontius": Un Poeme Et Une Oeuvre Musicale Catholiques'[28].

Hopkins has been deconstructed and reconstructed several times over this year and still manages to gash gold-vermilion. Hopkins scholars will be familiar with recent developments, particularly in the work of the Yale critics, which have 'decentered' the representation of religious experience in the poems and 'foregrounded' the problematics of representation in language. A lively account of how Hopkins has been made textually radical and inscribed in the poetics of the linguistic moment is offered by Gregory T. Polletta in 'Hopkins and Modern Poetics' (*SPELL*). Polletta voices the concern of many critics who have been impressed by the power and cogency of modern linguistic theory and yet remain dissatisfied with the displacement of Hopkins from the sphere of 'influence' and 'originality' to the 'poetics of failure'. Rachel

26. *Hopkins Among the Poets: Modern Responses to Gerard Manley Hopkins*, ed. with intro. by Richard F. Giles. IHA. pp. viii + 128. pb C$10, US$7.50, £8.

27. *G. M. Hopkins Ou L'Excès De Présence*, by René Gallet. FAC. pp. 222. Ffr 100. Trans. for *YW* by John Davison.

28. In *Home Sweet Home or Bleak House?: Art et Littérature à l'époque Victorienne*, ed. by Marie-Claire Hamard *et al.* Belles Lettres. pp. 192. Ffr 200.

Salmon also reviews the status of interpretation in 'Basic Hermeneutic Structures and Readings of Gerard Manley Hopkins' "The Wreck of the Deutschland" ' (*HUSL*, 1984). The intention here is to relieve the deadlock between the principal modes of theological and linguistic explication in Hopkins criticism by adopting the hermeneutic ideal of 'making our presuppositions explicit and opening our particular interpretations to examination'. The liveliest contribution to the debate is 'The Problem of Polysemy and Identity in the Literary Text' (*BJA*), in which Antony Easthope strives to outdo Wallace Stevens by giving us sixteen ways of looking at 'The Windhover'. His culturalist and ideological readings are little better than travesties but he proposes some pertinent questions about the source and production of meaning. His 'polysemous potential' is an engaging concept even if it doesn't finally explain what constitutes a 'literary' or 'aesthetic' text.

In 'Poetics and Music: Hopkins and Nietzsche' (*CL*) Michael Sprinkler considers the broadly theoretical question of the degree to which formal linguistic structures can be said to share features in common with musical forms. Both Hopkins and Nietzsche, he believes, witness the failure of Hegelian aesthetics with its insistence on sensuous representation of the idea. Moving from philosophy to stylistics, a useful clarification of Hopkins's metrical innovations can be found in Geoffrey Leech's 'Music in Metre: "Sprung Rhythm" in Victorian and Georgian Poetry' (*DQR*, 1984). Leech claims that the musical principle in scansion was unusually dominant in the period 1850–1920 and that Hopkins's experiments, however idiosyncratic, were characteristic of the trend.

In 'The Poetry of Gerard Manley Hopkins: "Catching the Demi-Urge in the Act" ' (*PBA*) Graham Storey adopts the poetic precepts of Ernest Fenollosa to give a lively account of the 'verb-based energy of movement' in certain poems. Roger L. Slakey's 'Coiled Design: Hopkins's "Spring and Fall" ' (*VIJ*, 1984) seeks an explanation of Margaret's grieving in the rhetorical structure of the poem, with the argument turning on subtle (sometimes oversubtle) distinctions between grieving and mourning, weeping and knowing. Daniel J. Orsini adopts a generic approach in 'Hopkins' Monastic Sonnets: A Revaluation' (*SCR*, 1984), but one which is unusually provocative. Hopkins's choice of the sonnet was determined by his asceticism, Orsini claims, and it serves to deprive him both of 'representativeness' and 'broad human contact'. Hopkins was 'the greatest repressed poet' and never, in William Carlos Williams's sense of things, 'a good guy'.

There are three double issues of *HQ* to report on this year, with Volume XI (1 & 2) and Volume XII (1) covering the period from spring 1984 to summer 1985. What is perhaps the first systematic listing and analysis of Hopkins's grammatical and syntactic deviations is provided by M. A. Yadugiri. 'A Defense of Hopkins' "Brothers" ' is made by Jeffrey B. Loomis, who looks closely at the revised version of the poem and dismisses charges of sentimentality, excessive stylization, and lapses in humanity. Peter Erb argues in 'Perichoresis and the Poetry of Hopkins' that the central theological perspective which should be adopted in Hopkins criticism is not christological but trinitarian, and he supports this claim with a demonstration of how the Trinity enters into such poems as 'God's Grandeur' and 'As Kingfishers Catch Fire'.

In the most recent issue of *HQ* Marietta Patrick writes on Hopkins's affini-

ties with the metaphysical poets, claiming in '"A Sea of Glass Mingled with Fire": Hopkins and Vaughan' that both poets 'see the whole universe as an organism that Divine Being continually permeates and enlivens'. Looking in the other direction, Alan Heuser's 'Creaturely Inseeing in the Poetry of Gerard Manley Hopkins, D. H. Lawrence, and Ted Hughes' adopts Rilke's notion of *Einsehen* to claim, somewhat tentatively, that Hopkins shares with other 'visionary poets of creation' a reaction against scientism and urban life.

Some useful biographical material also appears in *HQ*. Norman White constructs an imaginative re-creation of Christmas 1865 with the Hopkins family in the shape of 'Three Days in the Life of Milicent Hopkins'. In 'Hopkins' Frequent Reassignments as a Priest' Joseph J. Feeney, S.J. draws on extensive research of apostolic re-assignments to explain the bewildering geographical shifts in Hopkins's vocation, and concludes that the peripatetic priesthood was due more to the English Province's apostolic requirements than to Hopkins's poor performance in school and parish. Hopkins 'simply went where he was needed'. The poet himself explained it wonderfully: '. . . permanence with us is ginger-bread permanence; cobweb, soapsud, and frost-feather permanence'. Sjaak Zonneveld presents some useful documentation on the Vatican stance taken by Hopkins towards Newman's plans for an Oxford oratory, and also contributes a note on Hopkins and Spooner (the coiner of Spoonerisms as it turns out).

In '"The shepherd's brow": Hopkins "disparadised"' (*VP*) Richard Giles argues persuasively that the penultimate completed poem is 'one of Hopkins' most personal communications and one of his most detached poetic exercises'. Nathan Cervo's 'A Reading of Hopkins' "The shepherd's brow"' (*HQ*) acknowledges a debt to Giles but works towards different conclusions. Similarities between 'The Wreck of the Deutschland' and 'The Quaker Graveyard in Nantucket' have often been noted, but Steven Gould Axelrod in 'Robert Lowell and Hopkins' (*TCL*) gives extended and detailed treatment to 'the shape and texture of Hopkins' influence and Lowell's eventual renunciation of the Catholic "deliquescence"', tracing the relationship through stages of imitation, revision, and parody. In *Expl* James Finn Cotter offers a reading of stanza twenty-eight of 'The Wreck of the Deutschland', attributing the pronoun in 'look at it loom there' to the breaker that brings death to the tall nun and her companions; Lynn Hamilton uncovers new perspectives in 'St Winefred's Well', and Thomas Dilworth writes on the interplay of religious faith and imagination in 'The Starlight Night'. In *N&Q* Norman White reports on a newly discovered version of Hopkins's translation of 'Adoro Te Devote'.

The slow and difficult task of listing and amending biographical and bibliographical details continues to preoccupy Housman scholars. The most meticulous investigative work has been carried out by P. G. Naiditch, who contributes three items to *AN&Q* (two on Housman's classical interests) and writes on Housman's library in *HSJ*. Also in *AN&Q* is John E. Gorecki's 'An Echo of Herrick in Housman's *A Shropshire Lad* LXII'. *HSJ* continues to be an important source of information on the Housman family and recent publications. Two articles are of particular interest: James Kirkup's 'A. E. Housman in 1984' constitutes a defence against Orwell's invective in *Inside the Whale*, and Mary Midgley's 'Fatalism and Freedom' argues that fatalism, or the insistent denial that we have any power, is often 'a cover for an unresolved

conflict about how we are to use power if we do have it'. Paul Keyser's thesis in 'A. E. Housman's Variations on Sappho' (*CML*) is that Housman's three translations of Fragment Bergk 52 contain striking changes but share one essential line: 'I lie alone'. Philip Gardner considers an uncertain friendship and correspondence in '"One Fraction of a Summer Field": Forster and A. E. Housman' (*TCL*). Having demonstrated that *Howards End* is saturated with the poetry of *A Shropshire Lad* he proceeds to document Forster's unrequited love for the poet and his dawning awareness of what lay behind the lyrical melancholy of Housman's landscapes.

There are some interesting items in *KJ* this year, including Kipling's unpublished 'Lines to a Superior Young Lady' and an article on 'Ford o' Kabul River' in which G. H. Webb explains the political and military circumstances of the second Afghan War. David Macaree's 'Two Calvinist Credos: Robert Burns's "Holy Willie's Prayer" and Rudyard Kipling's "McAndrew's Hymn"' emphasizes the satirical element in Kipling's depiction of the Scots marine engineer. Enamul Karim contributes 'Rudyard Kipling's Uncollected Poem: "New Year's Resolutions"' to *VP*; the poem was originally published in the *Civil and Military Gazette* in 1887 but not collected in Kipling's definitive edition of his *Verse* and never reprinted (perhaps for good reasons). The most searching article on Kipling's poetry is 'Kipling's Jest' (*GrSt*) in which David Bromwich, discussing T. S. Eliot's introduction to *A Choice of Kipling's Verse* (1941), compares the work of the two writers in terms of common rhetorical features and persuades us that 'the resemblance is deep and not at all capricious'.

There is little to enhance Meredith's reputation as a poet in this year's work, though Carol Bernstein's contribution to Fredeman/Nadel[1] is an admirable introduction. Even those readings which claim to be 'revisionary' hardly get beyond the commonplace. Larry Brunner's '"For Heaven Alone": Meredith's "Love in the Valley"' (*DUJ*) promises much more than it delivers, claiming that the essence of the poem's appeal, the real source of its 'depth and mystery', is that it moves beyond both romantic love and delight in nature towards a perception of heaven. A novel approach is adopted by LuAnne C. Holladay in 'Movement as Metaphor in Meredith's *Modern Love*' (*JPRS*) with the suggestion that the contrast between fitful human motion and ordered, peaceful settings is indicative of the poem's ambiguous attitude towards free will and self-determination. In responding to 'The Disappearance of Tragedy in Meredith's *Modern Love*' by Hans Ostram (*VN*, 1983), the article loses its momentum and settles too easily on a definition of the poem as 'a tragedy of fate'.

Some critics have never forgiven William Morris for having once complained that 'if a chap cannot compose an epic poem while he is weaving tapestry, he had better shut up'. David Latham, however, challenges misconceptions about Morris's manner of composition in 'A Matter of Craftsmanship: William Morris's Manuscripts' (*JWMS*), and comments on the process of revision and transcription behind the first draft of 'The Story of Aristomenes'. In 'The Argument of *The Earthly Paradise*' (*VP*) Florence S. Boos challenges the conventional view that Morris expresses no sustained ethical point of view in his epic poem and stresses the ideals of self-sacrificial love and mutual understanding which the poem articulates. An instructive feminist approach to the early poems is provided by Boos in 'Sexual Polarities in *The Defence of Guenevere*' (*BIS*). The argument here is that Morris's

portrayals of confined and alienated women do not reinforce conventional gender stereotypes but rather demonstrate 'a rare Victorian suspension of judgment about female sexual conduct'. Jack Mitchell gets much closer to the heart of the matter than most other critics of the poetry in 'William Morris's Aesthetic Relationship to the Contemporary Working Class' (*ZAA*). Contrasting 'The Pilgrims of Hope' with 'England in Egypt' by Francis Adams, he detects an unwillingness on Morris's part to focus steadily on the working class of his own day and concludes that 'beneath his very real socialist innovations and preoccupations Morris was unable entirely to free himself from the traditional bourgeois aesthetic conventions with which he grew up'.

In Fredeman/Nadel[1] Megan Nelson concludes her entry on Francis Turner Palgrave by pointing out that 'any discussion of Palgrave's achievement focuses inevitably on his ability to present the work of others, rather than on his own talents'. It is with strained convictions, then, that Brian Louis Pearce presents his *Palgrave: Selected Poems*[29] and asks us to appreciate the author's merits, which are 'principally of taste and received virtue'. He is well aware of the mediocrity and conventionality of the poems and admits to their pretentious use of classical allusions and other literary echoes. Palgrave's lack of originality might well explain why there is no book of his poetry in print, but Pearce is obviously keen that there should be one. What he compiles here is a selection of thirty-four poems together with a biographical sketch, an introductory essay, a bibliographical checklist, and notes. Whether the editor of *The Golden Treasury* is really 'the quintessential Victorian' remains a matter of debate.

A review of the critical reception of Christina Rossetti's poems in Britain and the United States since the publication of *Goblin Market and Other Poems* sounds like a good idea. *Christina Rossetti: Critical Perspectives, 1862–1982*[30] fulfils that promise but becomes in itself too much a work of 'summarization and categorization'. Edna Kotin Charles organizes a vast array of quotations and opinions around three historical phases, but ultimately the volume lacks any clear sense of adjudication. There is no indication of a critical shift in the period 1862–1899, despite Lionel Johnson's praise for 'a tremulous and wistful beauty of adoration' or Arthur Symons's recognition of 'deep and curious ponderings on things unseen'. Similiarly, in the final phase, 1940–1982, we are shuttled backwards and forwards between the fifties and the seventies and between Geoffrey Grigson and Germaine Greer. There is an odd naïvety (or perhaps simply a lack of revision to the thesis) in biographical references to John Keble ('another religious poet and essayist') and William Morris ('the nineteenth-century designer and craftsman'). What we have, in effect, is a useful, though sometimes arbitrary, catalogue of critical views which doesn't in itself establish any critical perspective.

Given the recent proliferation of Christina Rossetti studies, Antony H. Harrison arrives a little late on the scene to belabour 'the misplaced emphases of past scholarship' and inveigh against 'exclusively thematic, psychobiographical, and non-contextual readings'. In 'Christina Rossetti: The Poetic

29. *Palgrave: Selected Poems*, ed. with intro. by Brian Louis Pearce. Brentham. pp. vi + 66. pb £3.50.

30. *Christina Rossetti: Critical Perspectives, 1862–1982*, by Edna Kotin Charles. AUP. pp. 187. £18.50.

Vocation' (*TSLL*) he exposes the fallacious assumption that her poetry was 'written for the most part in a confessional mode reinforced by Victorian earnestness', but his own assumption about her 'purely aesthetic sensibilities' is equally fallacious and threatens to displace other potential and arguably more important critical issues. By far the most unusual article on Victorian poetry this year is 'Christina Rossetti's "Goblin Market": A Paradigm for Nineteenth-Century Anorexia Nervosa' (*HSL*) by Paula Marantz Cohen. While the title might invite scepticism, the actual diagnostic approach explains many of the poem's enigmatic features and persuades us to read it as 'an extraordinary instance of a disease transmuted into art . . . the triumph of a pathological mode of thinking'.

There is not a great deal to report on Dante Gabriel Rossetti's poetry, but *JPRS* contains a variety of relevant items, including an abstract of Barbara Gates's lecture, 'Framing Sonnets: Whistler's Quip and Rossetti's Artistry'. David Todd Heffner also considers the interaction of poetry and painting in 'Additional Typological Symbolism in Rossetti's *The Girlhood of Mary Virgin*', while Nathan Cervo's '"On Thy Bowed Head, My Father, Fell the Night"' brings to life the subject of Rossetti's sonnet, 'Dantis Tenebrae'. Bernard Richards corrects a recent misinterpretation of an image in Rossetti's 'True Woman' sequence (*Expl*) by reminding us of the actual shape of a snowdrop and re-asserting the importance of 'pristine Pre-Raphaelite perception'. Swinburne and the Rossettis are of central importance in Elisabeth G. Gitter's fascinating essay, 'The Victorian Literary Kiss' (*BIS*), in which kissing is interpreted as a complex and contradictory image of unrealizable erotic longings.

John Ruskin is only occasionally remembered as a poet, but James Dearden's tireless and impressive research brings us a colourful account of the 1839 Newdigate prizewinner in 'John Ruskin's *Salsette and Elephanta*' (*BC*). Significant revisions to the Cook and Wedderburn account of the poem's publishing history are included here, along with an appendix listing the locations of all known copies. Robert Louis Stevenson is likewise remembered for other things, but this year *A Child's Garden of Verses*[31] is celebrated in a bright centenary edition. The original publieation was a small volume of sixty-seven plainly printed poems, and the first illustrated edition, issued by John Lane with drawings by Charles Robinson, did not appear until 1895. Now we have a series of wonderfully evocative drawings by Michael Foreman to heighten the magical childhood atmosphere of 'The Lamplighter', 'The Land of Nod', and 'From a Railway Carriage'.

Swinburne remains as enigmatic a poet as ever and there is clearly a need for a thorough critical approach to persistent questions of aesthetics and ideology in his writings. Antony H. Harrison ventures that way in 'The Medievalism of Swinburne's *Poems and Ballads, First Series*: Historicity and Erotic Aestheticism' (*PLL*). Harrison focuses on 'Laus Veneris', 'The Leper', and 'St Dorothy', arguing that such poems are emblematic of the continuing historical conflict between sensuous passion and Christian devotion, but he never fully explores the contradictions between Swinburne's 'radical ideology' and what he sees as the poet's 'purely aesthetic aims'. Rikky Rooksby's 'Swinburne in

31. *A Child's Garden of Verses*, by Robert Louis Stevenson, illus. by Michael Foreman. Gollancz. pp. 124. £6.95.

Miniature: *A Century of Roundels*' (*VP*) concentrates on a later volume of poems (1883) in the belief that critics have hardly begun to sift and evaluate the huge quantity of verse produced by Swinburne between 1879 and 1909. The poems which Edward Thomas described as 'the prettiest, saddest things alive' are seen to have permitted Swinburne a certain kind of precision within their potentially restrictive form, and the three elegiac roundels of 'Past Days' are praised for their panoramic landscapes and metrical contrivances. There is an interesting piece of Soviet scholarship to note in 'A Swinburne Sonnet Translated by Boris Pasternak' (*IAN*, 1984). M. A. Rashkovskaya and E. B. Rashkovsky explain how Pasternak's translation of 'John Ford' found its way into the papers of S. P. Bobrov (1889–1971) and also reproduce the manuscript of the work with a brief gloss on its alterations and deletions. (Trans. for *YW* by Dr Glyn Turton.) Before moving on to consider the new Tennyson bibliography, it is worth noting that the same editor has produced a Swinburne bibliography (not previously mentioned in *YW*)[32], listing over 2,000 secondary items with a helpful and discriminating guide to what is most reliable in Swinburne scholarship.

Tennyson: A Bibliography, 1827–1982[33] will be of immense value and assistance to those engaged in the arduous research of Victorian poetry. Many readers are likely to disagree with the prefatorial remark that issues of Tennysonian criticism have remained fundamentally the same since the early nineteenth century, but lest we become complacent in our enlightened attitudes we are reminded that 'the reaction of the early twentieth century grew in part out of a sensible dismay at the sometimes mindless approbation of Tennyson' and that such a reaction may come again. Beetz concedes that bibliographical work on Tennyson has so far been piecemeal and he calls for a good analytical bibliography of primary works and a decent reprint of Christopher Ricks's edition of the poems. Nevertheless, this is in itself an impressive volume of secondary items arranged chronologically and indexed to both subject and author/editor. Consequently, it is now a simple matter to open the volume at 1850 and survey contemporary reviews of *In Memoriam* or turn to more recent reviews of editions, letters, and major critical texts. Annotations are slight and sparing, except where an item like Arthur Hallam's influential 1831 essay merits detailed attention. Of special value are the listings of early reviews by W. J. Fox, Christopher North, John Wilson Croker, and others, along with notes on available reprints. Only one error was noted in the listing of 5,147 items.

With Tennyson at the Keyboard[34] is a different sort of Victoriana, more appropriately placed on the piano than in the library. The book consists of thirty-five neatly transposed settings for Tennyson poems with a short biographical and critical sketch for each of the twenty-one professional and amateur composers. Included here are four settings by Edward Lear and four by Emily Tennyson, but essentially these should be heard and not seen.

32. *Algernon Charles Swinburne: A Bibliography of Secondary Works, 1861–1980*, ed. by Kirk H. Beetz. Scarecrow (1982). pp. viii + 227. $21.50.

33. *Tennyson: A Bibliography, 1827–1982*, ed. by Kirk H. Beetz. Scarecrow (1984). pp. vi + 528. $35.

34. *With Tennyson at the Keyboard: A Victorian Songbook*, ed. with commentary by Joan Hoiness Bouchelle. Garland. pp. xxv + 236. $40.

Penguin has issued an attractive reprint of the original 1941 selection of Tennyson's poetry[35] with a new introduction by Jenni Calder. Not surprisingly, this five-page preamble is confined to commonplace observations, but its insistence on 'moral comment', 'moral attitudes', and 'sense of moral duty' is wonderfully contradicted by the assertion on the back cover that Tennyson's best poetry is 'personal, non-moral, exotic and sublimely resistant to literary criticism or psychoanalysis'. This is a durable object with a good choice of early poems and a fair selection from *In Memoriam*, *Maud*, and *Idylls of the King*, but it hardly serves as a substitute for a new edition.

The critical procedure behind *Alfred Lord Tennyson*[36] might aptly be described as Bloom gone to seed. The introduction and the editor's contribution to this volume of essays are well-weathered pieces from *The Ringers in the Tower* (1971) and *Poetry and Repression* (1976). The major question to be revived is 'why and how the sensibility of a major Romantic poet was subverted even in his earlier years'. Bloom praises the luxuriantly imaginative and vividly picturesque Tennyson and wishes that the poet had listened more carefully to Hallam's good advice. While many readers are likely to accept that 'Mariana' is 'a poem central to Tennyson's sensibility', they may have some difficulty in swallowing the later assertion that 'Mariana' is 'an exquisite catachresis of Keats's own modification of the Wordsworthian crisis-poem'. Bloom's suspect rejoinder to Marxist critics that 'the dialectics of poetry are never those of nature or of society or of history' has been dealt with more than adequately by Terry Eagleton in his *Literary Theory* (*YW* 64.588). As a collection of essays, Bloom's book offers a fairly broad and varied scope, beginning with T. S. Eliot and ending with an extract from Robert Martin's 1980 biography (*YW* 61.302). The most recent critical item, however, is from A. Dwight Culler's *The Poetry of Tennyson* (1977); and while the extracts from Cleanth Brooks and Robert Langbaum have an obvious place in Tennyson scholarship, they are not difficult to obtain elsewhere and have a rather outmoded appearance here. G. M. Young's 'The Age of Tennyson' (1939) is justifiably reprinted, as is John Hollander's 'Tennyson's Melody' (1975). Marshall McLuhan on Tennyson's 'picturesque poetry' and Christopher Ricks on Tennyson's 'self-borrowings' make a welcome appearance in the volume.

Timothy Peltason's *Reading 'In Memoriam'*[37] makes no claims to 'a single, unified interpretation of the whole poem' but offers a series of 'possible interpretations' and 'tentative summaries' of the poem's 'experience'. Peltason identifies a significant movement from the problem of adequate self-expression to the placing of personal experience in a communal and historical context, but that context is never clearly defined. The reading process outlined in this study fails to offer a critical perspective on the poem's view of history as something to be resisted, something that the poet 'pits himself against' rather than actively creates, and so the account of the poem's 'production' is narrowly expressive. Although Peltason fastidiously avoids confrontation with theories of reading radically different from his own, his

35. *Tennyson: Poems*, ed. by W. E. Williams with intro. by Jenni Calder. Penguin. pp. 234. pb £1.95.

36. *Alfred Lord Tennyson*, ed. with intro. by Harold Bloom. ChelseaH. pp. 199. $24.50.

37. *Reading 'In Memoriam'*, by Timothy Peltason. Princeton. pp. xii + 182. £18.

style is refreshingly and mercifully free from jargon and there is an admirable modesty and clarity in his procedure.

Dennis R. Dean's *Tennyson and Geology*[38] is a thoroughly researched short study which should have far-reaching consequences for scholars of the period. Dean reveals that Tennyson was more widely read in geology than is commonly thought; that his geological references are precise and consistent; that Charles Lyell's influence, though evident much earlier than suspected, is not the dominant one; and that the epilogue to *In Memoriam* contains a previously unmentioned source. Having discussed the reception and adaptation of Lyell's ideas in the early part of the century, along with the teachings of Adam Sedgwick and William Whewell at Cambridge, Dean reconstructs the various phases of Tennyson's thought over sixty-five years and offers an informed and systematic reading of geological and evolutionary references in *In Memoriam*. Also available from the Tennyson Society is *Tennyson: Two Talks* (both memorial lectures)[39] in which Kathleen Tillotson speaks of the landmarks in her seventy years of reading Tennyson and Steve Race gives a superficial but entertaining biographical sketch of the poet.

The interplay of science and imagination is of central importance in a well-executed article by Richard Butts: 'Languages of Description and Analogy in Victorian Poetry' (*ESC*). Butts outlines two prominent and conflicting modes of understanding – the univocal and the equivocal – and then turns to 'The Lotus-Eaters' and *In Memoriam* to examine what Tennyson might have drawn from John Tyndall's analogical model of thinking. Timothy Peltason's 'Tennyson's Fables of Emergence' (*BuR*) enlarges the debate on the poet's Romantic inheritance. There is nothing new in the claim that early poems such as 'The Lady of Shalott' and 'The Kraken' are allegories of poetic composition, but Peltason's main concern is to emphasize both the social and linguistic implications of the 'emergence' into poetry. The principal critical modes in this article are not fully integrated, however, and a fitful post-structuralist terminology sits ill at ease with talk of Tennyson's 'human and artistic concerns'. Anne C. Colley, in 'The Quest for the "Nameless" in Tennyson's "The Lady of Shalott"' (*VP*), claims that the questions 'Who is this and what is here?' move the reader to a closer identification with the Lady and induce a desire for progression similar to the impulse which directs her from tower to river to Camelot. Behind the essay is Walter Benjamin's notion that 'names are the incomplete and inadequate mirrors of meaning', and the concluding suggestion is that the poem witnesses the death of metaphor in the search for non-representational truth. Roger Simpson offers further thoughts on Arthurian subjects in 'Landon's "A Legend of Tintagel Castle": Another analogue of Tennyson's "The Lady of Shalott"' (*TRB*). Letitia Landon's poem of 1833 shows interesting affinities with 'The Lady of Shalott', but the wider implication of such analogues is that Tennyson's subject matter was by no means exceptional.

Nelson Hilton's studiously contrived thesis in 'Tennyson's "Tears": Idle, Idol, Idyl' (*EIC*) is that Tennyson's revision of the lyric points to an original, if latent, matrix of idols, idyls, and idleness, with each of these 'semes' represent-

38. *Tennyson and Geology*, by Dennis R. Dean. Tennyson Society. pp. 34. pb £1.50.

39. *Tennyson: Two Talks*, by Kathleen Tillotson and Steve Race. Tennyson Society. pp. 8. pb £1.

ing a different 'hearing' of the poem. The argument is cleverly constructed if not altogether convincing. David Richter adopts a different linguistic tack in 'Two Studies in Iconic Syntax: Tennyson's "Tears, Idle Tears" and [William Carlos] Williams's "The Dance" ' (*L&S*). It is not the unrhymed structure of the lyric that signifies absence, Richter claims, but its degree of syntactic deviance. Robert Pack prefers an archetypal approach in 'The Tears of Art' (*KR*), tracing both the Tennyson lyric and Hopkins's 'Spring and Fall' to the rivers of tears shed by Dante's Old Man of Crete. Sylvia Manning offers yet another view of the poet's tears in 'Tennyson's Courtship of Sorrow' (*VN*). Placing 'gestures of mourning' in the context of what Freud called 'hypercathexis' (the relinquishing of memories in grief), she approaches *In Memoriam* as an interplay of love lyric and elegy in which grief finds a formal equivalent in the sterility of linear repetition.

The remaining essays on *In Memoriam* are largely biographical. In 'Tennyson's Epithalamion: Another Account' (*PQ*) Jack Kolb revives the question of the poet's 'choice' of marriages for the epilogue to *In Memoriam*. The letter which Kolb prints from Emily to Julia Hallam, describing Cecilia's wedding, does not in itself explain why Tennyson chose to depict the wedding of his younger sister, but it does show remarkable descriptive similarities with the details of the poem. Kolb is also the author of 'Gladstone and Tennyson's *In Memoriam*' (*VP*), which questions the supposed rivalry between statesman and poet postulated by Robert Martin in *Tennyson: The Unquiet Heart* (*YW* 61.302). Kolb claims that Gladstone cannot have felt slighted at not receiving a personal copy of *In Memoriam* and that Tennyson may simply not have been aware of the politician's interest in his elegy. As Lawrence Poston explains in 'Victorian Elegiac Stanzas: More on the Tennyson–Trench Relationship' (*PQ*), there is a possible source for *In Memoriam* in Richard Chevenix Trench's poems on the death of his son, as well as further evidence of how Victorian poets dealt with private grief in 'measured language'.

In ' "Fairer than aught in the world beside": The Speaker's Invocation of Maud' (*VP*) David F. Goslee takes issue with those critics who see the speaker's psyche as too damaged to project any truly positive emotion. He argues that the mask of madness allows Tennyson to celebrate love with an Elizabethan grandeur and that this action is more important than the aesthetic, moral, and physical downfall of the speaker. Diana Basham discovers a wider connection in *Maud* between 'an individual's patriarchal inheritance and patriotism itself, the patriarchal inheritance of a whole nation'. In 'Tennyson and His Fathers: The Legacy of Manhood in Tennyson's Poems' (*TRB*) she traces the shadow of the poet's father behind the elegiac strain of lines ostensibly addressed to Arthur Hallam and finds there 'a search for a definition and depiction of what it means to be born a member of the male sex'. Of closely related interest is 'Tennyson's Parable of Soul-Making: A Jungian Reading of *The Princess*'[40] by Gerhard Joseph. Beneath the poem's feminist themes Joseph detects the psychomythic stages of the male ego's integration with the anima, signalling Tennyson's later exclusive preoccupation with male heroes.

Idylls of the King may well be the testing place for Joseph's thesis, but the

40. In *CUNY English Forum*, ed. by Saul N. Brody and Harold Schechter. Vol. 1. AMS. pp. xvi + 379. $37.50.

poem receives little specialist attention this year. William W. Bonney's 'Torpor and Tropology in Tennyson's "Merlin and Vivien"' (*VP*) proposes a hermeneutical reading so as to reveal departures from traditional Christian ontology, but the primary effect is to thump the reader into a state of torpor. Merlin, we are told, is 'attenuated by proleptic visions that create the stellar and oceanic metaphors which eventually seduce him', but also 'victimized by his own liminal use of tropes which finally unleashes upon the solipsistic wizard his own deadly alinguistic magic'. Alas, poor Merlin! Linda K. Hughes argues in 'Text and Subtext in "Merlin and the Gleam"' (*VP*) that the personal reverberations in Tennyson's late poem can be uncovered only by close attention to the linguistic patterns of Merlin's monologue and a related reading of its paired or 'pendant' poem, 'Romney's Remorse'. 'The Last of Avalon' (*HLB*) is Jennifer Goodman's fascinating account of the 1895 dramatic production of *King Arthur* in which Henry Irving appeared as Arthur and Ellen Terry as Guinevere. Not surprisingly, the script by Joseph Comyns Carr owes more to Tennyson than to Malory.

There are several articles on the broad scope of Tennyson's influence. P. R. Horne's 'Pascoli, Tennyson, and Gabriele Briganti' (*MLR*) considers the Tennysonian presence in Pascoli's poetry, particularly in his Italian version of 'Ulysses', and finds convincing parallels between 'Mariana' and 'La servetta di monte'. Tennyson appears to have served as a stimulus or 'reagent' rather than as a direct influence, but the two poets have much in common, not least an indulgent taste for the macabre. Martin Bidney makes an impressive analysis of William Faulkner's Tennysonian affinities in 'Victorian Vision in Mississippi: Tennysonian Resonances in Faulkner's *Dark House*/*Light in August*' (*VP*). The original manuscript title of *Light in August*, drawn from *In Memoriam*, exemplifies the novel's spiritual journeying between the dark house of guilty solitude and the prospect of transcending light, but other Tennysonian allusions and overtones deeply permeate the novel's quest for illumination. The appeal of Tennyson's landscapes for Edward Lear is explored in Gabriel Naughton's fine article, 'The Marriage of Art and Poetry' (*AntColl*). Six of Lear's exotic drawings are reproduced here, along with an informative account of Lear's unfinished *Liber Studiorum*.

In 'Tennyson's "Battle of Brunanburh"' (*TRB*) Michael Alexander comments on the poet's late translation from the Old English and explains his motive as 'a patriotic celebration of Brunanburh as a crucial English triumph'. Included in this article is Hallam Tennyson's prose version of the poem with notes and a sharp analysis of Tennysons' metrical adaptations from the Anglo-Saxon. Also in *TRB*, Christopher Ricks contributes and comments upon an unpublished version of 'The Baby Boy'. Edgar Shannon and Christopher Ricks collaborate on a striking piece of investigative work in '"The Charge of the Light Brigade": The Creation of a Poem' (*SB*), reporting on some twenty stages of revision documented in manuscripts, letters, and proofs. To refer to the poem as 'an undying utterance of the English tongue' is rather quaint, but it does contain that memorable line – 'someone had blundered' – which Tennyson, it seems, once deleted for the benefit of an élite metropolitan readership.

It seems fitting to close with the *fin de siècle*. In 'John Gray's Father and Father John Gray' (*DUJ*) Jerusha McCormack draws a sensitive portrait of John Gray Sr whose 'inarticulate labour' is accurately depicted in 'the spokes'

of an unpublished poem, 'The Wheel'. The death of Gray's father seems to have been an influential factor in his relationship with Oscar Wilde. In 'Aubrey Beardsley Counts the Ways' (*VN*) Linda Gerther Zatlin looks at the range of erotic references and iconography in 'The Three Musicians' and 'The Ballad of a Barber', but plays down the naughtier nineties in favour of Beardsley's moral insistence on the necessity for sexual education and sexual exploration. There is so much sexual punning here that the suggestion of Beardsley having helped to 'reorient the thrust of English art and literature' seems deliberately provocative.

2. The Novel

(a) General

It is, perhaps, symptomatic of the embattled state of scholarship in the humanities that both Norman Page and Richard H. Taylor in *THA*, and Richard J. Dunn reviewing Dickens studies in *DSA* should write defensively of the Hardy and Dickens industries. The metaphor, one feels, has long since been literalized and we are all toilers in the industry now. This does not mean, however, that we can dispense with standards of 'quality control', and some publishers and editors ought to require more vigour, rigour, and craft in the essays and books which they publish. The industry of Victorian literary studies, particularly of the novel, is still fairly buoyant: the observable corpus grows steadily year by year as previously forgotten works are rediscovered and, in addition, new perspectives and methodologies yield significant rereadings of the hitherto canonical writers. It is true that much of the work, perhaps too much, involves repackaging familiar arguments and familiar perspectives in modish new wrappers of various kinds, but there is also much that provides new insights, most particularly in the numerous and varied interdisciplinary approaches where Foucault and Lacan seem to have taken over the mentor roles previously occupied by Marx, Saussure, Barthes, and Derrida.

It is not surprising, given the critical melting-pot and revision of the canon of recent years, that publishers should feel that the time is ripe for a fresh introduction to the Victorian novel. This year sees the publication of Michael Wheeler's *English Fiction of the Victorian Period*[41], with Robin Gilmour's *The Novel in the Victorian Age: A Modern Introduction* to come from Edward Arnold in 1986. Wheeler offers a selective, critical introduction to the Victorian novel, intended mainly for the student in higher education but also accessible to the general reader. A general introduction with information on serial publication, religious questions, and details of important subgenres of the novel is followed by four chapters each dealing with the major writers and dominant subgenres of a fifteen-year period. On the whole this has the effect of locating the canonical author firmly in his or her broader literary milieu, although George Eliot is rather wrenched out of context as a result of appearing only as a 'High Victorian'. The story Wheeler has to tell is of a contest between Romance and Idealism, and Realism. There is nothing startling in this account which leaves the canon undisturbed, but he fleshes out the familiar story and tells it fluently and judiciously.

41. *English Fiction of the Victorian Period: 1830–1890*, by Michael Wheeler. Longman Literature in English Series. Longman. pp. xi + 265. hb £14.95, pb £5.95.

Wheeler discusses serial publication more fully than most comparable guides, but those wishing for a fuller introduction to the serialization of the Victorian novel can now turn to J. Don Vann's monograph[42], the first part of which gives a brief history of serialization, a sampling of novelists' comments on this mode of publication, and a discussion of its impact on the form of the novel. This book will mainly be useful as a reference tool, as Vann's main interest is bibliographical and the greater part of the book is concerned with identifying the exact nature of each serial instalment of a comprehensive range of Victorian novels. Andrew Blake offers quite a different perspective on serial publication in his examination of 'The Place of Fiction in Victorian Literary Culture' (*L&H*). Blake is interested in the periodicals context of serial fiction (his example is *Blackwood's* in the mid sixties) and in the fact that extracts from fictions appeared side by side with political, historical, and social comment as part of a text, the magazine, 'whose intentions were often explicitly political and were always implicitly ideological'. This is an interesting essay which seeks to demonstrate that, for the Victorians, fiction was the connecting point between domestic experience and 'the public arena of culture as a whole'. Simon Eliot examines yet another aspect of literary production in a detailed essay in *Lib* which seeks to determine how important a factor was the first cheaper reprint of a popular novel in the collapse of the three-decker.

Andrew Blake's version of the ways in which periodicals and novels construct their readers as members of specific social groups would presumably be included in the type of work about which John Kucich advises caution in a lively review article in *VS*. Kucich deplores, among other things, a tendency in much recent Victorian narrative criticism towards 'a textualist formalism disguised as history'. On the other hand, Roger Henkle's *DSA* review of 'literature and society criticism' in the last fifteen years welcomes the cross-fertilization of narrative theories of history and historical theories of narrative.

Henkle and Kucich are both in their different ways concerned with discourse theory, as are the most interesting of this year's general books which address themselves (whether self-consciously or not) to the ways in which social and/or psychological discourses are constructed, and to the role played by literary works in this process. Catherine Gallagher's *The Industrial Reformation of English Fiction*[43] is the most ambitious and theoretically sophisticated of this group of books. Gallagher submits the 'Condition-of-England' debate to a new and rigorous scrutiny, showing how it 'became a discourse unto itself' and, more importantly, how narrative fiction was transformed when it became part of that discourse. Her project is to retrieve from the margins of a subgenre that group of novels labelled by Raymond Williams as the 'industrial novels' and to assign them a central role in the changing shape of English cultural and intellectual life. She does this in a series of detailed and closely argued chapters on the formal consequences, in the work of a wide range of Victorian novelists, of the debates about the nature and possibility of human freedom; the sources of social cohesion; and the nature of representation. A chief concern of this dense, difficult, but very rewarding book is to show precisely how the 'Condition-of-England' debate and the fiction shape each other. In particular,

42. *Victorian Novels in Serial*, by J. Don Vann. MLA. pp. x + 181. $50.

43. *The Industrial Reformation of English Fiction: Social Discourse and Narrative Form 1832–1867*, by Catherine Gallagher. UChic. pp. xv + 320. £21.25.

Gallagher traces the changing shape of literary realism in relation to the changing contours of the social debates arguing ultimately, and controversially, that the debate about political representation, through its calling into question of previous assumptions about the correct relationship between facts and values, led to a redefinition of realism and of literary representation itself.

Whereas Catherine Gallagher wishes to describe the 'pre-history of canon formation' rather than to revise the canon, Joseph Kestner[44] explicitly wishes to extend the canon of the social novel by adding to it the work of a number of neglected female writers who created a 'genre of the social narrative, integrating and perfecting its use of statistical and governmental evidence in conjunction with personal experience to advance reform'. This is an admirable endeavour and Kestner does succeed in presenting us with a great deal of useful information about the work of some little-known writers – though not all of them are as neglected as he appears to believe. However, this is a rather dull and laboured book with rather naive notions of the relationship between social fiction and social history. I have not seen K. C. Shrivastava's *Women Novelists* (USalz), an investigation of their contribution to the development of the proletarian novel.

Charlotte Elizabeth Tonna, one of the neglected female writers whom Kestner seeks to rescue from oblivion, is the subject of a much more interesting reading than Kestner's in 'The Woman Worker in Charlotte Elizabeth Tonna's Fiction' (*Mosaic*). Deborah Kaplan notes that in the 1830s and 1840s, the decades in which the ideology of domesticity was first applied to working-class women, the idea of women working began to evoke shock as well as pity. She examines the evidence offered by Tonna's fictions of the 're-perception of working-class women within the framework of the ideology of domesticity' in an intelligent and detailed article which makes particularly useful comparisons of the way in which Tonna and the other industrial novelists responded to the 'problem' of the working-class heroine. Ruth Bernard Yeazell approaches the problem from a different angle by raising the question of 'Why Political Novels Have Heroines' (*Novel*). Her interesting essay on *Sybil*, *Mary Barton*, and *Felix Holt the Radical* suggests that the tendency of the fiction of courtship to represent the crucial act of the heroine's life as one of discovery rather than of decision is part of a strategy of containment in which the potentially dangerous aggression of a public, social and political story is subordinated to the 'modest evasion and restraint' of a private love-interest.

As these last items indicate, the perspectives of feminism have been, and continue to be, an important element in the revision and extension of the canon. Feminist critics continue to provide us with new ways of reading the familiar texts and also with new contexts in which to read them. Julia Swindells engages in each of these areas of feminist criticism in *Victorian Writing and Working Women*[45] which investigates the relations between gender, class, and labour in nineteenth-century writing. The first part of this study examines the writings of Dickens, George Eliot, Elizabeth Gaskell, and Thackeray in relation to the professionalization of literary production and other areas of Victorian life, while the second part is concerned with a number of

44. *Protest and Reform: The British Social Narrative by Women 1827–1867*, by Joseph Kestner. UWisc/Methuen. pp. x + 242. £15.

45. *Victorian Writing and Working Women*, by Julia Swindells. Polity. pp. x + 236. hb £22.50, pb £6.95.

autobiographies by working women. Swindells's aim in reading the well-known fictions alongside the little-known autobiographies is partly to raise questions about the nature of canons but, perhaps more importantly, to raise questions about the construction of class and gender ideologies. This is a self-consciously polemical work which engages in the ideological struggle which is its subject; the author repeatedly insists that she is interested in women in history because of her interest in women now. Unfortunately, repetition and insistence occur all too frequently in this rather badly written book, but it is worth quarrying because of the importance of its subject-matter. Gaye Tuchman offers another perspective on the relationship of the female novelist to the male hegemony in publishing in *Conflict and Consensus*[46].

Swindell's view that a masculine ideology of the feminine shapes the novels of middle-class female writers is one of the ideas which Shirley Foster wishes to question in *Victorian Women's Fiction: Marriage, Freedom and the Individual*[47]. Foster also takes issue with those feminist critics (for example, Nina Auerbach, Sandra Gilbert, and Susan Gubar) who discover covert anger, rage, and rebellion in female fiction, arguing instead that 'puzzlement' is the most characteristic female literary response to contemporary ideologies of gender. This short but extremely detailed book examines the 'varieties of creative dissent' in the female novelists' treatment of marriage and the alternatives of the single or professional life. Foster makes good use of letters and essays as well as offering a close study of the writings of Julia Kavanagh, Charlotte Yonge, Geraldine Jewsbury, Dinah Mulock Craik, Elizabeth Sewell, Charlotte Brontë, Elizabeth Gaskell, and George Eliot. Foster's rather gentle (genteel?) notion of 'creative dissent' appears in much more vigorous guise in Judith Lowder Newton's *Women, Power and Subversion*[48] which now appears in paperback. *Villette* and *The Mill on the Floss* are the Victorian texts in this punchy, lively book which is a product of the feminist movement's shifting of its sights from 'woman's oppression to woman's agency', and the consequent redefinition of power as competence, ability, and energy rather than as dominance.

While Newton's discovery of a female tradition of resistance and subversion might be said to be the product of a raised consciousness, Pauline Nestor, on the other hand, focuses on a significant moment in the raising of consciousness. In *Female Friendships and Communities*[49] Nestor investigates the image of women and women's relationships found in the debate in the periodicals about female communities and the 'Superabundant Woman' and proceeds to examine this image further by means of a discussion of the relationships between women in both the life and the fiction of Charlotte Brontë, George Eliot, and Elizabeth Gaskell. This readable, well-written book is, in parts, genuinely informative; however, Nestor's treatment of her chosen authors is

46. *Conflict and Consensus: A Festschrift in Honor of Lewis A. Coser*, ed. by Walter W. Powell and Richard Robbins. FreeP/Collier Macmillan (1984). pp. x + 436. £29.95.

47. *Victorian Women's Fiction: Marriage, Freedom and the Individual*, by Shirley Foster. CH. pp. 240. £17.95.

48. *Women, Power and Subversion: Social Strategies in British Fiction, 1778–1860*, by Judith Lowder Newton. Methuen. pp. xxi + 202. pb £5.95.

49. *Female Friendships and Communities: Charlotte Brontë, George Eliot, Elizabeth Gaskell*, by Pauline Nestor. Clarendon. pp. 220. £19.50.

rather undeveloped and the fictions are seen rather too simply as 'reflecting' the evidence offered by the life and letters of the authors. Nestor's interest in female homosociality (i.e. social bonding between persons of the same sex) is mirrored in Eve Kosofsky Sedgwick's study of male homosocial desire in *Between Men*[50], a Marxist-feminist attempt 'to explore the ways in which the shapes of sexuality, and what counts as sexuality, both depend on and affect historical power relations'. Despite irritating jargon and occasional obfuscation, this book does have something interesting to say about *Adam Bede* and *The History of Henry Esmond*, in particular their 'claim to offer accounts of changes in women's relation to male bonds'. *Our Mutual Friend* and *The Mystery of Edwin Drood* are also used, less happily in my view, to explore the uses of homophobia in relation to the political terms of mid-Victorian England and the literature of British Imperialism respectively.

The transactions of the male world form the main focus of Ruth Danon's *Work in the English Novel*[51], which traces the development of a myth of vocation from *Robinson Crusoe* through to the novels of Dickens and Hardy. Danon's procedure of using close readings of *David Copperfield*, *Great Expectations*, and *Jude the Obscure* to reconstruct what she describes as a middle-class myth of work as the primary source of self-definition and psychic integration is one which raises more questions about the relationships between literature and other forms of social discourse than it is able to resolve.

Similar methodological problems, arising from the lack of an adequate theoretical framework and historical perspective, mark George Goodin's efforts to explore 'some old problems concerning the capabilities and limitations of literature as a means of literary expression' in his study of the poetics and rhetoric of the 'Victim-of-Society' novel[52]. *Mary Barton*, *Oliver Twist*, *Hard Times*, and *Bleak House* are the English Victorian texts examined in this rather mechanical and literal-minded book. Like Goodin's comparative study, John Vernon's *Money and Fiction*[53] ranges widely in British, American, and European fiction; Dickens, naturally, is a key author when any discussion of fiction and money is mooted. Vernon compares the novel's claim to represent reality with the claim of paper money to represent substantial things of presumably enduring value, such as gold and silver. Vernon eschews rhetoric and poetics in favour of what he calls a 'semantic of fiction' in an attempt to accommodate the fact that 'because the meaning of realist fiction is always social, its strategies are never purely formal, and its signs are political as well as aesthetic'. He does not entirely succeed in this endeavour since he is, despite his protestations, more concerned with form than with an historically specific sense of the social and the political, but he does produce some reasonably lively interpretations of the role of money in some interesting novels. For a semantics of form which is fully engaged with socio-economic specificities we

50. *Between Men: English Literature and Male Homosocial Desire*, by Eve Kosofsky Sedgwick. ColU. pp. x + 244. £22.50.

51. *Work in the English Novel: The Myth of Vocation*, by Ruth Danon. CH. pp. 214. £17.95.

52. *The Poetics of Protest: Literary Form in the Victim-Of-Society Novel*, by George Goodin. SIU. pp. ix + 219. £19.95.

53. *Money and Fiction: Literary Realism in the 19th and Early 20th Centuries*, by John Vernon. CornU (1984). pp. 213. £21.95.

may turn to Rachel Bowlby's *Just Looking*[54]. This brief, lively exercise in Marxist-feminist semiotics examines novels by Dreiser, Gissing, and Zola in relation to the commodification process of the growing consumer culture which, while it brought commerce and culture closer together, by transforming commerce into culture and making culture into a matter of trade, also 'led to the theoretical distinction whereby they were seen not just as heterogeneous terms but as antithetical in nature'. Bowlby examines this cultural moment by means of a short interpretative history of the department store, followed by an examination of some examples of the Naturalist novel whose characteristic subjects and methods (the spectating of spectatorship) place it on the borders between art and industry.

Dynamite rather than department stores forms the focus of Barbara Arnett Melchiori's interest in the late Victorian novel. *Terrorism in the Late Victorian Novel*[55] examines the debate about the nature of terrorism in the newspapers and periodicals of the 80s and 90s and relates it to the way in which terrorism was portrayed by the novelists. This short but densely-packed book is more notable for its detail than its readability.

Readability is never a problem in Barbara Hardy's books, and *Forms of Feeling in Victorian Fiction*[56] is no exception. Essays on Dickens, Thackeray, Charlotte and Emily Brontë, George Eliot, and Hardy explore the relationship between mimesis and the representation of affective feeling in the novel, and demonstrate the way in which the reflexive medium of Victorian fiction constantly diverts attention from verisimilitude to analysis. It cannot be supposed that the rumours of the death of the author have failed to reach Professor Hardy, and this book seems to suggest that she believes such rumours to be greatly exaggerated; fiction, she argues, 'draws on the conscious and unconscious affective life of its author, and seeks ... to move the reader.... At its best, the novel uses emotion to investigate emotion'.

(b) Individual Novelists

Dickens and George Eliot (who lags some distance behind) together receive more attention than all the other Victorian novelists combined. However, despite this concentration, the wider corpus of the Victorian novel is also explored in some depth and detail. As the previous section indicates there is a substantial amount of comparative work, and there is also a more sustained effort to read the 'major' works alongside lesser known writings, both fictional and non-fictional. Disraeli, as an industrial novelist and creator of a working-class heroine, is one of the novelists who benefits from this comparative treatment (as I noted in the previous section), most notably in Catherine Gallagher's study[43]. He also figures as satirist and psychosexual fantasist in Bertha Keveson Hertz's discussion of an expurgated chapter of *Voyage of Captain Popanilla*[57].

54. *Just Looking: Consumer Culture in Dreiser, Gissing and Zola*, by Rachel Bowlby. Methuen. pp. xi + 188. hb £12.50, pb £5.95.

55. *Terrorism in the Late Victorian Novel*, by Barbara Arnett Melchiori. CH. pp. viii + 257. £19.95.

56. *Forms of Feeling in Victorian Fiction*, by Barbara Hardy. Owen. pp. 215. £12.50.

57. In *The Scope of the Fantastic – Culture, Biography, Themes*, ed. by Robert A. Collins and Howard D. Pearce. Greenwood. pp. xli + 284. £35.

In *VN* Edwin M. Eigner resurrects Bulwer Lytton's *The Pilgrims of the Rhine* as an 'important document in the history of English fiction', which shows how Bulwer's merging of the form of the English novel of development with that of the more mystical German *Bildungsroman* produced the characteristic form of the Bulwerian novel in which the disillusioned hero finds his true direction through some sort of magical redemption.

Wilkie Collins receives less attention than in recent years. In *WCSJ*, Robert Ashley compares *Man and Wife* with *The Mystery of Edwin Drood*, and Muriel Smith offers yet another explication of the jewel theme in *The Moonstone*. Norman Page's *Critical Heritage*[58] volume on Collins now appears in paperback. Thackeray comes under closer scrutiny than he did last year. Barbara Hardy[56] discusses the forms of feeling in a range of Thackeray's novels and Eve Kosofsky Sedgwick[50] examines *Henry Esmond* as a proto-radical feminist novel which 'shows a relatively constant form of gender division and subordination as *presiding* over historical change in other areas'. Judith Law Fisher (*NCF*) reads the novels through the biography and art criticism in her exploration of the contradictions in Thackeray's aesthetic ideal. Fisher sees both the author and certain of his protagonists as being caught in a conflict between private ambition and public duty which is frequently symbolized as a choice between a siren and a domestically inclined 'lady'. Carol Hanbery MacKay, in a fairly suggestive but undeveloped essay in *DSA*, compares the nature and role of fantasy in fictionalized biography in *Pendennis* and *David Copperfield* and concludes that Thackeray's displacement and redoubled versions of himself produce a novel in which fantasy is analysed and 'appears as theme rather than dream'. Deborah A. Thomas (*SNNTS*) noting that the closing words of *Pendennis* echo the Abolitionist slogan 'Am I Not a Man and Brother!' traces the various forms of the tension between freedom and bondage whieh she takes to be the dominant idea of this novel.

Charles Kingsley receives serious attention this year. Catherine Gallagher[43] examines the narrative form of Kingsley's novels in relation to the evolving social diseourse of the 'Condition-of-England' debates, while John Kijinski (*VIJ*) suggests that the naked didacticism of *Yeast* provides an 'uncomplex, direct statement' of the Victorian hope that the key to the amelioration of the 'Condition-of-England' lay in the concept of brotherhood, and thus offers a unique opportunity for the study of this ideology. Valentine Cunningham performs amazing (and occasionally self-indulgent) tricks on that 'great hermeneutic sponge', *The Water Babies* (*EIC*). Mary Douglas and Julia Kristeva seem at first sight to be odd guides to take for a quest to discover the novel's 'meanings in and for its own time', but, in fact, they provide Cunningham with interesting insights into this novel's preoccupation with the filth, pollution, and human debris of life at the margins of society. Michael A. Young (*SNNTS*) fruitfully combines Northrop Frye's concept of the secular scripture with the perspectives of Terry Eagleton's *Criticism and Ideology* (Verso, 1976) in his extremely interesting essay on 'History as Myth', which seeks to demonstrate the way in which *Hereward the Wake* both draws on and reproduces a specific myth of history as a coherent spectrum of events

58. *Wilkie Collins: The Critical Heritage*, ed. by Norman Page. RKP. pp. xvi + 288. pb £8.95.

involving 'the secular passage from birth to a deathless maturity . . . presided over and effected by the English nation'.

Alan M. Cohn provides a checklist of recent work on Dickens in *DQu* and Richard J. Dunn offers a judicious and trenchant review of Dickens studies for 1983 in *DSA*, in which he deplores the cult of the book which seduces academics to develop their ideas in print at inordinate and often unwarrantable length. Dunn is particularly severe on time-serving reprints of essays which are often available in at least one other (and often more) easily accessible source. Another potential trap is the 'series', which can all too often provide an opportunity for the beleaguered academic to recycle his or her lecture notes to a wider public. Steven Connor cannot, I think, be accused of that particular opportunistic practice in his volume on Dickens in Blackwell's Rereading Literature series[59], and his attempt 'to put into practice three different kinds of "theoretical" readings of Dickens's work' is admirably concise and lucid. However, it does have something of the air of a three-, or perhaps four-finger exercise, albeit performed with a flourish. Connor moves from a structuralist analysis of *Pickwick Papers* and *Dombey and Son*, to a post-structuralist/deconstructive (or 'disobedient') reading of *Bleak House* and *Hard Times*. A third section uses a blend of Marxist and (Lacanian) psychoanalytic approaches to analyse *Great Expectations* and *Our Mutual Friend*. This section produces the most lively and interesting readings, perhaps because the author is more committed to this approach than he is to the others he describes. The most suggestive and also the most disappointing section is the conclusion, 'Reading in History'. Here, finally, but with frustrating brevity Connor offers a critique of the methodologies he has expounded and employed, and argues the case for a position 'between the closure of structuralism and the hedonistic openness of post-structuralism'. This is an historicizing position which would require 'the restoration of a sense of the historical context of texts . . . in order to understand the particular historical reasons for particular instabilities of meaning'. This is an admirable project and perhaps Connor, or some other critic, will now be moved to undertake a reading of Dickens which elaborates a Marxist theory of the text and makes a rigorous attempt to situate Dickens's novels in their specific historical locations; one paragraph on nineteenth-century history opining that 'Dickens's novels have a pretty close relationship to certain ideological imperatives of the 1860s' just will not do.

Paul Schlicke's *Dickens and Popular Entertainment*[60] attempts to historicize, if not to Marxise, Dickens's novels by locating them in the particular historical context of popular entertainment which, according to most historians, underwent a radical transformation during Dickens's formative years. Schlicke examines the importance of the child and childhood spontaneity in Dickens's thinking about entertainment and looks, in some detail, at novels in which entertainers play a prominent role. He also looks at the wealth of observation on leisure for the people in Dickens's journalism and journals, and considers the public readings in the light of Dickens's known and supposed views on rational amusement. Schlicke has an eclectic and enthusiastic, mag-

59. *Charles Dickens*, by Steven Connor. Rereading Literature. Blackwell. pp. vii + 184. hb £12.50, pb £3.95.

60. *Dickens and Popular Entertainment*, by Paul Schlicke. A&U. pp. xiv + 288. £21.

pie approach, but his lack of a sufficiently coherent overall framework makes this a rather sprawling book. In *Dickens and the Social Order*[61], on the other hand, Myron Magnet relates Dickens's earlier novels to certain historically specific political philosophies, but does so in order to illustrate the timelessness of Dickens's understanding of 'civilization considered as a general condition independent of its manifestation in this or that historical polity'. Magnet's attempt to understand the darker, authoritarian Dickens who broods on civilization and its discontents is reasonably lively and polemical, but failed to persuade me to read Dickens as either a proto-Freudian or a serious political theorist. Lawrence Frank also sees Dickens as a proto-Freudian in his study of the explorations of 'self-creation' in the later novels. *Charles Dickens and the Romantic Self*[62], which is marred by a rather free-floating conception of history, reads Dickens and Freud as parallel cases, whose understanding of their characters or their patients is indebted to the literary and scientific traditions of the nineteenth century, in particular to the 'romantic conception of the self'.

Unfortunately I have not yet seen Janet Larson's *Dickens and the Broken Scripture* (UGeo) but her earlier work on the Joban sub-text of *Bleak House* (*YW* 63.374–5) suggests that this will be an interesting exploration of biblical allusion and narrative patterns in Dickens's novels.

Finally, Robert Golding's rather rambling study of *Idiolects in Dickens*[63] will be of most interest to those with a linguistic bent, while David Paroissien's selection from the letters[64] will be more widely welcomed as a handy and readable volume for the private bookshelf. In a sense this is a 'life and letters' or, more accurately, a life through letters, since the editor dispenses with the more conventional chronological ordering in favour of an arrangement intended to suggest the main aspects of Dickens's life and work.

Writers in the journals concentrate, as usual, on studies of single novels, although there is a handful of more general essays. In *DQu* Joel Brattin writes on the labyrinthine problems of editing Dickens's work, and Michael Rosenberg gives a brief insight into the evolution of Dickens's style of physical description, suggesting that the novelist's growing descriptive ambiguity is related not only to his interest in duplicitous characters but, more importantly, to a profound ambiguity about the nature of representation itself. Jean Ferguson Carr (*ELH*) compares Dickens's relationship with his biographer Forster to that of a 'wild beast and his keeper' in her investigation of the tensions between Dickens's fear of releasing too much of himself and his distrust of conventional recording methods, and his impulse to autobiography. Marjorie Stone (*VS*) links the numerous references to legal fictions in Dickens with other novels of the 40s and 50s to remind us that like many of his contemporaries he was an 'enthusiastic supporter of Benthamism in the field of ... law'. Richard Lettis (*DSA*) adds a little to the record of Dickens's

61. *Dickens and the Social Order*, by Myron Magnet. UPenn. pp. ix + 266. £29.95.

62. *Charles Dickens and the Romantic Self*, by Lawrence Frank. UNeb (1984). pp. viii + 283. £23.95.

63. *Idiolects in Dickens*, by Robert Golding. Macmillan. pp. viii + 255. £25.

64. *Selected Letters of Charles Dickens*, ed. by David Paroissien. Macmillan. pp. xxx + 377. hb £25, pb £8.95.

interest and involvement in the art-world, paying particular attention to the author's interest in book illustration.

In a lively essay in *DSA* Harry Stone plays games with names by taking four related names (Murdstone, Merdle, Headstone, and Durdles) and tracing the working of Dickens's mind over several years and novels 'as he fashioned names that would incorporate a potent fusion of fantasy and calculation, concealment and revelation'. Another lively essay is Neil Forsyth's analysis of Dickens's 'dialectic of coincidence and plot' (*MP*), which includes fairly detailed reference to several novels. Susan Gillman and Robert Patten make an important contribution to the continuing discussion of Dickens's fascination with doubles in 'Dickens: Doubles: Twain: Twins' (*NCF*), which makes a mutually illuminating comparison of the two writers and traces, in some detail, Dickens's increasingly complex use of doubles which develops from being a 'means of teasing out narrative from static conventions' to 'doubling as fundamental internalized warfare between the demonic energies of the unconscious and the civilizing repressions of the conscious'. Changes in a specific historical civilization and the consequent changes in modes of aesthetic representation are the focus of Wendy Lesser's comparison of Dickens's and Conrad's treatment of sentimentality (*ELH*). This fascinating study traces the origins of Conrad's irony in Dickens's complex form of sentimentality, and relates the differences in the aesthetic practice of each author to changes in 'the standard techniques of *non*-literary representation of event and feeling', which she illustrates by detailed reference to contemporary newspaper reports. This is a thoughtful and well-documented account which offers fresh insights into Dickens's art of the sentimental and its complex interactions with a changing culture.

Among the studies of individual novels, the later work continues to be the main focus of attention with *Bleak House* and *Our Mutual Friend* still firm favourites, although *David Copperfield* also makes a prominent appearance, largely because *DSA* is almost exclusively devoted to this novel. However, there is a sprinkling of work on the pre-*Dombey* fictions which is worth a mention. Angus Easson addresses the question 'Who is Boz?' (*Dickensian*) in order to illuminate the nature and organization of the *Sketches* and James E. Marlow (*ELH*) engages in a Derridean analysis of the theory of writing and language proposed by *Pickwick Papers* which makes that novel seem rather more portentous than I have ever found it. Gary H. Day (*Dickensian*) uses ideas of 'splitting' and 'staging' to understand the enigma of the interpolated stories in *Nicholas Nickleby*, and Brian Rosenberg (*VN*) examines the role of the physical descriptions of characters in the violent oppositions of *Barnaby Rudge*. Sylvère Monod's volume on *Martin Chuzzlewit* for the Unwin Critical Library[65] is an elegant, and well-informed introduction which fits the novel into Dickens's life and career and reviews the critical history in an efficient manner. However, this is a disappointingly routine performance which cannot be said to make its own contribution to the debate about the novel.

Similarly disappointing is the latest Casebook on Dickens, which for reasons best known to the editor or publishers includes both *Dombey and Son* and

65. *'Martin Chuzzlewit'*, by Sylvère Monod. Unwin Critical Library. A&U. pp. xi + 212. £18.

Little Dorrit[66]. As a result the critical history of these novels, particularly the most recent developments, appears in rather truncated form. However, it is good to see that the editor has found space for an extract from Nina Auerbach's influential 'Dickens and Dombey: A Daughter After All', which is just one of the essays with which Lynda Zwinger (*NCF*) engages in her study of the curious relationship between Dombey and his daughter. Zwinger's thought-provoking essay rereads one of Dickens's most typical sentimental heroines in the light of theories of the 'erotic colonization' of the sentimental, and also considers the radical challenge offered by that sternest of patriarchs to the Victorian ideology of domesticity. Valerie Purton (*ArielE*) is similarly interested in Dickens's treatment of Florence, which she describes as 'The Rape of the Sentimental Heroine'. *Dombey* is also a key text in Michael Greenstein's analysis (*DSA*) of the way in which window imagery in Victorian literature not only demonstrates 'predominantly metonymic modes of perception, characteristic of a realism concerned with social and moral issues', but also serves as a vehicle for 'Romantic impulses' through 'a dialectic interplay' between metaphor and metonymy.

The publication in *DSA* of a number of the papers from the California Dickens Project Conference on *David Copperfield* ensures that this novel is well represented this year. Edwin Eigner links the debate about whether Betsey Trotwood is a realistic figure or a fairy godmother to the debate about the novel's concern with the disciplining of the heart. His dense and multilayered essay offers Betsey as a version of the Benevolent Spirit who, like her predecessors in Regency and early Victorian pantomime, brings about David's happy ending but also transforms his nature and thus the genre of the work in which he appears: in this case from a novel of education to one of conversion in the tradition of the German *Bildungsroman*. Eigner also has an essay in *DQu* on *Copperfield's* use of 'magic casements'.

D. A. Miller, on the other hand, undertakes a very clever, deconstructive analysis of the way in which the novel both explores and enacts the process by which the subject becomes object in the act of writing, and even the most confessional text conceals its meanings as it claims to reveal them. Murray Baumgarten's unassuming but interesting essay is also preoccupied with the way in which *David Copperfield* is concerned with the 'representation of writing', but he is more particularly interested in its exploration of the meaning of writing in and for its age. John O. Jordan also attempts to re-insert the novel into its age by recovering its 'social sub-text' from the varying structural relationships and class-anxieties derived from the tensions between the key terms of the novel's opening sentence: 'hero' and 'station'. Despite some debatable conclusions, which sentimentalize the working class more than Dickens ever did, this is an intelligent and closely argued essay. In the final essay from *DSA*, Carol Hanbery MacKay compares Dickens's 'surrealized' treatment of fantasy in *Copperfield* with Thackeray's more analytic use of fantasy in *Pendennis*.

Baumgarten and Jordan's efforts to 'recuperate' the historical contexts of *David Copperfield* are shared by my two remaining writers on this novel. Alan

66. *Dickens: 'Dombey and Son' and 'Little Dorrit'*, ed. by Alan Shelston. Casebook. Macmillan. pp. 190. hb £20, pb £6.95.

Shelston (*CritQ*) re-examines the novel's complex exploration of the relationship between past and present in a succinct account which leaves the familiar Carlylean reading of the hero firmly in place, and links the novel to its period and to its author's personal history. Simon Edwards (*CentR*), on the other hand, seeks to locate his reading of the novel in the context of other autobiographical fictions of the period (notably *In Memoriam* and *Pendennis*), in which he sees 'self-construction' to be a central element. Edwards is particularly interested in the social construction of the male identity and male authority, and his playful, punning, and rather overstated essay offers a different perspective on self-construction from Lawrence Frank's Romantic-Freudian view[62].

The current interests in feminism and narrative theory combine to make Esther and the divided narrative the central interests in this year's studies of *Bleak House*. The best and most suggestive of the essays, in my view, is Virginia Blain's (*L&H*) which reads the divided narrative as a submerged dialectic between male and female viewpoints, and sees Dickens's creation of separate narrative spheres in terms of René Girard's theories on the relationship between violence and sexuality in modern society. John P. Frazee (*SNNTS*) also approaches the character of Esther and the divided narrative in terms of the novel's concern with violence. Frazee, rather oddly, sees the divided narrative as creating 'an emotional *equivalent*' of the revolution to which Dickens could not fully commit himself in life. Merritt Moseley (*SoAR*) is undeterred by his own admission that the narrative point of view of *Bleak House* is the most-discussed aspect of Dickens's work. His own rather slight contribution assesses the significance of Esther's consciousness that she shares the duties of narrating, and analyses her role as a 'subordinate' narrator. Despite an overreliance on Eric Berne's *Games People Play*, James A. McCusker (*Dickensian*) sheds a little new light on Esther's 'too conscious unconsciousness', with his suggestion that we read her irritatingly conscious naïvety as the self-protective and manipulative game of 'a truly damaged child'.

That his is one of only two essays on *Hard Times* will no doubt please D. W. Jefferson (*EIC*), who calls for this inaccurate book to be relegated to 'minor' status. Jefferson marshals an appropriately Gradgrindian array of facts, including Matthew Arnold's Schools' Inspectors' Report for 1852, to illustrate Dickens's heinous distortions of the truth in this 'arm-twisting novel'. In the other essay Diane Belcher (*DQu*) writes on the depiction of Mrs Sparsit in relation to the novel's view of the politics of service. Andrew Sanders, counteracting the Jeffersonian view, writes in praise of Dickens's learning in a *Dickensian* essay on the literary origins of *A Tale of Two Cities*.

The most useful of the current crop of publications on *Great Expectations* is Graham Martin's volume[67]. This is a lucid, detailed, and actively thought-provoking introduction, with good up-to-date guidance on further reading. In *NCF* William A. Wilson makes wide-ranging reference to the popular theatre and literature of Dickens's day, when he revisits the 'Dickens Theatre' to show how, in *Great Expectations*, Dickens developed a distinctive comic and tragic

67. *'Great Expectations'*, by Graham Martin. Open Guides to Literature. OpenU. pp. ix + 98. hb £12.50, pb £3.50.

vision: reshaping the characteristic form of revenge tragedy into 'a Victorian comedy of forgiveness', and transforming the happy ending of New Comedy or Victorian Melodrama into 'a bittersweet Dickensian fruit, neither purely comic nor tragic'. Michael Haig (*SSEng*, 1984) retreads a familiar path, ignoring the issue of the novel's two endings and reading it as an 'allegory of an individual's journey over morally difficult marshes' ending in the safe haven of Estella's arms.

The origins of *Great Expectations* may be found in *The Uncommercial Traveller*, according to Scott Foll in *The Dickensian*, while Philip Drew (*E&S*) recommends the *Uncommercial* sketches to us on their own account, as evidence of the judiciousness of Dickens's social criticism and his mastery of English prose.

The most ambitious of the essays on *Our Mutual Friend*, John Kucich's analysis of its 'Fantastic Rhetoric' (*DSA*), makes a fresh assault on 'the real/unreal opposition' in Dickens's art, in an effort to discover the sources and nature of its energy. Kucich approaches this opposition via a model of the linguistic economy of Dickens's rhetoric which he uses to interpret the meanings of the novel's 'oscillations between language's power to signify and its power to surpass significance'. This is a dense and sometimes unnecessarily difficult article, whose central economic metaphor becomes unhelpfully labyrinthine. However, Kucich's post-structuralist approach does provide an interesting means of articulating the way in which *Our Mutual Friend* contains its violent and disruptive energies. Joel Brattin's examination of the manuscript and number plans of the novel (*DSA*) shows the care Dickens took in creating the most violent of its characters, Bradley Headstone. Bruce Beiderwell (*JNT*) undertakes the modest (and familiar) task of establishing the novel's thematic coherence through an examination of its 'shared lexis' of luck, money, and death. Owen Knowles (*Dickensian*), on the other hand, establishes a useful new context for the Veneerings with his discussion of a series of anonymous artieles in *Fraser's* attacking the 'veneering spirit of the age'.

Finally, two short essays in *DQu* attempt to come to terms with the sinister mysteries of *Edwin Drood*. Joseph O'Mealy considers John Jasper as a perverted version of Pip who succumbs totally and fatally to his fantasies, and Marilyn Thomas focuses on Jasper as the guilt-ridden citizen of a moribund society in an examination of the novel's depiction of Cloisterham as 'A Bone Yard Awaiting Resurrection'.

In comparison with the scale of the multi-national corporation of the Dickens industry Brontë scholarship is a mere cottage industry. R. W. Crump charts the developments in the study of Charlotte and Emily Brontë in the second part of his three-volume bibliography which brings his record of secondary writings on the authors up to 1954[68]; Stevie Davies reviews more recent studies in *CritQ*. Another useful reference guide is Barbara and Gareth Lloyd Evans's *Companion to the Brontës*[69], which now appears in paperback. Among the new editions to be welcomed are Juliet Barker's annotated

68. *Charlotte and Emily Brontë, 1916–54: A Reference Guide*, by R. W. Crump. Hall. pp. xvii + 197. £32.

69. *Everyman's Companion to the Brontës*, by Barbara and Gareth Lloyd Evans. Dent. pp. xviii + 400. pb £4.95.

selection of the poems of the Brontës[70], and *'The Professor' and 'Emma' (A Fragment)*[71], to which Anne Smith provides a lively introduction.

It has become a commonplace of Brontë criticism to differentiate between Charlotte and Emily Brontë's treatment of the relationship between passion and restraint. To some extent Barbara Hardy[56] (see p.396 above) accepts this model, placing Charlotte with her contemporaries who moralize and analyse the feelings, and leaving Emily as the other Victorian who 'focuses and substantiates the passions' and 'reflects subversively the restrictions of emotional behaviour and language'. Restriction, repression, reserve are precisely those areas of the emotional and sexual life on which John Kucich focuses in his essay on *Jane Eyre* (*ELH*). However, Kucich is concerned not with the familiar *conflict* of passion and reserve but with their essential *continuity*. His lively, if somewhat verbosely self-displaying, essay examines Jane's struggles and the master/slave patterns in the novel from the perspective of the view, derived from Foucault, that repression and other forms of Victorian self-control have a much more 'positive empowering role within subjectivity' than literary critics and cultural historians have been accustomed to think. Stevie Davies's reading of *Jane Eyre* as a Puritan allegory of 'Exile and Grace' (*DUJ*) provides an interesting exploration of the pattern developed by Barry Qualls in *The Secular Pilgrims of Victorian Fiction* (*YW* 63.320–1) and also, entirely unconsciously (I think), corroborates Kucich's view that some individuals, by internalizing their culture's externally imposed restraints, are able to use repression and reserve as strategies of self-construction and self-preservation. Carol Senf (*VIJ*) seeks to show how *Jane Eyre*, ostensibly the most personal of Charlotte Brontë's novels, might be read as an historical novel which relates a feminist and evolutionary version of history and demonstrates how a writer of 'herstory' develops from a reader of history. A reading such as Senf's depends on a particular view of individual selfhood which, according to Gayatri Chakravorty Spivak (*CritI*), is typical of 'Western high feminism'. Spivak attempts to deconstruct this concept is an extremely dense (and sometimes wilfully difficult) essay which reads *Jane Eyre* alongside Jean Rhys's *Wide Sargasso Sea* and Mary Shelley's *Frankenstein* in the context of a critique of the discourse of Imperialism. Other writers on Charlotte Brontë are most interested in her narrators. Joyce Carol Oates (*VQR*) suggests that the differences between the narrative voices of *Jane Eyre* and Jean Rhys's *Wide Sargasso Sea* represent distinctive nineteenth- and twentieth-century assumptions about reality and our capacity for absorbing it, while Jeremy Hawthorn examines the formal and social issues raised by the novel's use of interior dialogue[72]. Nancy Sorkin Rabinowitz (*JNT*) reads Lucy Snowe's evasive narrative in the light of current theories of the female novelist's deformation of male texts. Rabinowitz's reading of *Villette* as developing 'a poetics and politics of denial, a means for the oppressed to empower themselves' reaches a similar conclusion to John Kucich, but takes a different, specifically feminist,

70. *The Brontës: Selected Poems*, ed. by Juliet Barker. Dent. pp. xxvi + 163. pb £2.50.

71. *'The Professor' and 'Emma' (A Fragment)*, by Charlotte Brontë, intro. by Anne Smith. Dent. pp. xxiv + 248. pb £2.95.

72. In *Narrative: From Malory to Motion Pictures*, ed. by Jeremy Hawthorn. Arnold. pp. xvi + 167. pb £6.95. (Hereafter Hawthorn.)

route. Peter Allan Dale (*R&L*), on the other hand, reads the 'heretical narratives' of *Jane Eyre* and *Villette* in relation to Christian ideas of Salvation.

Emily Brontë is well and truly reread by James H. Kavanagh[73] who has, at last, discovered 'the point' of her disturbingly powerful novel. Readers will be relieved to discover that they may safely continue to forget about 'the metaphysics of the elements', for 'the point' of *Wuthering Heights* is 'to work out the structural possibilities for a family which is revolutionized as a socio-ideological institution by the pressures of insurgent capital, even as its psychosexual subjects are rent by the pressures of phallic desires'. Lacanian psychoanalysis, feminism, and Althusserian Marxism provide the theoretical bases of this maddeningly flashy, self-serving, and jargon-laden book. If one has patience, however, there are several points which are worth retrieving from it. Graham Holderness's Open Guide[74] to *Wuthering Heights* makes fairly full reference to the post-structuralist, Marxist, psychoanalytic, and feminist theories employed by Kavanagh, but his emphasis is on assessing the implications of the kinds of reading that these theories yield. Holderness is not blandly even-handed, and he often nudges the reader in the direction of his own preferred historical materialism, but he generally succeeds in fulfilling the aim of this series to provide readers with the critical materials from which to construct their own readings and rereadings. Carol A. Senf (*EIL*) gives a slightly more sober account than Kavanagh's of the novel's family and generational structure in terms of a model of evolutionary feminist history in an essay which might usefully be read in conjunction with her discussion of *Jane Eyre* as 'herstory' in *VIJ*, while Annette Federico (*VN*) sees the difference between the two generational halves of the novel as one of genre: the first Catherine is the heroine of an *Entwickslungroman*, a novel of physical passage rather than psychological development; the second Catherine is the heroine of a female variant of *Bildungsroman* which reverses the usual female role by having Catherine marry in order to advance the intellectual and moral status of the male. The mixing of the genres is also a key to interpretation for Anne Williams (*SP*), who compares Emily Brontë's mixing of novel and romance with the themes and techniques of Wordsworth's 'natural supernaturalism' in *Lyrical Ballads*. John T. Matthews (*TSLL*) deconstructs the instabilities of the text in a re-examination of the framed narrative, and Patricia Parker employs reader-response theory to explore the novel's treatment of property, propriety, and proper names[75]. W. H. Stevenson (*EIC*) offers to put an end to all this extravagant play with the text by providing us with a critical method (borrowed from E. D. Hirsch, I think) which will enable us to 'distinguish the essentials of a work' by means of 'a correct description of [its] literary nature, facts and imperatives'. It's all a matter of common sense really.

Feminist and historical approaches have produced quite interesting rereadings of Elizabeth Gaskell's fiction in a number of the books mentioned in my first section, most notably those by Catherine Gallagher[43] and Pauline

73. *Emily Brontë*, by James H. Kavanagh. Rereading Literature. Blackwell. pp. xvii + 120. hb £12.50, pb £3.95.

74. *'Wuthering Heights'*, by Graham Holderness. Open Guides to Literature. OpenU. pp. x + 99. hb £12.50, pb £3.50.

75. In *The Identity of the Literary Text*, ed. by Mario J. Valdés and Owen Miller, intro. by Jonathan Culler. UTor. pp. xxi + 330. hb £28.50, pb £11.

Nestor[49]. Gallagher includes detailed discussion of *Mary Barton* as a novel which is, in part, *about* the ways in which narrative conventions mask and distort reality; she also compares the way in which both *North and South* and *Hard Times* propose a model of society based on the family while at the same time enacting the retreat of the family into a private world of domesticity. Pauline Nestor's reading of *Cranford* and 'The Grey Woman' leads her to suggest that in her work, as in her life, Gaskell saw bonding between women as the natural consequence of shared maternal feeling and also as a political response to the shared predicament of social and sexual passivity. Maureen T. Reddy (*JNT*) goes further and finds 'The Grey Woman' to be a 'terrifying fable about female sexuality' which displays a 'feminist rage' that is typical of Gaskell's short fiction. A different Elizabeth Gaskell is found in Carol A. Martin's (*NCF*) examination of the folk stories and descriptions of rural customs which the author provided for William Howitt's *Visits to Remarkable Places*, and in Angus Easson's (*BJRL*) discussion of *North and South* as a 'Novel of Local Pride'.

Ruskin's *The King of the Golden River* has come suddenly into (relative) prominence this year. U. C. Knoepflmacher examines Ruskin's treatment of innocence and aggression in 'Resisting Growth through Fairy Tale' (*ChildL*), and Suzanne Rahn (*VN*) finds folkloric sources for Ruskin's treatment of wealth.

Alice in Wonderland becomes more complicated as time goes by, and so, apparently, do theories of time. Calvin Petersen (*JHI*) follows the trail of the White Rabbit to see what clues it provides 'about the relationship of time and stress – if we have a proper eye for irony'. Following a different trail, Stephen Prickett investigates what Uncle Henry's trousers reveal about the 'Metaphysical Status of Other Worlds'. Prickett writes in *The Scope of the Fantastic*[76], one of two collections of essays from the first International Conference on the Fantastic in Literature and Film which gives evidence of the growing serious interest in children's literature. In the other collection[57] Jeanne M. Walker has an essay on George MacDonald, another author who is the subject of increasing attention. Walker examines the form of *Lilith* and suggests some sources in Middle Eastern myth, while Michael Mendelson (*SSL*) considers *Lilith*'s use of the conventions of ascent from the quest romance.

Alexander Welsh, in quest of a new angle from which to view the novels of George Eliot, has added 'Blackmail'[77] to the growing list of 'George Eliot and . . .' titles. Welsh attempts to explore George Eliot's novels in relation to what he calls 'the culture of information'. The result, although interesting, remains a bifurcated study of blackmail, on the one hand, and of the novels of George Eliot on the other. Welsh starts from the perception that, although she does not use the term, George Eliot makes significant use of plots which turn on 'reputational blackmail'. However, under Welsh's microscope blackmail is enlarged so as to embrace any manipulation of secrets in this period which Michel Foucault has described as the age of official surveillance. The internalization of surveillance and the relationship of secrecy to guilt and shame also

76. *The Scope of the Fantastic – Theory, Technique, Major Authors*, ed. by Robert A. Collins and Howard D. Pearce. Greenwood. pp. xii + 295. £35.

77. *George Eliot and Blackmail*, by Alexander Welsh. Harvard. pp. ix + 388. £20.

come under scrutiny, and the individual's preoccupation with secrecy and privacy is linked to notions of accountability, the power of public opinion, and the growing enthusiasm for information in an increasingly literate and democratic society. After sketching in the history of this information revolution in his opening chapters, Welsh examines George Eliot's early novels in relation to her personal preoccupations with secrecy. Subsequent chapters offer interesting readings of the later novels (particularly *Daniel Deronda*) as experiments 'with the management of discontinuous lives and the bearing of information upon them' which reveal George Eliot's expertise in the 'pathology of consciousness'. Welsh's attempt to understand why blackmail took such a hold on the modern imagination, and his comparisons with the Freudian model of the mind in which the threatened revelation of repressed memories is seen as an analogue for blackmail, provide interesting new contexts for such key Eliotian concepts as history, community, the personal past, and knowledge.

Apart from Welsh's wide-ranging study, the only other books on George Eliot are introductory volumes. John Purkis[78] provides a readable and sensible introduction in the now familiar format of the Longman Preface Books. Elizabeth Deeds Ermarth, on the other hand, uses the opportunity of her TEAS volume[79] to make a positive intervention in the critical debate about her author. Ermarth sets out to correct the 'many misconceptions' which persist, despite the beneficial effects on George Eliot studies of increasingly sophisticated narrative theory and historical studies. The most misconstrued areas of Eliot's work include: the idea of community; the delineation of moral life; the conception of sympathy; the overestimation of the influence of George Henry Lewes; the incompletely assimilated influence of Feuerbach; and the virtually ignored influence of Spinoza's *Ethics*. Leaving aside the theoretical problems involved in this project of revision, there are also considerable practical problems in combining a general introduction to the George Eliot corpus with a correction of the numerous critical misconceptions which surround it. Ermarth, almost inevitably, does not overcome this latter problem, but she has produced a book which is more lively and engaged than the usual student guide. Ermarth continues her re-examination of the doctrine of sympathy in *NCF*, where she traces George Eliot's changing conception of sympathy and relates it to Feuerbach's views on the psychic divisions involved in prayer. Also in *NCF*, John R. Reed and Jerry Herron note the ubiquity of bastards in George Eliot's fiction, and examine the role they play in both her investigation of the perpetual contest between the organic or natural, and the cultural or legal, and in the operations of nemesis: our seeds, as much as our deeds, determine us.

Unfortunately I have not seen G. S. Haight's selection from the letters (Yale), but I can report favourably on the new volume in The Clarendon Edition of the Novels of George Eliot, Thomas A. Noble's edition of *Scenes of Clerical Life*[80]. William Baker's labours on the Pforzheimer Library's

78. *A Preface to George Eliot*, by John Purkis. Preface Books. Longman. pp. x + 197. hb £9.95, pb £6.95.

79. *George Eliot*, by Elizabeth Deeds Ermarth. TEAS. Twayne. pp. 163. £14.95.

80. *Scenes of Clerical Life*, by George Eliot, ed. by Thomas A. Noble. Clarendon. pp. xi + 334. £32.

collection of George Eliot's notebooks continue to bear fruit with the publication of a fourth volume[81].

The earlier fiction continues to be relatively neglected by the critics. Apart from glances at *Adam Bede* in general works such as those by Pauline Nestor[49] and, more notably, Eve Kosofsky Sedgwick[50], critical interest seems to begin with *The Mill on the Floss*. Energy, tragedy, vision, and moral pattern are the key words or concepts in several of this year's studies of this novel. Kenneth M. Mason (*JNT*) engages in a somewhat New Critical examination of the novel's harvest imagery and the role of the 'pastoral deceit' of its opening section in developing what he takes to be its central theme of the conflict between inertia and energy. Mason's reading of the novel's form in terms of a movement from passive egoism to active vision via the transforming energy of 'tragic awareness' is echoed by Edward Alexander's (*WHR*) view of the novel as a 'celebration of energy' and a rejection of utilitarian ethics. This is an interesting essay which explores an important conservative strand in George Eliot's thought and links her anti-utilitarian conception of duty to the Coleridgean ideas of the later J. S. Mill, although Alexander's claim that tragedy is 'a distinctly Tory genre' is obviously open to question. The only question in G. A. Wilkes's '*The Mill on the Floss* as Moral Fable?' (*SSEng*) appears in its title. The rest of this tendentious essay asserts that the novel simply 'resists being read in any other way' than as an example of a genre (moral fable) whose chief characteristic is said to be its excessive determinism. Peter New also writes with the air of one who has discovered the key to the mythologies in *Fiction and Purpose*[82] which includes four chapters on *The Mill on the Floss* as a novel which speculates about the purpose of life. New's attempt to recover George Eliot for Christianity involves him in a certain amount of rewriting rather than rereading.

Elsewhere, New uses *Silas Marner* and *Daniel Deronda* in an examination of the role of 'Chance, Providence and Destiny in George Eliot's Fiction' (*English*), which shows how certain characters make a providence or destiny for themselves, according to the way in which they respond to the operations of chance. *Silas Marner* is interestingly reread in Sandra Gilbert's Lacanian analysis (*CritI*) which focuses on the novel's examination of the relationship between woman's fate and the structure of society, and on its demonstration of the process by which the female child, bearing 'the empty pack of daughterhood', becomes converted into the daughter, wife, and mother. Gilbert also compares Eliot's novel with Edith Wharton's *Summer*, in an attempt to show how 'this fictionalized "daughteronomy" becomes a female myth of origin narrated by a severe literary mother who uses the vehicle of a half-allegorical family romance to urge acquiescence in the Law of the Father'.

Romola does not receive a great deal of attention but it has the distinction of being the subject of one of the most interesting of this year's essays on George Eliot, Karen Chase's 'The Modern Family and the Ancient Image in *Romola*' (*DSA*). Like most critics of this novel Chase recognizes its problems, strains, and generic complexity, but she forsakes the consolations of epic and returns

81. *Some George Eliot Notebooks: An Edition of the Carl H. Pforzheimer Library's George Eliot Holograph Notebooks MSS 707, 708, 709, 710, 711 (IV)*, ed. by William Baker. USalz. pp. xix + 167.

82. *Fiction and Purpose in 'Utopia', 'Rasselas', 'The Mill on the Floss' and 'Women in Love'*, by Peter New. Macmillan. pp. viii + 320. £25.

to the 'homely truth' that *Romola* is primarily a novel which relies on the conventions of realism: 'specifically, it offers a psychological analysis of individuals and a social analysis of institutions, and it locates both within a precisely rendered historical milieu'. The main focus of this closely argued essay is the novel's representation of the role of the family in the modern individual's relationship to the cultural tradition. Chase also examines the way in which the novel incorporates its view of historical change into its preoccupation with historical continuity by figuring the individual's relationship to the tradition in terms of a receptivity (or otherwise) to its representations, to the images or cultural traces of a past age which function not as relics, but as 'links in a moral tradition'. The family also figures in Jan B. Gordon's 'Affiliation as (Dis)semination: Gossip and Family in George Eliot's European novel' (*JES*) which I have not seen.

The problem of where to place 'Brother Jacob' in the tradition of George Eliot's works seems to preoccupy writers on this 'trifle', as she described it. Peter Allan Dale (*PQ*) compares it to La Fontaine's fables and G. H. Lewes's *The Physiology of Common Life* and suggests that it both points the way beyond nineteenth-century science, and anticipates developments in George Eliot's later fiction by demonstrating the human susceptibility to the force of symbols. James Diedrick (*SSF*) sees 'Brother Jacob' as yet another example of the pervasive German influence in George Eliot's fiction and traces its 'grotesque realism' (a term he has borrowed from M. M. Bakhtin's *Rabelais and his World*, on which he writes quite interestingly) to the German *Novelle*, in particular Gottfried Keller's *Clothes Make the Man*.

The political and cultural debates of the 1860s provide the context for discussion of *Felix Holt the Radical*. Catherine Gallagher[43] sees both the hero and the form of this novel as a response to the redefinition of politics as culture by Matthew Arnold and J. S. Mill, and suggests that the novel's movement away from the metonymic realism of the author's earlier fiction is a formal consequence of George Eliot's Arnoldian project of establishing a transcendent realm of values and ultimate meanings. Where Gallagher sees the novel as 'the direct representation of pure political value in the characterization of [its] protagonist', Lyn Pykett (*L&H*) argues that the novel empties itself of politics, first by marginalizing and then by moralizing the political. Pykett is particularly concerned with the role played by the divided narrative voice in this process, and suggests that the abrupt changes in narrative tone might be read as distinctive Arnoldian voices which combine the authority of the magisterial social critic with the authority of the 'best self'.

Narrative authority is also the subject of Rosemary Clark-Beattie's '*Middlemarch*'s Dialogic Style' (*JNT*), which suggests that the narrator establishes an 'authoritative system of interpretation' by creating a systematic relation between competing points of view. The resulting view of the narrative as a dialogue between equal voices would seem to challenge Colin MacCabe's influential view of the narrative as a discursive hierarchy (see *James Joyce and the Revolution of the Word*, Macmillan, 1979). However, it emerges in the course of the argument that some voices are more equal than others, and that ultimately the novel privileges its 'poetic voice', the voice 'of supreme or higher truth' which claims to 'express truths that have withstood ironic reevaluation'. For John Kucich (*Mosaic*) dialectic rather than dialogue is the key to the novel's form. As his essays on Dickens and Charlotte Brontë show (see

p. 403 and p. 404 above) Kucich is engaged in a wide-ranging examination of the way in which nineteenth-century fiction established an antithetical and 'conflictual' relationship between two kinds of desire: the selfish and the selfless. His essay on 'Repression and Dialectical Inwardness in *Middlemarch*' is part of this wider project, and is also an intervention in the particular debate about 'nineteenth-century syntheses of the personal and the social' which have focused on the ending of George Eliot's novel. The result is an extremely dense and resonant article which relates the novel's treatment of desire and repression to 'a dialectic of Hegelian inwardness' rather than to Freudian theory which sees repression as the internalization of social constraints. Kucich's use of Foucault's analysis of Victorian repression offers an interesting way of looking at the novel's opposition of egoism and altruism, and suggests that 'the emotional intensity of Dorothea's altruism comes entirely from . . . inward conflict, not from a homogeneous and unqualified sympathy'. Elsewhere the search continues for the sources for Dorothea and her husbands; Patricia Deery (*RES*) puts the case for Margaret Fuller, the American feminist as a model for Dorothea; Sara M. Putzell-Korab and Martine Watson Brownley (*VN*) compare Dorothea's marriages with those of Mrs Thrale; and Marilyn J. Kurata (*ELN*) takes another look at parallels between the central predicament of the orphaned sisters in *Middlemarch* and *The Woman in White*.

Finally, in an essay which gives a very good sense of both the text and its contexts, E. A. McCobb (*MLR*) makes a persuasive case for seeing Schopenhauer's *Die Welt als Wille und Vorstellung* as an important influence in George Eliot's transition from 'optimistic realism' to the 'pessimistic non-realism' of *Daniel Deronda*.

One of George Eliot's chief denigrators, Eliza Lynn Linton, is shown in a new light by Nancy F. Anderson (*DSA*), who makes interesting use of *The Autobiography of Christopher Kirkland* and *The Second Youth of Theodora Desanges* in her search for clues to the enigma of the contradiction between Linton's independent personal life and her antifeminist, misogynist opinions. Margaret Oliphant has hitherto enjoyed the double distinction of being not only a neglected woman writer, but also a neglected Scottish writer. However, a number of Virago reprints and increasing critical and biographical attention are rapidly rescuing her from the former category, and The Association of Scottish Literary Studies has intervened to rescue her from the latter with the publication of her *Selected Stories of the Supernatural*[83], in which Margaret K. Gray provides an interesting and informative critical introduction.

Trollope, although still widely read, receives little critical comment with the exception of essays by Sarah Gilead (*TSLL*), who is quite interesting on the role of orphans in Trollope's novels, and Gay Sibley (*SNNTS*), who explores 'The Spectrum of Taste', and the rhetorical use made of it in *Barchester Towers*. Francine Navakas makes 'The Case for Trollope's Short Stories' in a review article in *MP*.

The novels of Thomas Hardy have always been widely read and reread, but have only recently received critical justice, according to Norman Page's introduction to *THA*. Hardy's novels are certainly reread in J. C. Dave's *The*

83. *Selected Stories of the Supernatural*, by Margaret Oliphant, ed. by Margaret K. Gray. SAP. pp. xiv + 256. £8.50.

Human Predicament in Hardy's Novels[84], though whether they may be said to receive critical justice is debatable. Dave's chief interest is in Hardy's 'ameliorative ethical reaction' to 'the cosmic and social absurd'. The resulting study, despite its wide-ranging reference to Eastern and Western philosophies, remains a heap of fragments in which the novels are used primarily to illustrate a philosophy. The publication of *The Literary Notebooks of Thomas Hardy*[85] may perhaps provide a wider opportunity for the empirical study of Hardy's relation to the thought and literature of his age. Although Lennart A. Björk, the editor, sees these volumes of cuttings and handwritten gobbets from a wide range of sources as evidence of Hardy's strenuous efforts to educate himself and change the course of his career, others may see them as evidence of Hardy's anxious attempts to become assimilated in an élite literary and scientific culture.

Irving Howe[86] has taken the opportunity of the reprinting of his Masters of World Literature volume on Hardy to comment briefly on changes in critical temper since it first appeared in 1967. On the whole he remains committed to his former views, though he admits to some interest in the new readings offered by feminist criticism. *THA* also seems to be fairly unaffected by the post-sixties changes in critical temper, and offers its usual eclectic mix of literate, middle-of-the-road and (on the whole) unadventurous studies of various aspects of Hardy's work. This year Joan Grundy adds a further nail to the coffin of the myth of Hardy as the wild untutored genius by demonstrating his indebtedness to Milton, and judging the novelist to be a more humane humanist than his predecessor. Robert Langbaum argues that a reading of Lawrence's novels and *Study of Thomas Hardy* enhances our sense of Hardy's importance in the history of the English novel by helping us to see Hardy as 'the first to elaborate the sphere of unconscious motivation'. Despite the latter extravagant claim, this is an interesting essay. Rosemary Sumner also sees Hardy as anticipating twentieth-century developments in art, and suggests that his theories of art and his preoccupation with ways of looking might be compared with the Surrealist painters. Norman Page investigates the extent to which Hardy was affected by the fictional fashion for grotesquely violent or miserable deaths noted by Ruskin, and (so that we don't become too gloomy?) Byron Carless follows immediately with an examination of Hardy's humour. Finally Richard H. Taylor reviews recent Hardy studies and takes up the cudgels (also wielded by Page in his introduction) against Donald Davie's animadversions in *LRB* (5 May 1983) on the parlous state of the Hardy industry.

Few of the items already mentioned do much to persuade me of the validity of Norman Page's assertion that Hardy's novels are at last receiving the critical attention they deserve, or of his opinion that they are attracting the serious attention of 'critics of the front rank on both sides of the Atlantic'. When we turn to the journals the situation is hardly improved, although some of the essays are more adventurous than those in *THA*. Wayne C. Anderson

84. *The Human Predicament in Hardy's Novels*, by J. C. Dave. Macmillan. pp. xii + 216. £22.50.

85. *The Literary Notebooks of Thomas Hardy*, ed. by Lennart A. Björk. Macmillan. 2 vols. pp. xliv + 428; xliv + 591. £35 each, £60 the set.

86. *Thomas Hardy*, by Irving Howe. Macmillan. pp. xiv + 206. hb £25, pb £7.95.

(*SNNTS*) undertakes a competent, if slightly strained, examination of Hardy's rhetorical use of silences, while Romey T. Keys (*TSLL*) draws upon Freud's theory of the uncanny to demonstrate the way in which 'The Withered Arm' subverts the form of the supernatural tale through manipulations of narrative order. Jakob Lothe also writes on narrative technique in Hawthorn[72], where he attempts to apply J. Hillis Miller's theory of 'repetition' to *The Mayor of Casterbridge*. William Buckler (*DSA*) proposes a 'Poetics' of Hardy's novels as an antidote to the 'conventional, derivative, inexpressive' nature of most Hardy criticism. His efforts to 'identify specifically what it means to speak of the poetry of Hardy's novels' seem to be rather misdirected, but he provides a reasonably interesting interpretation of *The Woodlanders*, and performs a useful task in collecting together some interesting Hardyan statements on the Novel. Michael Rabiger attempts more than a simple source study in his discovery of a 'twin sister' for Tess in a Celtic folk-play (*THA*), and Maggie Humm adds a little zest to *THY* (1984) with an essay on gender and narrative that focuses on *Tess* and *Jude*. Alexander Fischler (*JEGP*) traces the carefully patterned development of the twin themes of 'obscurity and remembrance' in *Jude the Obscure*, which he sees as part of Hardy's attempt to make Jude a 'worthy modern heir to the light-seekers of old' and a challenger in the tradition of Job. Finally, Freud in one hand, Barthes in the other, Vincent Newey (*PEAN*) confronts the 'challenge' of *Jude the Obscure* by means of an examination of its multilevelled treatment of the theme of 'making'.

Gissing's enthusiasm for Hardy's novels, and his contempt for some of his own, are revealed in *Landscapes and Literati*[87], a collection of previously unpublished letters of Gissing and W. H. Hudson. Students of Gissing will welcome the publication of the revised and extended version of Michael Collie's *George Gissing: A Bibliographical Study*[88], which combines a descriptive bibliography of Gissing's works with a bibliography of secondary writings, the latter now updated to 1985. A paperback version of the Critical Heritage[89] volume on the author is also to be welcomed, as are the Hogarth paperbacks of *Born in Exile*[90] and *Will Warburton*[91].

One of the most interesting re-examinations of Gissing's work is to be found in Rachel Bowlby's *Just Looking*[54], which pays particular attention to *Eve's Ransome* and *New Grub Street*. In 'Determinism and Determination in Gissing' (*MLQ*, 1984), which focuses on *The Emancipated*, David Grylls gives a foretaste of his forthcoming book. *GissingN* tends to be something of a house-journal for *aficionados* and specialists, but it also contains a number of items of wider interest: Martha Vogeler investigates Gissing's relationships

87. *Landscapes and Literati: Unpublished Letters of W. H. Hudson and George Gissing*, ed. by Dennis Shrubsall and Pierre Coustillas. Russell. pp. vii + 151. £12.95.

88. *George Gissing: A Bibliographical Study*, by Michael Collie. StPB. pp. xiii + 167. £28.

89. *Gissing: The Critical Heritage*, ed. by Pierre Coustillas and Colin Partridge. RKP. pp. xvii + 564. pb £8.95.

90. *Born in Exile*, by George Gissing, ed. by Gillian Tindall. Hogarth. pp. 506. pb £3.95.

91. *Will Warburton: A Romance of Real Life*, by George Gissing, ed. by John Halperin. Hogarth. pp. 332. pb £3.95.

with the English Positivists, and Patrick Parrinder and Pierre Coustillas both write about Gissing's relations with H. G. Wells. John Sloan provides the newsletter with its most substantial critical article in 'The Erotic Martyrdom of Emily Hood' which explores the ways in which Gissing reworks some of the elements of *Jane Eyre* in *A Life's Morning*. Sloan's interest in the literary uses of the erotic also produces a lively essay on *In the Year of the Jubilee* (*ELT*), which seeks to show how Gissing's treatment of the conventional motif of 'The "Worthy" Seducer' throws into sharp relief 'an historically unresolved conflict between "aristocratic" and "bourgeois" values that tends to be obscured in other English writers'. Also in *ELT*, Andrew Hassam engages in a Barthesian rereading from which *The Private Papers of Henry Ryecroft* emerges as an 'oscillating text' which destabilizes authorship, language, and the relationship between fact and fiction.

Meredith has long destabilized and defeated his critics who, for the moment, appear to have gone into retreat, apart from Gary Handwerk (*CCrit*) who valiantly continues his pursuit of the instabilities of the text in a Lacanian analysis of 'Irony as Intersubjectivity' in *The Egoist*. Otherwise we must fall back on the newly issued paperback version of the Critical Heritage volume devoted to the author[92].

In fact, apart from the continued interest in Hardy and the growing attention paid to Gissing, critical interest in the writers of the closing years of the century is, on the whole, thin and scattered. Margaret Ganz (*ELT*) writes on Samuel Butler's 'ironic abdication' and its relationship to the subconscious, in an essay which focuses on the discursive writings. Peter Collister has two essays on Mrs Humphrey Ward: one on her views of Charlotte and Emily Brontë (*ES*), another on the influence of George Sand on *The History of David Grieve* (*RES*). Both are packed with information about Mrs Ward's life, reading, and opinions, and both are rather disparate and fragmentary. Useful information is also provided by Robert Calder's introductory note on Arthur Morrison and an annotated bibliography of writings about him (*ELT*). In *ELN*, Rita Joshi discovers a similarity in the visions of Mark Rutherford (William Hale White) and D. H. Lawrence, which she traces back to their social and religious roots in the Dissent tradition. Robert Louis Stevenson makes his main appearances this year as a figure in the Scottish literary tradition. K. G. Simpson examines Stevenson's relationship to Scottish values, particularly those of Calvinism, in a study of realism and romance in *Weir of Hermiston* (*SSL*), while Tom Shearer (*SSL*) looks at point of view in 'The Merry Men'.

Patrick Brantlinger offers an interesting perspective on the Literature of Empire in his examination of 'Imperial Gothic' in 'Atavism and the Occult in the British Adventure Novel 1880–1914' (*ELT*). Late Victorian fiction also forms part of Brantlinger's Foucauldian investigation of the Victorian invention of the myth of the Dark Continent as part of a larger discourse of Empire (*CritI*), while Gail S. Clark (*JPC*) focuses on the 'Imperial stereotypes' of G. A. Henty's adventure stories. Despite the growing interest in the contribution of late nineteenth-century fiction to the formation of a discourse of Imperialism there is surprisingly little on Kipling this year. Robert Gish makes

92. *Meredith: The Critical Heritage*, ed. by Ioan Williams. RKP. pp. xiii + 535. pb £8.95.

him the main subject of a chapter on 'The Exotic Short Story'[93] and Danielle Schaub examines the craftsmanship of 'The Bull that Thought' (*SSF*).

Dracula has received increasingly serious attention of late, and is now the subject of a new book, *Dracula: The Novel and the Legend*[94], in which Clive Leatherdale seeks to rescue Bram Stoker and his novel from critical and scholarly neglect and cinematic debasement. This is an absorbing account written by an enthusiast; it is also a well-researched attempt to locate the novel in its literary, cultural, social, and political contexts. Like Leatherdale, David Seed (*NCF*) makes use of the recent discovery of Stoker's notes for the novel in the Rosenbach Foundation Library in Philadelphia. Seed's well-written and detailed essay argues that prevailing Freudian and Marxist readings of *Dracula* pay insufficient attention to its 'rigorous narrative method', and uses the Philadelphia notes to show how Stoker planned the structure of his novel. Robin Wood, in an essay I have not seen, writes on 'The Use and Obsolescence of Count Dracula' (*Mosaic*).

For Sherlock Holmes enthusiasts, *BSJ* has a number of notes and essays which speculate on Holmes's relationships with women, his childhood, whether he was Jewish, and use a variety of techniques to discover what the Holmes stories have to say about divorce, the army, and criminality *inter alia*. Unfortunately I have not seen Don Richard Cox's book on Holmes's creator, *Arthur Conan Doyle* (Ungar).

Finally new raw material is provided for the rapacious critic with the appearance in *ELT* of a previously unpublished story by Arthur Symons, 'The Life and Adventures of Lucy Newcome'. Alan Johnson's preface makes some useful links between the new story and Symons's earlier fictions.

3. Prose

(a) Bibliography and General Works

Rodney K. Engen's *A Dictionary of Victorian Wood Engravers*[95] provides biographical and bibliographical details of nineteenth-century British wood engravers and full listings of their work, including a critical assessment of the artists and a bibliography of sources. This is the first comprehensive attempt to supply such a work and the dictionary will be of great value to students of nineteenth-century wood engraving. Regrettably, the volume only contains one illustration; it is also printed in an unattractive typescript format.

By contrast, William S. Peterson's *A Bibliography of the Kelmscott Press*[96] is a very handsome volume. Peterson gives a full history of the Kelmscott Press from 1891–8. In a thorough introduction, Peterson relates the entire range of the press's history under the headings: Sources, Types, Paper and Vellum,

93. In *The English Short Story 1880–1945: A Critical History*, ed. by Joseph M. Flora. Twayne. pp. xx + 215. £17.95.

94. *Dracula: The Novel and the Legend*, by Clive Leatherdale. Aquarian. pp. 256. pb £6.95.

95. *A Dictionary of Victorian Wood Engravers*, by Rodney K. Engen. CH. pp. xxi + 297. £45.

96. *A Bibliography of the Kelmscott Press*, by William S. Peterson. SohoB. Clarendon (1984). pp. xliii + 220. £25.

Copy Texts, Inks, Illustrations, Ornaments, Cancels, Bindings, Presses, Staff, Buildings, Publishers, and Finances. Not only are all published works described, but, in an interesting chapter, Peterson details those works actually contemplated but not executed. This study contains many fine illustrations of the productions of the press.

John Kucich in 'Narrative Theory as History' (*VS*) reviews recent criticism drawing upon literary theory, describing how many of the new literary historicists are moving in the direction of a broad, explicitly cultural criticism. He concludes that such work shows a determined attempt to grapple with the problematic relationship of history and textualism. Similarly, James McGeachie in 'Darwin and George Eliot' (*HSci*) surveys recent studies of the Darwinian debate, making the point that historians of science and readers of literature can no longer avoid recognizing the interdependence of their respective activities. McGeachie delineates the several strategies recent critics have adopted in their attempt to give a comprehensive account of Darwin in his cultural context.

A valuable insight into nineteenth-century literary history and culture is afforded by Nigel Cross's *The Common Writer*[97]. In this lucid and readable study, Cross focuses on those authors who attempted to sustain their literary activity over a substantial period of time, and he provides a detailed account of the social, cultural, and economic background of the nineteenth-century literary world. Cross describes the place of the Royal Literary Fund and other formal and informal welfare institutions for penurious authors. His study also deals with literary journalists, working-class and women writers, and concludes with an examination of the literary world as portrayed in Gissing's *New Grub Street*. Although Cross's study shows extensive and meticulous scholarship, it is marred by the failure to provide an adequate bibliography of the area.

The Victorian fascination with history has preoccupied a number of scholars this year. A. Dwight Culler's *The Victorian Mirror of History*[98] attempts to demonstrate that the great Victorian debate over science, religion, and art always had a historical dimension to it. Culler's thesis is not in itself startlingly original and, indeed, he often adopts a fairly straightforward analysis of the subject, and seldom goes further than stating that the Victorians discovered analogies between their age and historical periods in the past from which they drew pragmatic and reflexive lessons. Treating several figures including Scott and Maeaulay, Mill and Carlyle, Thomas and Matthew Arnold, Ruskin, Browning, the Pre-Raphaelites, and Pater, he argues that the earlier writers set up an oppressive medievalism from which the later writers felt they were emerging in a revivified Renaissance. The chapters of this work are not totally even – weakest on the poets but particularly impressive on Thomas Arnold and Newman. Thomas Arnold also receives substantial coverage in Linda Dowling's thoughtful piece on 'Roman Decadence and Victorian Historiography' (*VS*). Dowling argues that a shift in Victorian historical theory took place from the literary and providentialist theories of Thomas Arnold and Charles Merivale to the empirical and antiteleological notions of Theodor

97. *The Common Writer: Life in Nineteenth-Century Grub Street*, by Nigel Cross. CUP. pp. vi + 265. £25.

98. *The Victorian Mirror of History*, by A. Dwight Culler. Yale. pp. ix + 320. £22.50.

Mommsen and J. B. Bury. The shift is well illustrated in the divergent interpretations of Roman 'decadence' shown by these writers and in the eventual disappearance of the subject as a cautionary tale for contemporary times.

History figures in Antoinette Blum's incisive study, 'The Uses of Literature in Nineteenth- and Twentieth-Century British Historiography' (*L&H*). Blum examines the different uses that Macaulay, Froude, Grote, and John Bury made of literary sources in their histories. In general they used literature either to illustrate an already known fact or to document information about the *mores* of certain classes. Andrew Blake, also in *L&H*, explores the literature and history relationship, arguing that an appreciation of the intertextual link between novel and periodical press is vital to our understanding of the precise ideological role of Victorian fiction. Macaulay's treatment of history is also compared with that of de Tocqueville, Burckhardt and H. B. Adams by John Clive in 'Looking Over a Four-leaf Clover' (*CR*).

The difficulties of relating the history of science to the wider cultural perspective are highlighted in Robert M. Young's *Darwin's Metaphor*[99]. Young, a Marxist critic, proposes a radical statement of the cultural process in a series of essays now collected and revised under this title. He places Darwin's work in the context of a shift in the view of man's position in nature during the nineteenth century, believing that it is false to separate the Darwinian debate from the broader cultural, ideological, and political issues of the period. Young argues that Darwin provides the unifying themes from the theories of Malthus to the commodification of the smallest living element of nature in contemporary theories of genetic engineering. Young's own proposal of uniting the history of socio-economic thought with that of biology is a worthy one, although his prescribed reconsideration of Marxist historiography emphasizing the complex interaction of history and ideas has not been fully accepted by historians. This study is assertive and challenging, and the chapter 'Darwin's Metaphor: Does Nature Select?' is of particular value.

A more modest attempt to understand the complex interaction between scientific theory and social criticism is provided in Greg Myers's 'Nineteenth-Century Popularizations of Thermodynamics and the Rhetoric of Social Prophecy' (*VS*). In an interesting piece, Myers describes how the language of physics itself came to be used in social and moral criticism. Myers clearly shows that the process was one which worked both ways: the physicists began their work by relying on commonplaces concerning energy and entropy which had definite social implications. Mary Midgley's *Evolution as a Religion*[100] is concerned with the validity of the theories and values which Darwinists have extrapolated from Darwin's work. Like Young and Myers, she is keen to refute scientific pretensions to abstraction and impersonality, identifying evolution as a powerful folk-tale or myth. Midgley's study is lively and controversial, but it does not give an adequate explanation of the cultural process by which Social Darwinists came to arrive at their sometimes mistaken conclusions.

99. *Darwin's Metaphor: Nature's Place in Victorian Culture*, by Robert M. Young. CUP. pp. xx + 341. hb £27.50, pb £9.95.

100. *Evolution as a Religion: Strange Hopes and Stranger Fears*, by Mary Midgley. Methuen. pp. 180. hb £12.95, pb £4.95.

Roger Cooter's *The Cultural Meaning of Popular Science*[101] is dedicated to Young and shows his influence. Cooter discusses phrenology in the nineteenth century, an area which traditional historians of science rejected as false or pseudo-science. Cooter's aim is to depict and explain the social and ideological functions of science during the formation of the first industrial society. He demonstrates the transformation of phrenology from an arcane theory of mind and character to a socially respectable scientific vehicle for 'progressive' ideas of social life and organization through the work of George Combe. Cooter shows how phrenology was also used by nineteenth-century radicals to sanction the social, political, and religious objectives that they espoused. Cooter's study is dauntingly thorough; although his style is occasionally difficult, his is a work of great importance to the nineteenth-century debate and one which should be read. Phrenology also figures in Michael Lynch's 'Here is Adhesiveness: From Friendship to Homosexuality' (*VS*). Lynch argues that phrenologists established a material basis for same-sex relationships giving them a congenital origin and a nomenclature: 'adhesiveness'. A more traditional approach to the history of science is adopted by Frank James in 'The Creation of a Victorian Myth: The Historiography of Spectroscopy' (*HSci*) which details the Victorian conflation of the histories of spectroscopy and spectrochemical analysis in order to construct a bogus ancestry for the work of Robert Bunsen and Gustav Kirchoff. Nineteenth-century historiography is also the subject of Paul Therman's 'Unaccustomed Role: The Scientist as Historical Biographer' (*Biography*) which discusses the portrayal of Newton by two nineteenth-century scientists.

Religious matters occupy several writers this year. CUP has published a three-volume evaluation of nineteenth-eentury Western religious thought[102]. These volumes consist of a series of essays by different scholars on those thinkers who in the main determined the direction of modern religious thought in the West. This collection consists of twenty-nine essays, some concentrating on single figures, others discussing movements and issues. Such a venture is bound to leave gaps, and British dissent suffers badly: there is only one reference to Methodism, and Unitarianism fares little better. The volumes, however, contain many useful articles. Of interest to readers of *YW* are: Claude Welch on Coleridge, J. M. Cameron on Newman and the Tractarian Movement, James C. Livingston on British agnosticism, H. D. Lewis on British Idealism, John Kent on science and religion, R. E. Clements on the study of the Old Testament, and J. C. O'Neil on the study of the New. Most contributions tend towards the introductory. The short bibliographical essays appended to each contribution are useful, although not always up-to-date.

Norman Vance's *The Sinews of the Spirit*[103] examines the changing nature of 'Christian Manliness' with particular reference to the works of Charles

101. *The Cultural Meaning of Popular Science: Phrenology and the Organization of Consent in Nineteenth-Century Britain*, by Roger Cooter. Cambridge History of Medicine. CUP. pp. xiii + 418. £25.

102. *Nineteenth Century Religious Thought in the West*, ed. by Ninian Smart, John Clayton, Patrick Sherry, Steven T. Katz. 3 Vols. CUP. Vol. I, pp. vii + 335, £27.50; Vol. II, pp. v + 361, £30; Vol. III, pp. ix + 342, £30.

103. *The Sinews of the Spirit: The Ideal of Christian Manliness in Victorian Literature and Religious Thought*, by Norman Vance. CUP. pp. x + 244. £22.50.

Kingsley and Thomas Hughes. Vance traces the origin of the ideal in the sporting traditions of England, ideas of chivalry and gentlemanliness, and in St Paul's preaching of a vigorous virtue. These influences, combined with the liberal theology of Coleridge, Maurice, Carlyle, and Arnold, gave form to the notions of 'Christian Manliness' in Kingsley and Hughes. Vance is most impressive when discussing Kingsley and Hughes, although his discussion of early traditions and figures shows signs of overcompression. In all, however, Vance's study is attractive and interesting and provides an important addition to the study of nineteenth-century literature and religion.

Janet Oppenheim provides us with an examination of the less orthodox side of Victorian spiritual thought in her thorough study of spiritualism and psychic research from 1850–1914[104]. Oppenheim examines the variety of background, education, and professional experience of those conducting and attending séances. She also attempts to explain the ways in which spiritualism provided a kind of surrogate faith for a large cross-section of Victorian and Edwardian society. Like Cooter, Oppenheim is not concerned with the ultimate validity of her subject, but with the important part it played in the culture of the time.

Patrick Brantlinger in 'Victorians and Africans: The Genealogy of the Myth of the Dark Continent' (*CritI*) shows how this myth of the dark continent was invented by the Victorians. Shaped by political and economic pressures, it became the Victorians' way of blaming the victim for their own dark impulses. Discussing a variety of literature from Blake's 'The Little Black Boy' to the novels of Haggard, Brantlinger concludes that the dark continent was a mirror for the Victorians, reflecting both heroic and saintly images and the ghostly shadows of guilt and repression.

Robert Wroth Frank writes an amusing and lively piece in celebration of the one-hundredth birthday of the *Dictionary of National Biography* in 'The Most Amusing Book in the Language' (*ASch*), describing the trials and tribulations of its publisher George Smith and editors Leslie Stephen and Sidney Lee. *VIJ* carries two articles on Victorian criticism: Patrick Creevy explores the uncertainty of Victorian critics when confronted by Goethe's 'greatness' and its several incarnations, and Kay Moser describes the critics' puzzlement when faced with the arrival of Elizabeth Barrett Browning on the poetic scene. M. J. D. Roberts in 'Morals, Art, and the Law: The Passing of the Obscene Publications Act of 1857' (*VS*) shows the Victorians in their familiar occupation of trying to legislate morality. Although the Act was originally passed to assert the commitment to a principle, it was later used to control and suppress the publication of a number of works and affected, in different ways, such writers as Dickens, Swinburne, and Bradlaugh.

(b) Individual Authors

Edwin Abbott, Victorian headmaster and author of scholarly, pedagogical, and theological works is re-appraised by Rosemary Jann in 'Abbott's *Flatland*: Scientific Imagination and Natural Christianity' (*VS*). Jann discusses Abbott's best-known work *Flatland*, which is the first-person narrative of 'A Square'. Abbott's *Flatland* combines social satire, geometrical instruction, and a plea for the role of the imagination in cognition. While Jann demonstrates that

104. *The Other World: Spiritualism and Psychical Research in England, 1850–1914*, by Janet Oppenheim. CUP. pp. xii + 503. £25.

Abbott reminds us that among the intelligentsia the conflict between science and religion ended more often in reconciliation than divorce, she does not make a convincing case for rescuing Abbott from the obscurity which surrounds him.

No full-length study of Matthew Arnold's prose has appeared this year but several noteworthy articles have surfaced. Allan C. Dooley's 'Revivifying Matthew Arnold: The Direction of Arnold Studies' (*VP*) reports that conditions are favourable for a fresh wave of critical and scholarly comment on Arnold. Tom Middlebro' (*N&Q*) reprints a letter from Arnold to T. H. Middlebro', a young teacher, concerning ll. 86–123 of 'Rugby Chapel'. John Storey in 'Matthew Arnold: The Politics of an Organic Intellectual' (*L&H*) cogently argues the case that Arnold fits into Gramsci's category of the 'Organic Intellectual': one of 'an élite of men of culture, who have the function of providing leadership of a culture'. Storey argues that Arnold's attack on the middle class is an attempt to transform them into the English ruling class. Charles Swann's '"No Wragg by the Illisus"' (*VN*) takes Arnold and other nineteenth-century liberals to task for their selective amnesia when discussing ancient Greece. The well-known passage from 'The Function of Criticism' concerning the infanticide Wragg depicts a fictive, aestheticized ancient Greece as an ideal standard, ignoring the common Greek practice of infanticide. Of interest also are Bruce Bashford's 'Arnold and Wilde: Criticism as Humanistic' (*ELT*), which compares Arnold's 'The Function of Criticism' with Wilde's 'The Critic as Artist', and William V. Spanos's 'The Apollonian Investment of Modern Humanist Education' (*CulC*), which compares Arnold's educational theories with those of Irving Babbitt and I. A. Richards.

Samuel Butler's neglected work *The Authoress of the 'Odyssey'* is discussed by Alison Booth in *SEL*. Booth makes the unlikely claim for Butler as a 'Paterian Critic' but shows several ways in which the claim can be validated. Butler shows a Paterian attempt to transport himself into the historical position of the author of *The Odyssey* through the medium of his own sensibility. Like Pater, he values his own impressions of the work more than the work itself, and he views *The Odyssey* as a transparency through which critical insight projects a spirit for all ages.

This year sees the publication of a major study of Carlyle as a historian. John D. Rosenberg's *Carlyle and the Burden of History*[105] is compulsive reading. Rosenberg views Carlyle's whole career from the perspective of his work as a historian. Focusing on *The French Revolution*, Rosenberg describes how Carlyle found his vocation as the writer of modern prose epics. He identifies Carlyle's method as typological and places him squarely in the tradition of Homer, the Scriptures, and Milton. Rosenberg argues that Carlyle explored the persistence of the irrational within the individual psyche in *Sartor Resartus* and that in *The French Revolution* he widens his horizon to take in the psychopathology of an entire nation. Rosenberg also discusses Carlyle's later work which he sees as showing signs of his declining powers and an increasing sense of isolation. This study is required reading for all Carlyle scholars. Rosenberg's thesis that the mob is the real hero of *The French Revolution*, has,

105. *Carlyle and the Burden of History*, by John D. Rosenberg. Clarendon. pp. vii + 209. £19.50.

however, been criticized as oversimple by Thomas Culviner in 'Heroes and Hero-Worship' (*VIJ*). Culviner argues that what makes the figures of Mirabeau and Danton heroic in Carlyle's treatment is their ability to resist mass sentiment through the projection of their own natural ascendancy.

Carlyle's historical writing is also the subject of K. J. Fielding's 'Carlyle and Cromwell: The Writing of History and "DRYASDUST"' in the *Strouse Lectures on Carlyle*[106]. Fielding's study of the manuscript of Carlyle's *Historical Sketches* leads him to stress the complexity of Carlyle's idea of history. The manuscript shows Carlyle's own doubts and awareness of self-contradictions as he conducted an inner debate about how far it was possible to write history at all. In the same collection Fred Kaplan examines the relationship between spiritual power and secular authority in Carlyle with special reference to the *Latter-Day Pamphlets*. Kaplan argues that the pamphlets contain several innovative proposals and that it is Carlyle's hatred of authority lacking spiritual vision which occasions his anger. The final Strouse Lecture by Michael K. Goldberg outlines the insensitivity of Carlyle and Dickens to contemporary trends in the visual arts. This volume also contains a Catalogue of the Art Works and Photographs held by the Strouse Collection compiled by Christine Bunting, and the third supplement to the Catalogue of Carlyle Holdings in the Strouse Collection by Janet M. and Jerry D. James. This edition of the *Lectures* is copiously illustrated with portraits, photographs, and holograph manuscripts from the Carlyle Collection, including a photograph of the arm-bone from Naseby battlefield presented to Carlyle by Edward Fitzgerald. This volume is presented *gratis* to the reading and scholarly public.

Carlyle's conversation with Richard Monckton Milnes is the subject of Ian Campbell's 'Conversations with Carlyle' (*PSt*). This discussion of the commonplace books of Milnes shows the width of Carlyle's conversational range, his determined anti-intellectualism, his dislike of aestheticism, and his direct manner. Although Carlyle appears to have been privately evolving the fundamentals of his written style, his conversation manifests a laughter and charm which is seldom present in his published work.

CNew appeared once this year. Unpublished material is the source of two contributions. Susan Lamb prints Geraldine Jewsbury's contemporary account of the failings of the Carlyles' servant Helen Mitchell, and D. J. Trela describes an unpublished review by Carlyle of Mill's *On Liberty* which is predictably denunciatory. Mark Stocker examines the relationship between the sculptor Joseph Edgar Boehm and Carlyle. Anne Skabarnicki throws light on Carlyle's problematic readings of Goethe, arguing that he tried to make sense of a brilliant but errant contemporary by viewing him through the eyes of the German poet himself. C. R. Sanders expresses surprise that Carlyle should be so critical of Tennyson's *Idylls of the King* when Tennyson's Arthur lectures his knights in much the same way as Carlyle lectured the British public. Finally Thomas C. Richardson describes John Murray's rejection of the manuscript of *Sartor Resartus*, and K. J. Fielding describes Captain Anthony Sterling's photograph album and his friendship with Jane Carlyle.

VS includes a piece on Henry Fothergill Chorley, England's most influential

106. *The Norman and Charlotte Strouse Lectures on Carlyle and His Era*. Vol. II, ed. by Jerry D. James and Rita B. Bottoms. The University Library. UCal (Santa Cruz). pp. xi + 102. *gratis*.

music critic during the middle years of the nineteenth-century, by Robert Bledsoe. Chorley became the chief arbiter of musical taste through his columns in *The Athenaeum*. Chorley's criticism of Verdi was generally adverse; this was for personal reasons but also serves as testimony to the effect of Verdi's novelty on an English audience nourished on Rossini.

The publication of the first volume of *The Correspondence of Charles Darwin*[107] edited by Frederick Burkhardt and Sydney Smith should help scholars to place Darwin's views within a wider cultural context. This volume covers the period from 1821–36 and gives for the first time the full authoritative texts of Darwin's letters. The letters collected in this volume span the years from Darwin's first correspondence at the age of twelve to those he wrote upon his return to England after his five-year voyage aboard the *Beagle*. One welcome aspect of this edition is the inclusion of letters written to Darwin by his family, friends, and scientific correspondents. These help to broaden our picture of Darwin's domestic circle and to demonstrate the community of interest existing between scientist and clergyman in the nineteenth century. The volume also includes a biographical register and index of correspondents.

Another, less scholarly, edition of Darwin's writings is Alexander Alland Jr's collection *Human Nature: Darwin's View*[108]. This study is a collection of almost all of Darwin's writings on the human species from his *Journal of Researches*, *Descent of Man*, and *Expression of Emotion in Man and Animals*. Alland is an anthropologist and the very nature of his method imposes a distortion upon Darwin's thought. Darwin's *Origin of Species* is not represented here because it contains no extended reference to the human species, yet Darwin's deliberate exclusion of such matters from this work speaks volumes about the state of the evolutionary debate at the time. Alland's study concentrates on Darwin's views of race and intelligence and highlights the contradictions between his own observations and his acceptance of current theories of the time. Alland also makes the point that nowhere in Darwin's writings is there any evidence of his support for the *laissez-faire* politics and economics which have been read into his work. It was Robert Young's [99] point that such evidence is irrelevant.

Friedrich Engels's *The Origins of the Family*[109] has been re-issued as a Penguin Classic with a new introduction by Michèle Barrett. The text is that of the Lawrence and Wishart edition of 1972. Barrett provides a useful introduction to this much-savaged work, discussing the background of the text, critical discussions of it, and its relevance to the renewed debates on the family, sexuality, and gender.

Two noteworthy studies of Gladstone's biography and work appear in *The Gladstonian Turn of Mind*[110], a *Festschrift* to J. B. Conacher edited by Bruce L. Kinzer. Richard J. Helmstadtler provides a thorough and balanced account of Gladstone's first book *The State and its Relations with the Church*, and Ann

107. *The Correspondence of Charles Darwin*. Vol. I: *1821–36*, ed. by Frederick Burkhardt and Sydney Smith. CUP. pp. xixx + 702. £30.

108. *Human Nature: Darwin's View*, by Alexander Alland Jr. ColU. pp. x + 242. $25.

109. *The Origins of the Family, Private Property and the State*, by Friedrich Engels. intro. by Michèle Barrett. Penguin. pp. 236. pb £3.95.

110. *The Gladstonian Turn of Mind: Essays Presented to J. B. Conacher*, ed. by Bruce L. Kinzer. UTor. pp. viii + 294. £24.50.

P. Robson, in a lively piece, argues that the failure of the parliamentary strategy for women's suffrage led its supporters to blame Gladstone unfairly.

Emma Hardy's *Diaries*[111] have been published in a facsimile edition by Richard Taylor. Only four of Emma's diaries survived the censorious hand of her husband and those which remain are mainly concerned with travel arrangements. They describe the Hardys' travels in France (on honeymoon, September–October 1874), Holland, the Rhine, and the Black Forest (May–June 1876), Italy (March–April 1887), and Switzerland (June–July 1897). Emma's scribblings are interesting as Victorian travel accounts, providing examples of the hardships suffered by the Victorian lady abroad ('severe chest cold from too much gondola at night'). Chiefly, however, they are of interest for the few insights they give into the domestic life of Emma's husband. They give no indication of any of the honeymoon difficulties which biographers of Hardy have hinted at, but they do confirm the common view of Hardy's morbid temperament: the couple visited the Paris Morgue on their honeymoon ('La Morgue Three bodies – middle one pink – Their clothes hanging above them. Not offensive but repulsive').

The first full-length biography of Augustus Hare[112], writer of travel guides and autobiography, has been written by Malcolm Barnes. It is chiefly interesting for its account of Hare's appalling childhood, terrorized by the family of his adoptive mother and her brother-in-law Julius Hare, Archdeacon of Lewes. Apart from this, Hare wrote a series of lengthy travel guides and an autobiography that even Barnes finds 'wearisome in the extreme'. This biography is probably more important for giving us an insight into the social history of the Victorian middle class than for any merits its subject possesses.

James Waddell in 'Keble and the Reader's Imagination' (*C&L*) discusses Keble's theories of literature. T. H. Pickett publishes G. H. Lewes's correspondence (1838–1857) with K. A. Varnhagen von Ense in *MLR*. Varnhagen was a leading European intellectual interested in young writers like Lewes whom he hoped would promote his liberal ideas of social reform.

G. R. Elton has written a lucid and knowledgeable account of the nineteenth-century historian F. W. Maitland[113], a pioneer in the field of medieval jurisprudence whose work is still highly regarded. Elton divides his study into examinations of the man, the historian, and of four of Maitland's historical works. He pays tribute to Maitland as a historian of genius, although 'one who could unconsciously fall victim at times to his lawyer's training'. Maitland's status as the 'patron saint' of English historians is supported in this study, a status attained through diligence and precision.

Gillian Thomas claims to have written the first study of Harriet Martineau[114] which assesses her significance in the context of the nineteenth-century literary world. Certainly the best sections of her study – devoted to Martineau's fictional and autobiographical work – stress the limits as well as the strengths of her output. Thomas's study, however, is of more value to the general than the

111. *Emma Hardy Diaries*, ed. by Richard Taylor. MidNAG/Carcanet. pp. 216. £14.95.

112. *Augustus Hare, Victorian Gentleman*, by Malcolm Barnes. A&U. pp. xii + 240. £20.

113. *F. W. Maitland*, by G. R. Elton. W&N. pp. viii + 118. £12.95.

114. *Harriet Martineau*, by Gillian Thomas. TEAS. Twayne. pp. v + 144. £18.50.

scholarly reader. It gives a somewhat pedestrian account of Martineau's life, her travel writings, her work as a popularizer, and her critical reputation. Grace McCombie (*N&Q*) provides evidence of Martineau's close connections with Tyneside.

The appearance of the twentieth volume of *The Collected Works of John Stuart Mill* consisting of Mill's *Essays on French History and Historians*[115] is very welcome. This volume brings together the essays written from 1826–49 which Mill contributed to the *Westminster Review*, the *Monthly Repository*, the *London and Westminster Review*, and the *Edinburgh Review*. The volume is edited to the usual high standards of the *Collected Works*: each page of text prints copy text, annotations, and substantive variations. John C. Cairns's exhaustive introduction demonstrates how Mill's reactions to the revolutions in France of 1789, 1830, and 1848 affected his work. Cairns argues that France provided a kind of real-life laboratory in which Mill could conduct his intellectual experiments.

Peter Glassman adopts what he sees as an unfashionable psychoanalytical approach in his study of Mill[116]. He argues that Mill devoted most of his life to repairing the injuries inflicted upon him by his father's severe educational regime. Mill, the Victorian hero of rationalism, survived this potentially disastrous upbringing by mythologizing his existence. He and his Victorian audience indulged themselves in the fantasy that a person can create the sensibility he or she desires by entirely rational means. In Glassman's opinion, Mill comprehended and controlled his anxieties by making them the hidden subject of his work. This lively and vigorous study of Mill is informed by close textual analysis of the diaries, letters, and the *Autobiography*. John C. Rees's study of Mill's *On Liberty*[117] is written from an entirely different perspective: that of the historian of political thought. This volume has been prepared from the late author's published and unpublished papers by Geraint Williams. Rees demonstrates how Mill's views on liberty developed from his intellectual environment and how they dovetailed into the Utilitarian tradition. The most impressive chapter of the volume is that which deals with the early impact made by *On Liberty* on Mill's contemporaries. Rees also subtly re-interprets Mill's famous distinction between 'self-regarding' and 'other regarding' actions. The notion has been much criticized, but Rees argues that Mill was more concerned with 'interests' than 'effects' and that Mill's principle of self-protection rests on the division of conduct into those actions which either do or do not affect the interests of others, rather than the usual division into conduct having or not having effect on others. Thomas A. Baylon and Timothy P. Foley in 'Notes on Ireland for John Stuart Mill: The Cairnes-Longfield Manuscript' (*Hermathena*) print a manuscript of John Eliot Cairnes's notes on the state of Ireland requested by Mill during his preparation of the sixth edition of *Principles of Political Economy*.

Several works of note have appeared this year on Morris and his influence.

115. *The Collected Works of John Stuart Mill*, Vol. 20: *Essays on French History and Historians*, ed. by John M. Robson, intro. by John C. Cairns. UTor/RKP. pp. cxix + 517. £55.

116. *J. S. Mill: The Evolution of a Genius*, by Peter Glassman. UFlor. pp. xvii + 188. $18.

117. *John Stuart Mill's 'On Liberty'*, by John C. Rees. Clarendon. pp. xi + 201. £19.50.

The most important is Peter Stansky's *Redesigning the World*[118] which examines Morris's influence on the Arts and Crafts Movement of the 1880s. In this comprehensive and elegant study Stansky argues that the revolution in design of the 1880s occurred in a diffident and doubtful way, reflecting the uncertainties of the decade. Stansky examines the influence Morris had on the new generation of artists, craftsmen, and designers. He is particularly acute when describing the difficulties which some of Morris's followers had in coming to terms with the connection Morris made between politics and design. Stansky's study contains chapters on the foundation and organization of the Century Guild, the Art Workers' Guild, and the Arts and Crafts Exhibition Society. Of related interest to this area of discussion is Marilyn Ibach's history of 'Morris and Company Stained Glass in North America' (*JPRS*).

Peter Fuller discusses Morris's politics and aesthetics in *Images of God*[119]. Morris is discussed in an essay which was originally published for the ICA Exhibition in 1984 as 'Conserving "Joy in Labour"' and is now retitled 'William Morris: A Conservationist Radical'. Fuller argues that Morris placed himself in the paradoxical position of accepting the Ruskinian ideal of the Gothic and yet divorcing it from its Christian context. Morris was wrong, in his view, to believe that socialism would necessarily lead to the inauguration of an era of 'joyous labour' but right in preaching that creative effort must be revivified if the modern world is to accommodate human needs. Fuller's book also contains a review essay of Linda Parry's *William Morris Textiles* (W&N, 1982).

Morris's political philosophy is the subject of A. L. Morton's pugnacious 'Morris, Marx and Engels' (*ZAA*). Morton examines Morris's 'peculiar path' to Marxism and maintains that he did not 'so much become a Marxist as discover that he had been one all his life without knowing it'. In particular, Morton laments the inability of Morris and Engels to appreciate each other's genius. Morton stresses Morris's firm grasp of Marxism, shown by his being the first Englishman to use the term socialism to denote a transitional phase in the development towards Communism. Although there is no hard evidence to confirm the fact, Morton believes that Morris had access to the manuscript of Marx's *The Critique of the Gotha Programme* and that his *News From Nowhere* can best be understood as an extended commentary on this text. *ZAA* also includes G. Seehase's 'Overcoming Utopia: A Study of the Work of William Morris'.

In *JWMS* Stephen Coleman has an article on 'What Can We Learn From William Morris?' which maintains that Morris faced a similar situation to that confronting socialists in 1985. The value of such ahistorical pieces as this towards an understanding of Morris is debatable. Barbara Gribble argues that *News From Nowhere* is not a simple utopian romance but rather an inquiry into self-deception and stasis. Joanna Hanna explains how Morris's concept of a 'new art' is embodied in *News From Nowhere*. David Latham elegantly makes the case for Morris as a careful and thoughtful writer despite his reputation to the contrary. Linda Parry describes the history of Morris and Company during

118. *Redesigning the World: William Morris, the 1880s, and the Arts and Crafts*, by Peter Stansky. Princeton. pp. xvi + 293. £19.90.

119. *Images of God: The Consolations of Lost Illusions*, by Peter Fuller. C&W. pp. xiv + 320. pb £4.95.

the twentieth century. John Purkis provides some additional material on Morris's walking-tour in France of 1855, and John Kay examines the work of W. R. Lethaby. This year sees the biennial annotated bibliography of Morris by David and Sheila Latham in *JWMS*. It covers the years 1981–3 and includes editions, reprints, translations, pamphlets, articles, dissertations, and films in addition to books on Morris.

No full-length study of J. H. Newman has appeared this year but several noteworthy articles have surfaced. J. M. Cameron in *Nineteenth-Century Religious Thought*[102] provides a useful introduction to Newman's theology and its relation to the Tractarian Movement. M. J. Ferreira examines 'Newman on Belief: Confidence, Proportionality, and Probability' (*HeyJ*). Roger Haight (*JTheoS*) discusses Henri Bremond's interpretations of Newman's work for the French public. The Rev. Aidan Nichols, in a reconsideration of Newman's theory of the Illative Sense (*ScJT*), considers what claims Newman has to be called a 'natural theologian' and argues that he failed to do justice to his own theories. M. R. O'Connell gives an account of Newman as the Victorian intellectual pastor (*TheoS*).

Linda H. Peterson in 'Newman's *Apologia Pro Vita Sua* and the traditions of English Spiritual Autobiography' (*PMLA*) convincingly argues that Newman drew on the autobiographical traditions of English Protestantism and Augustinian and Catholic spiritual narrative. The early chapters of the *Apologia* show a debt to John Bunyan and Thomas Scott, and the later chapters are modelled on Augustine's *Confessions*. Two writers examine Newman's educational theories. Joseph F. Renahan compares Newman's idea of the university with that of Ortega y Gasset (*PostS*). M. K. Tillman maintains that Newman's considered position on the university was not reached until the *Grammar of Assent* (*Thought*) in which he came to accept that the university was concerned with more than the cultivation of the intellect and that a genuine liberal education should cultivate a living intelligence.

An amusing insight into the Victorian family on holiday is provided by Miss Parker's *A Tour in Scotland 1863*[120] edited by the Earl of Perth. This is a facsimile account complete with the author's drawings, including one of an 'individual' who had the impudence to walk around York Station 'in his socks'. Miss Parker appears to have enjoyed a very different family life from Augustus Hare[112].

Three critics include Pater in books on more general topics such as history, belief, and interpretation. The subject of *The Victorian Mirror of History*[121] is the 'pragmatic or reflexive use of history', and its longest and penultimate chapter treats Pater and 'The Victorian Renaissance'. In forty pages A. Dwight Culler deftly weaves previous criticism and paraphrase from a wide range of Pater's works into an argument which offers insights of its own and which easily moves from nineteenth-century definitions of Renaissance to Pater's historical and ahistorical understanding of the term. Culler's writing can be astute (notably on *Marius*), if relaxed, traditional, and entirely unstartling. I have seen neither *The Romance of Interpretation. Visionary Criticism from Pater to de Man* (ColU) by Daniel T. O'Hara, nor Nathan Scott's *The*

120. *A Tour in Scotland 1863*, by Miss Parker, ed. by the Earl of Perth. Roxburghe Club (1984). pp. iii + 107. £48.

121. *The Victorian Mirror of History*, by A. Dwight Culler. Yale. pp. ix + 320.$22.50.

Poetics of Belief: Studies in Coleridge, Arnold, Pater, Santayana, Stevens, and Heidegger (UNC). A Modern Critical Views volume on Pater, edited and introduced by Harold Bloom and published by Chelsea House, has been unavailable for review.

Pater's intellectual, academic, and personal life at Oxford figures with different emphases in two articles. In 'Walter Pater at Oxford'[122] Bernard Richards provides a stylish, if conversational, description of Pater's life, gathering a goodly amount of more obscure and apocryphal detail concerning Pater and his contemporary B. N. C. Fellows. While this piece wears its learning lightly, it is most definitely learned. In 'Pater's Temporizing' (*VN*) Ross Borden examines Pater's 1868 and 1888 versions of the conclusion of *The Renaissance* from the point of view of a hostile reader, a sympathetic reader, and a reader 'amazed by the resources of anarchy in Pater's art'. Bringing a freshness to familiar and scanty material, he claims to detect Pater's presence, voice, and strategies in a succession of close readings, and attempts to link the wording of certain sentences to the period of Pater's career at Oxford in which they were written.

Denys Sutton (*Apollo*) indicates another, visual, context for *The Renaissance* in Part IV of 'Aspects of British Collecting' which treats 'Early Italian Art and the English' in sections which include 'From Ottley to Eastlake' and 'Crowe and Cavalcaselle'. Sutton surveys, with illustrations, the collectors, collections, critics, and other factors responsible for the growing taste for Italian art in the century. Yet another contextual essay, by John Coates, appears in *YES*. It investigates the nineteenth-century intellectual context of three of the *Imaginary Portraits* through interrogation of their 'submerged controversial intention'. He links 'A Prince of Court Painters' with the Goncourt brothers' essays on Watteau and eighteenth-century art; 'Sebastian Van Storck' with late Victorian interest in Spinoza and the writings of G. H. Lewes, E. Renan, and Arnold on the proponent of 'the intellectual love of God'; and 'Duke Carl of Rosenmold' with J. R. Seeley's and others' (low) opinion of the culture preceding Goethe out of which he emerged. Coates's attempt to locate Pater's work in its contemporary context is a model others might usefully follow.

Marius the Epicurean first appeared in 1885, and both an edition of the novel and a flurry of articles have marked the centenary. Michael Levey provides an introduction and light annotation for a new Penguin edition[123] which reprints the 1910 text. The editor's introduction is pithy, thoughtful, and even evocative if not scholarly. Levey's claims for autobiography, though present, are far more muted than in his earlier biography of Pater, and take their place in an interesting essay which, possessing literary tact and some breadth, should prove accessible to new readers of the novel and palatable to its adherents.

T. R. Wright argues closely and forcibly in *HeyJ* that the novel retains 'a peculiar relevance to contemporary religious debate'. Utilizing unpublished essays by Pater among the papers at Harvard, Wright argues that the religious position within them indicates Pater's commitment to the fact of Christianity at

122. 'Walter Pater at Oxford' in *Brasenose College. The Pater Society: articles to celebrate the Society's having reached its 750th meeting*. Pater Society, pp. 50. £1.50 (from Dr B. Richards, Brasenose College, Oxford).

123. *Marius the Epicurean*, by Walter Pater, ed. by Michael Levey. Penguin. pp. 314. pb £3.95.

the time he wrote *Marius*, which for Wright repeats Coleridge's attempt to reconcile humanism and Catholicism. H. MacL. Currie divigates on *Marius* in *THES* (9 Sept.) as 'a classic of its kind'. The argument of this brief squib seems to be that Pater's classicism was persistently Platonic, that the Euphuism of Apuleius may have influenced Pater's style, as did the young Henry James's interest in character and motivation.

Omitted last year was the first of the two *ELT* numbers on *Marius* which contains several outstanding essays, among them Ian Fletcher's spikey, wise, and witty '*Marius* Past and Present', and Carolyn Williams's 'Typology as Narrative Form: The Temporal Logic of *Marius*'. For Ira B. Nadel in 'Autobiography as Fiction' the writing of *Marius* was a liberating act enabling Pater to pass from doubt to security, the preoccupations with childhood and child death in *Marius* signalling Pater's contemplation and laying to rest of his own youth. While Nadel's piece is short, tendentious, and schematic, readers may find it suggestive in parts. Gerald Monsman's widely ranging 'The White Bird in the Marketplace: *Animula Vagula, Anima Christiana*' is a learned discourse on time and eternity in *Marius* which links the opposing notions of the soul of Hadrian and Marius to the 'trope' of the Möbius strip discovered in 1858. Sharon Bassett's resonant placing of *Marius* in its period is a model displacement of T. S. Eliot's attempt to place Pater. '*Marius* and the Varieties of Stoic Will' interestingly views *Marius* as poised between Byronic will and Carlylean duty and addressed critically to the Arnoldians' notion of impersonality while nevertheless asserting the alternative touchstone of 'an unfailing conscience in the select few'.

Interest in 'The Child in the House' is part of a growing incidence of work on the autobiographical aspects of Pater's writings. In 'The Image of the House in Walter Pater's "The Child in the House"' (*CVE*) Patricia E. Johnson looks closely at how Pater constructs the house image, and at the emphasis on the harmony of self and environment which, once established, makes way for imagery of exile from the house and/or imprisonment within it. This she compares with Pater's portrayal of the more deprived childhoods of Winckelmann and Da Vinci which spurred them on to achievement rather than contentment. In a quiet way, this is an interesting piece. In *VP* William Buckler resolutely turns away from the autobiographical reading of the essay by stressing 'The Poetics of Pater's Prose'. In a short space Buckler establishes a number of provocative parallels, of Arnold's creative turn from poetry to prose with Pater's turn from critical to poetic prose in 'Romanticism', of the architectonics of Pater's prose with that of poetry, and of the formal distancing with the distancing of the content from autobiography. Without any specific allusion to articles or critics to whieh his position is opposed, Buckler states his conviction that 'the literary movement from Arnold to Pater was one of the truly creative, exhilarating, exemplary transfers in our literature, received by the one from the other with clear, worthy, open-spirited gratitude and without any of the anxiety and peevish cunning that some commentators have attempted to interject into it'. This Edwardian idyll seems most unlikely given the two authors' temperaments and writings, but despite this article of faith (rather than psychological or critical analysis) Buckler's announced commitment to the imaginative fact, over the historical, biographical, or ideological, has resulted in a suggestive and serious essay.

Pater's influence is another subject which attracts critics. John J. Conlon's

'Walter Pater and the Transitional Age' appears in the out-of-the-way *ELT* Special Series No. 3, but this generalized and at moments precious survey of Pater's reputation and influence in the late nineteenth and twentieth centuries is largely culled from Conlon's *Walter Pater and the French Tradition* (*YW* 64.400), and need not detain readers long. In *TSLL* Pater is identified by Gerald Monsman as an influence on Olive Schreiner in 'The Idea of "Story" in . . . *Story of an African Farm*'. The most interesting of this clutch of articles for students of Pater is Hiroko Hagiwara's account of 'Some Aspects of Japanese Translation of Walter Pater's Writings' (available from L. Brake) which in effect is a short history of Pater studies in Japan. These range from the purchase of the third edition of *The Renaissance* by the Imperial Library in 1889 to the founding of the Japan Pater Society in 1961, the translation of *Gaston* in 1966, and the revised edition of *Marius* in 1985 into classic Japanese. Taking us through Japanese articles on Pater from 1895, she assesses first and second generation Paterian scholars as well as writers showing Pater's influence. A lot of information is included here, and a sense of the twentieth-century Japanese academic community emerges unmistakably.

Vivian Green, in *Love in a Cool Climate*[124], provides a commentary on the correspondence that passed between Mark Pattison and Meta Bradley from 1879 to 1884. Pattison, an Oxford scholar and the Rector of Lincoln College, and his wife have been considered as possible models for George Eliot's Dorothea and Casaubon: his wife was also one of Dilke's lovers. The letters chart the development of the friendship between Pattison and Bradley as well as providing portraits of the leading figures of the times. This careful selection provides a valuable insight into the values and conduct of the Victorian academic and middle classes.

William T. Going discusses Beatrix Potter's *Journal* in *JPRS*, arguing that the chief value of the journal lies in its uninhibited criticism of the art world of 1882–7. Two pieces have also appeared in *JPRS* concerning W. M. Rossetti. Roger W. Peattie describes Rossetti's eight reviews of the work of James Collinson, and Hiroyuki Tanita describes Rossetti's part in establishing the reputation of the Japanese artist Hokusai in Britain.

Several important works have appeared on Ruskin this year. One which should be of great value is Clive Wilmer's edition of *'Unto This Last' and Other Writings*[125] for Penguin Classics. This edition should replace John D. Rosenberg's *The Genius of John Ruskin* (RKP, 1965) as the most easily accessible and scholarly selection of Ruskin's writings. Wilmer's selection is designed to place *Unto This Last* in the context of Ruskin's work and so it is by no means exhaustive. The largest omission, for reasons of space, is *Praeterita*. Wilmer argues that *Unto This Last* was not an aberration from Ruskin's other work but a restating of his major concerns in a social context. Wilmer's introduction is enthusiastic and probably the best brief one available: the text carries comprehensive footnotes and an up-to-date bibliography, its only blemish being the wrong ordering of pp. 252–4.

The correspondence between Ruskin and Dora Livesey is published in *My*

124. *Love in a Cool Climate: The Letters of Mark Pattison and Meta Bradley 1879–84*, by Vivian Green. Clarendon. pp. xvii + 269. £12.95.

125. *'Unto This Last' and Other Writings by John Ruskin*, ed. by Clive Wilmer. Penguin. pp. 362. pb £4.95.

Dearest Dora[126] edited by Dora's granddaughter, Olive Wilson. Ruskin met Dora Lees (née Livesey) while she was still a schoolgirl at Winnington Hall: he developed a close friendship with her that was to last for four decades. Ruskin often discussed his current projects in these letters and they probably contain the earliest record of his plans for the Guild of St George (April–July 1869). This collection constitutes a valuable addition to Van Akin Burd's edition of *The Winnington Letters* (Harvard, 1969). Wilson's collection also contains several letters to and from Fanny Colenso, two letters to Ruskin from C. E. Norton, and several unpublished letters to Ruskin from Burne-Jones. The collection is also enriched by the inclusion of several photographs of the correspondents, facsimiles of Ruskin's letters, and sketches by Burne-Jones. David-Everett Blythe prints an unpublished Ruskin letter in *N&Q* containing some high praise of Walt Whitman although also expressing some reserve at the poet's undue cultivation of the personal feelings.

David Anthony Downes's *Ruskin's Landscape of Beatitude*[127] begins unpromisingly, 'John Ruskin had only one subject about which he wrote almost endlessly – himself', and improves little. Downes presents the reader with a close reading of *Modern Painters*, *The Stones of Venice*, and *The Seven Lamps* in an effort to 'make known to thoughtful readers Ruskin's proposals for transforming a coldly scientistic way of life to an esthetic one'. Downes hopes he has 'uncovered the relevance to our lives today of almost everything John Ruskin wrote'. His reading of Ruskin's life and work as 'a pilgrimage to a holy place' is one which is simplistic. Admittedly, it is unlikely that Ruskin ever became an atheist, yet he surely lost his faith in the idea of the visible world as the language of a benevolent God. To minimize the extent and importance of Ruskin's spiritual crisis, as Downes does, is to distort his later work.

Tim Hilton's *John Ruskin: The Early Years*[128] covers the period in Ruskin's life from 1819 to 1859 and should become the standard biography. Hilton's scholarship is undeniable: his study draws upon masses of unpublished primary material. His biography, however, is in many ways disappointing. From reading it we do not receive the impression of a man whose works were enormously influential; nor do we get much idea of the intellectual milieu within which Ruskin wrote. Hilton also makes the controversial claim that *Fors Clavigera* is Ruskin's best work and that the later Ruskin was a better man as well as a finer writer. We will have to wait until Hilton's second volume appears to appreciate his argument fully. Where Hilton is particularly good is in depicting the early domestic life of Ruskin, especially the relationship between Ruskin and his father.

George P. Landow in his study of Ruskin[129] for the Oxford Past Masters series admirably compresses the range of Ruskin's life and achievements into a slim volume. This study is divided into sections which examine Ruskin's technique and style, his art criticism, his social criticism, and his merits as an autobiographer. Landow argues that the unifying theme throughout Ruskin's

126. *My Dearest Dora: Letters to Dora Livesey, Her Family and Friends 1860–1900 From John Ruskin*, ed. and pub. by Olive Wilson. pp. 127. pb £5.50.

127. *Ruskin's Landscape of Beatitude*, by David Anthony Downes. Lang. pp. vii + 247. Sfr 47.

128. *John Ruskin: The Early Years*, by Tim Hilton. Yale. pp. xvi + 301. £12.95.

129. *Ruskin*, by George P. Landow. Past Masters. OUP. pp. viii + 99. pb £2.25.

career is his acknowledged vocation as an interpreter of art, nature, society, and himself. Landow's technique is to focus on Ruskin's ideas and then to analyse the techniques he developed to present them. Inevitably, given the exigencies of his format, Landow is weakest on the social, cultural, and intellectual context of Ruskin's work.

Another valuable study is Paul L. Sawyer's *Ruskin's Poetic Argument*[130] which attempts to take a fresh look at Ruskin's work, in particular that of the 1850s, by examining the texts in the light of both Ruskin's public and personal concerns. Sawyer argues that Ruskin transforms his own passions and hopes into metaphors of the spiritual possibilities and contradictions of his age. For Sawyer, Ruskin's career falls into the familiar pattern which M. H. Abrams discovered in the Romantic writers: the fall from unified paradisial existence into division and doubt leading to a higher re-integration with nature. Sawyer is most impressive when discussing *The Stones of Venice* and *Unto This Last* and the rich texture of metaphors and myths which work within them and relate them to the rest of Ruskin's work.

A quite different approach to Ruskin is adopted by Gary Wihl[131] although it is one well worth making. Wihl criticizes those like Sawyer who look to images and metaphors to provide continuity when confronted with Ruskin's admitted textual fragmentariness. In his vigorous but difficult study Wihl tries to define the nature of truth as Ruskin portrays it, concentrating on those texts which deal with epistemology: certain sections of *Modern Painters* as well as the neglected *Aratra Pentelici*. Wihl's conclusion that Ruskin's search for truth is often corrupted by the very modes of error which he has condemned is an important one. Ruskin's delineation of the fictive nature of allegory in *Modern Painters III* actually becomes the underlying principle of his own history of landscape painting in *IV* and *V*. Wihl's raising of these questions is timely, and it returns to us a more problematic Ruskin than Downes, Landow, and Sawyer have described.

Many noteworthy articles have appeared on Ruskin this year. *JPRS* has an interesting examination of Ruskin's preoccupation with St George by Robert Casillo. Casillo's discussion highlights Ruskin's peculiar fascination with Carpaccio's painting of *St George's Fight with the Dragon* which acts as a complex nexus of his values and personal concerns. Casillo argues that the painting is what Ruskin termed a 'fine grotesque' and that it also symbolizes some of the major tensions of his personal life. J. S. Dearden describes the history and publication of Ruskin's prize poem, *Salsette and Elephanta* (*BC*), arguing that its inclusion in the collection *Oxford Prize Poems* (1839) constitutes its true first edition. Peter Fuller[119], while pointing out that much of Ruskin's social criticism is medievalized nonsense, maintains that his concern for the problems created by technological development and economic competitiveness is truly modern.

Anthony Hecht criticizes the Ruskinian conception of 'The Pathetic Fallacy' (*YR*). Ruskin is speaking with the 'voice of a complete prig' when he characterizes those writers using it as suffering from a morbidity of mind: poets ancient and modern have used it to express their view of the world and what we

130. *Ruskin's Poetic Argument: The Design of the Major Works*, by Paul L. Sawyer. CornU. pp. 336. $27.50.

131. *Ruskin and the Rhetoric of Infallibility*, by Gary Wihl. Yale. pp. xiv + 234. £15.

can know of it. Suzanne Rahn, in a very useful piece (*VN*), discusses 'The Sources of Ruskin's *Golden River*', adds the story of 'The Two Sisters who envied their Cadette' from *The Arabian Nights* to the usual list of precursors, and gives a very sympathetic reading of the tale.

Beverley Seaton's 'Considering the Lilies: *Proserpina* and Other Victorian Flower Books' (*VS*) maintains that an examination of the Victorian genre of the flower book is essential to a full appreciation of Ruskin's *Proserpina*. This book is fairly typical of the genre but moves beyond it when attempting a new synthesis of nature, science, and morality. Richard L. Stein (*PMLA*) argues that Ruskin's *The Poetry of Architecture* rests on a fundamental paradox: at the heart of Ruskin's architectural dreams is the feared dissolution of social and biological distinctions. Gary Wihl's 'Figural Language in the Criticism of Ruskin' (*UTQ*) reviews in detail Elizabeth Helsinger's *Ruskin and the Art of the Beholder* (*YW 64.402*), praising its intuitive insights but criticizing its failure to comprehend fully that Ruskin's use of figurative language exceeds the possibility of literal visualization. There has been no edition of *RuskinN* this year.

One article of note has appeared on Herbert Spencer. Examining Spencer's study of the physical phenomenon of laughter (*VN*), Michael S. Kearns shows how Spencer adopts an extreme physiological approach completely disavowing the dualism of mind and matter common in psychological theory since the time of Descartes.

Alan W. Bellringer contributes a piece to *PSt* concerning Mrs Humphry Ward's autobiography, *A Writer's Recollections*. He discusses the lack of personal revelation in the work and concludes that it was cunningly constructed as a literary defence planned to create a literary reputation. The autobiography tells us little about Ward as a person but it reveals her acute professional awareness.

In 'Oscar Wilde as Theorist: The Case of *De Profundis*' (*ELT*) Bruce Bashford argues that Wilde's treatment of the soul and its relationship to art is grounded in Christianity. Bruce Haley discusses 'Wilde's "Decadence" and the Positivist Tradition' (*VS*), maintaining that Wilde's aestheticism is based on concepts having their origin in the positivism of Comte and Spencer. Wilde's show of individualism and hedonism represents a Comtean growth and diversification rather than a *fin de siècle* decay. Finally Ian Small argues that Wilde was not the simple formalist in art that he has been made out to be (*BJA*). Examining Wilde's aesthetic statements in the light of the critical theories of Charles Morris and Umberto Eco, Small maintains that Wilde's work shows an awareness of interpretative 'openness' and the problems of representation.

(c) Periodicals and History of Publishing

An excellent survey of Victorian news and newspapers, a history of W. H. Smith, and a monograph on the common writer based on the archive of the Royal Literary Fund indicate a vintage year. However, the long expected last two volumes of the *Wellesley Index* have still not appeared.

The *Union List of Victorian Serials*[132] edited by Richard D. Fulton and C. M. Colee is a list of selected nineteenth-century British serials available in

132. *Union List of Victorian Serials*, ed. by Richard D. Fulton and C. M. Colee. Garland. pp. xxix + 732. $103.

United States and Canadian libraries. Compiled by an army of scholars over the country, it comprises entries arising from shelf-checks of catalogues, alongside mere catalogue entries for a number of libraries including Harvard and Berkeley, although some libraries are altogether absent. Its selection is based on periodicals listed in *NCBEL* to which one hundred titles of scientific and technological journals were added. Like the *Waterloo Directory*, it contains bibliographical information for each title from a variety of published sources, but unlike the *Waterloo. Phase I* it does attempt to resolve conflicting evidence, presumably on the basis of its shelf-checks. This volume represents, as its editors acknowledge, the imperfect possible, but like a modern BUCOP in a vast country, it is well worth having: one knows where to begin inquiries. See Kathryn Chittick's full review in *VPR*'s winter number.

In *Victorian News and Newspapers*[133] Lucy Brown surveys the breadth of her subject in eleven succinct chapters into which a considerable range of reading and sources is skilfully compressed. Concentrating on 1860–90, the period after the removal of inhibiting taxation, the book treats the proliferating provincial press as well as the London morning dailies, with occasional glimpses of the London evening press. Brown's ingenuity and variety of methodology to 'establish the processes behind the finished result' are notable; the strengths of the book lie here, in the crisp application of various ploys to reveal significant aspects of the Victorian press rather than in any single encompassing reading. The great dangers of writing about the press are largely avoided – the mass of material, while documented in detail is controlled and shaped, and simplistic generalization is similarly absent. Scholars will be indebted to *Victorian News and Newspapers* for years to come, for its successive bursts of insight and its coverage, as well as for Brown's satisfyingly copious documentation of its sources.

Charles Wilson's history of W. H. Smith (1792–1972), *First with the News*[134], is a well-researched and illustrated portrait of a business which, through its circulating libraries, mass sales of books in its railway stalls, and (from 1854) exclusive right to distribute *The Times*, touched, even controlled, many aspects of Victorian publishing – bookselling, periodicals, and newspapers. The history of a family, a business, and an industry, the layering and interleaving of history is delicately managed, unpicked to reveal the diachronic structures (e.g. the library) and re-assembled to clarify the tensions in the synchronic slice. The book is divided into two unequal parts, before and after 1949, with the most recent history only adumbrated; roughly half the book, Chapters I–VIII and two centrally placed chapters, cover the nineteenth century, principally the 'Bookstall Empire' (including negotiations with the railways), the circulating library, and the intertwining of taste, the law, and Smith's controversial moral postures concerning the distribution of decent literature. Although this is not a sponsored history, the author is clearly indebted to W. H. Smith for access to the existing house archives, and the result is an explicitly tolerant, even-handed approach to charges of censorship which, however, are fully aired. Such access has enabled Wilson to supply full documentation of the economics of the business of distribution in both the narrative

133. *Victorian News and Newspapers*, by Lucy Brown. OUP. pp. 303. £32.50.

134. *First with the News: The History of W. H. Smith 1792–1972*, by Charles Wilson. Cape. pp. xv + 510. £16.

and the numerous appendixes. Cape has produced the book handsomely: the notes are spaciously printed as well as bibliographically detailed and the index is unsqueezed and full.

The debate attaching to the Obscene Publications Act of 1857 is the subject of a good article by M. J. D. Roberts on 'Morals, Art, and the Law' (*VS*), but as it deals primarily with political debate and only tangentially with the literary and publishing dimensions it may only mildly interest readers of *YWES*.

Nigel Cross's *The Common Writer*[135] is based on the archives of the Royal Literary Fund founded in 1790 by David Williams and others to relieve secretly impecunious authors of books (journalists were ineligible). The account of its beginning and subsequent working reveal the straits of authors looking unsuccessfully for patronage or work, imprisoned for debt, or living out an impoverished old age. Dickens's long-lived impatience with the Fund is critically assessed, and set against the Fund's university bias and alliance with the *Saturday Review*'s contempt for the wage-earning writer such as Dickens. Subsequent chapters are devoted to other disrupters of the middle-class hegemony – working-class writers and women novelists. Cross's subtitle is *Life in Nineteenth-Century Grub Street*, and in the last chapter he pursues the allusion with a witty and interesting comparison between the Grub Street portrayed by Gissing and the historical situation. Cross uses the accounts of need in the Fund's archives as the basis for numerous biographies which he relates to more general questions of the history of authorship and culture.

Fiction in newspapers and periodicals interests two critics this year. In *VPR* Robert A. Colby has an informative and stylish piece on the Authors' Syndicate, an agency linked with the Society of Authors which in 1890 was designed to market fiction to the press without the middleman, and as a rival to Tillotson's Fiction Bureau, explicated by Aled Jones (*VPR*, 1984). Those most closely involved included Walter Besant, W. Morris Colles, and A. P. Watt, a prominent literary agent of the day, all of whom figure in Cross's book as well. In the same journal Ellen Casey is able to draw conclusions about the types of novels published in 1883, and the changing format of novel publication from her survey of the reviews of fiction in the *Athenaeum* for 1883. She also gauges relative popularity of authors, and literary criteria of the *Athenaeum* critics. Appended to this lively case-study is a list of the novels reviewed by the journal in 1883.

Martha S. Vogeler's biography[136] of Frederic Harrison, a frequent and influential contributor to the periodicals and author of controversial articles on *Essays and Reviews* ('Neo-Christianity') and culture ('Culture: A Dialogue'), takes as its organizing perspective Harrison's positivism; his contributions to journalism, while present and often detailed, are largely discussed in terms of his social, religious, and political philosophy, which Vogeler terms his vocation and defends as 'the right interpretative principle' for Harrison's life. This occasionally has curious results, such as the lengthy discussion of the ideas of an article without mention of its title or date which are relegated to footnotes at the back of the volume. Nevertheless, this biography is decidedly of the intellectual rather than personal variety, and it is steeped in thorough

135. *The Common Writer: Life in Nineteenth-Century Grub Street*, by Nigel Cross. CUP. pp. vi + 265. £25.

136. *Frederic Harrison: The Vocations of a Positivist*, by Martha S. Vogeler. OUP (1984). pp. xviii + 493. £30.

knowledge of Victorian culture and extensive research: what it offers in addition to an intimate account of Harrison's Comtism, is a strong sense of the currency of the Religion of Humanity among the Victorian clerisy.

Janet Horowitz Murray, an editor of the Garland Reprint edition (1980–5) of *The Englishwoman's Review*, assesses the influence that the class of its privileged editors had on its social and political content in 'Class vs. Gender Identification in the *Englishwoman's Review* of the 1880s' (*VPR*). The *Review*'s inadequate coverage of the matchmakers' strike, interest in the guardians rather than inhabitants of workhouses, and its praise of the women landlords of Ireland lead the author to conclude that the editors' support for working-class women could only be counted upon when it coincided with the broad principles of the class-bound editors. This well-conceived article documents what all current readers of odd numbers of the *Review* might suspect.

An editor with a different cause but similarly concerned with classes beneath his own was the prodigious 'Thomas Bywater Smithies, Editor of the *British Workman*' and other improving illustrated periodicals, and the subject of a biographical article by Peter R. Mountjoy in *VPR*. This wide-ranging article contains material on distribution, illustration, management, and production of the numerous journals he edited between 1851 and 1883.

At the other end of the press spectrum, K. M. Wilson uses the newly recovered archives of the *Morning Post*, now in the Brotherton Library in Leeds, to provide welcome detail of the heavy editing by the paper of the young Winston Churchill's best Addisonian style in *VPR*'s 'The Fate of a Young Churchillian Conceit: "The War on the Nile" letters and the *Morning Post*'.

In keeping with the healthy propensity of Victorian periodicals to take themselves as their own subject (for which we are all grateful), N. Merrill Distad documents 'The Origins and History of *Victorian Periodicals Review*, 1954–84' in *VPR*. As someone who followed the journal from its inception, I was interested to see how much of the carefully depicted background was unfamiliar. Distad's piece traces the development of the field of periodical study as well as that of the periodical, and all Victorianists should take note of the intervention of this burgeoning adolescent and its history: study of the period will never be the same!

With the Spring 1985 number, *VPR* moves for the third time – from University of Toronto to Southern Illinois University at Edwardsville, and there is a change of editor; from the Fall 1985 number the format of the periodical changes to a two-column page and bolder type, technologically dictated changes which do not improve readability. However, the informative articles and reviews in this periodical continue to be written by experts, its announcements keep students of periodicals abreast of developments, and it continues to fill its various functions as the centre of the field. A new and welcome periodical is *JNPH*, based in Britain and in practice somewhat more orientated to newspapers than periodicals; it too fills multiple functions, acting as a clearing-house of information, noticing recent books and, very usefully, dissertations, and publishing results of scholarly research. The brief conversational editorial in each issue gives a sense of an endeavour shared between the *Journal* and its readers, and the related seminar at the Institute of Historical Research announced in appropriate numbers also helps create the notion of a community of research.

In *JNPH* John Goodbody describes *The Star* and its role in the rise of popular newspapers between 1888 and 1914. Goodbody distinguishes *The Star*, radical socialist in its early years, from its more commercial successors such as its principal rival, Northcliffe's *Evening News*, and thereby usefully charts one of the developments of the rapidly changing 'new journalism'. But *The Star* itself changed and Goodbody compares the newspaper's early content in 1888 with numbers after the alliance of *The Star* with the Liberal party in 1891, and pro-Labour numbers after 1919. In this article Goodbody brings together disparate sources, and extends our knowledge through his own research on the class of its readers, and the proportions of editorial to advertisement space between 1888 and 1914.

In the same journal's '"The Times" and the Concept of the Fourth Estate: Theory and Practice in Mid-Nineteenth Century Britain' Tom Morley looks critically and tellingly at the Whiggish version of nineteenth-century press history which glorifies the power of the Fourth Estate, and notes that it has led subsequently to overuse of *The Times* by historians, and prevented analysis of the social and political roles of newspapers. Detailed examination of *The Times*'s posture of independence and the practice of pervasive political influence during John Russell's administration of 1846–52 serve to illustrate Morley's conclusion that Delane 'failed to see that politicians could purchase the newspaper press without money changing hands'. More on the nineteenth-century theory of the Fourth Estate would have been welcome in this otherwise useful and well-conceived article.

Delane and the politics of the management of *Blackwood's* figure in Maurice Milne's analysis of *Maga*'s second two decades, 1827–47, in the same periodical. While Morley and Milne both set public claims against revealed realities, Milne's survey is more descriptive and general, with no exclusive focus on politics or historiography. Milne corrects Margaret Oliphant's *Annals*, and draws on the Blackwood papers in NLS – correspondence and financial records in the Publication Ledger – to good effect, with one illustration of the relation between John Blackwood and Delane neatly demonstrating the different time-schemes of monthlies and dailies.

Six articles on social topics by Geraldine Jewsbury, written for *Douglas Jerrold's Shilling Magazine* in 1846–7, are discussed and culturally placed by Monica Fryckstedt in a canny piece in *ES*. Jewsbury's topics, which range from the social evils of the 1840s to 'the present-condition-of-servant question', are shown to reflect Carlyle's ideas and to support Jerrold's aim for the *Magazine* to elevate the morals of the governors and advocate the rights of the oppressed.

Inspired by Walter Benjamin's interest in the audience created by French writers, Jon P. Klancher musters and examines images of the mass audience (in reality, largely lower middle class) in early nineteenth-century cheap journals such as *The Mirror*, *The Hive*, *Chambers' Journal*, and *The Penny Magazine*. In 'From "Crowd" to "Audience": The Making of an English Mass Readership in the Nineteenth Century' (*ELH*, 1983) Klancher shows that, again, middle-class constructs of the working classes abound; stances towards the city, the machine, and historical transformation are well sketched by Klancher in this interesting piece through close readings of selected passages.

Ann Parry's article in *L&H* offers an extraordinary example of the confusions besetting methodology in the study of the newspaper and periodical press

in 'Reading Formations in the Victorian Press: the Reception of Kipling 1888–1891'. She begins by stating her intention to avoid the common relegation of the press to 'background', and then proceeds to discuss it as just that: the purveyor of ideology. This marginalization is enacted in many ways; first, the commonplace literature-centred assumption is asserted: 'the backbone of the periodical had always been the literary review'; of course this is not the case, as anyone who actually looks at seventeenth- and eighteenth-century periodicals can see. On the strength of this assertion she then goes on to analyse literary reviews between 1888 and 1891, the sites of which are unspecified – that is, the names and dates of the periodicals in which the reviews appear are suppressed; what are supplied are the names of the *authors* of the reviews (as though they are not subject to the constraints of 'cultural production') and, in the interests of accessibility, the Critical Heritage page reference (note constraints of twentieth-century 'cultural production'). Moreover, the initial claims of neutrality by the periodicals are set up (to disprove) without any examination of runs of the periodicals in question, and all the reviews discussed are neatly lifted from the context of their periodical origins and shown to support some ubiquitous cultural formations. Even the discussion of the gender structure of the reviews of Kipling is innocent of reference to the widespread debate about the issues in the *Pall Mall Gazette* and George Moore's pamphlet *Literature at Nurse* in 1884 and 1885. Despite the avowed attention to methodology in the first part of this article, the cure emerges as a new strain of the illness.

Four critics treat nineteenth-century publishing more generally; two consider publication format, of novels and poetry anthologies; one the brief career of a publisher; and another the publishing process. Using the *English Catalogue*, the *Publisher's Circular*, and 'Publications Today' in *The Times*, Simon Eliot establishes more precisely the chronology, timing, and prices of cheap reprints of fiction in relation to the decline of the three-decker between 1862 and 1894. In this informative article in *Lib* he finds dramatic price-cutting and rapid reprinting well before the 1890s, illustrating 'the downward pull on book prices which was operating in a market freer than that of the three-decker'. To illustrate the diminishing gap between three-volume and cheap editions, publication history of novels by M. E. Braddon, Mrs Henry Wood, Ouida, and Walter Besant are scrutinized; and Eliot shows that both the minimum price of 6/– for reprints and the minimum gap of a year between the two forms of publication required of publishers by Mudie's and W. H. Smith's in 1894 'were designed by Mudie's to be equally unacceptable to most publishers', their aim being 'not so much to reform the three-decker novel as to destroy it'.

Sabine Haass's piece on 'Victorian Poetry Anthologies ... in the Nineteenth-Century Book Market' in *PubH* shows its thesis origins in its gravitation to Richard D. Altick and other twentieth-century critics as well as to the nineteenth-century anthologies. However, Haass's descriptive survey of the genre is informative concerning rival 'Libraries' such as the Canterbury Poets and the Parchment Library, illustrated and wood-engraved anthologies, sales, and readership. But Haass seems to settle for a reductive view of the audience for poetry, by extrapolating figures from the sales of anthologies and volumes of poetry, with no account taken of the incidence of poetry in the cheap and dear press. Not seen was M. Beetham's 'Healthy Reading' in *City, Class, and Culture* (ManU), edited by A. J. Kidd and K. W. Roberts. *Innova-*

tors and Preachers (Greenwood), a collection of substantial essays on the role of the editor in Victorian Britain edited by Joel Wiener, which arrived after our deadline, will be reviewed in Vol. 67.

In *DSA* (1984) John Sutherland sketches John Macrone's three-year history as a publisher (1835–8) – of Dickens, W. H. Ainsworth, Disraeli, Cruikshank, and of the *Westminster Review* – and details particularly Ainsworth's infinite delay of the writing of the third volume of *Crichton* which contributed to Macrone's bankruptcy just before his death in 1838. Correspondence in Nos. 3 and 4 of *Lib* from James Dearden and Cecil Clarabut on the subject of later nineteenth-century galley proofs follows up Lorie Roth's Note on the subject in *Lib* (1984) which calls attention to an 1883 *Fortnightly Review* essay by C. Kegan Paul called 'The Production and Life of Books' which describes galleys. Dearden and Clarabut both attest to their use by Ruskin.

Finally, *VPR* publishes a *jeu d'esprit* by Josef Altholz in which he takes some trouble to identify 'Mr Spurgeon's Haberdasher', alluded to in a satirical poem by Samuel Butler called 'A Psalm of Montreal' which appeared in *The Spectator* on 18 May 1878. That and a brief update (of two items), '*The Church Quarterly Review*: A Supplement' seem more suitable for a notes-and-queries format within *VPR* than article status and space.

(d) Visual Art

David Bindman has edited the new *Thames and Hudson Encyclopaedia of British Art*[137] which has good coverage of nineteenth-century material. The volume contains entries on individual artists, styles, schools and groups, types of production, technique, galleries, exhibiting societies, art schools and periodicals, and medieval art. This work also contains a 'World Gazetteer' of galleries and museums with holdings of British art. H. W. Janson's *Nineteenth-Century Sculpture*[138] is a comprehensive and lavish account of the sculpture of the period. It is arranged in four sections: 1776–1815, 1815–48, 1848–70, 1870–1905. Within each period the sculpture of the western world is examined by nation. Janson's coverage of the Victorian age is disappointing. His view that the distinctive achievements of the period in other areas have few counterparts in sculpture is one which is becoming increasingly untenable. He does, however, provide useful discussions of Sir Alfred Gilbert's work and of the Wellington and Albert Memorials.

Donald Reynolds's introduction to the history of art in the nineteenth century[139] is aimed at the general reader and attempts to identify the main themes, concepts, and stylistic characteristics of the period. Reynolds gives a concise account of Victorian art in his section, 'From Realists to Post-Impressionists'.

Victorian narrative painting is the subject of John Hadfield's *Every Picture Tells a Story*[140]. He describes this field of British painting which, although enormously popular, is not discussed in the usual studies of the period. Taking

137. *The Thames and Hudson Encyclopaedia of British Art*, ed. by David Bindman. T&H. pp. 320. £10.50.

138. *Nineteenth-Century Sculpture*, by H. W. Janson. T&H. pp. 288. £35.

139. *The Nineteenth Century*, by Donald Reynolds. Cambridge Introduction to the History of Art. CUP. pp. vi + 138. hb £8.95, pb £4.50.

140. *Every Picture Tells a Story: Images of Victorian Life*, by John Hadfield. Herbert. pp. 159. £12.95.

individual paintings as his subjects, Hadfield explains how narrative painting has its roots in the social and cultural ethos of Victorian life. Among those motifs which are discussed are childhood, love, marriage, animals, the military, and emigration. This final category and its presentation in popular art is also the subject of Susan Casteras's '"Oh! Emigration! Thou'rt the Curse . . ." Victorian Images of Emigration Themes' in *JPRS*.

Art and Architecture in Victorian Manchester[141] edited by John H. G. Archer contains ten chapters by different authors on facets of the Victorian life of Manchester as expressed through the visual arts. Each chapter of the work covers a topic of general significance including the Royal Manchester Institution, the work of Sir Charles Barry and of Thomas Worthington, the Art-Treasures Exhibition, Waterhouse's Town Hall, Ford Madox Brown's Manchester Murals, the Whitworth Art Gallery, Basil Champneys and the John Rylands Library, and the Century Guild's connections with the city.

An important publication in the area of the visual arts is Roger Billcliffe's re-appraisal[142] of the work of James Guthrie, John Harvey, Arthur Melville, W. Y. MacGregor, and the other artists who were collectively known as 'the Glasgow Boys'. In this handsomely produced study, Billcliffe examines the work of the group and criticizes art historians for their lumping of these painters with Waterhouse, Millais, and Hunt against whom they were in fact rebelling.

With the exception of Jan Marsh's *Pre-Raphaelite Sisterhood* (Quartet) which I have not seen, there has been no full-length study of Pre-Raphaelitism this year although several significant articles have appeared. *JPRS* contains a number of noteworthy pieces. Elaine Shefer examines 'Pre-Raphaelite Clothing and the New Woman', explaining how the loose, full-sleeved, flowing designs of the Pre-Raphaelites came to be regarded as the hallmark of the liberated woman. Elton Smith discusses the shared passion for detail and the longing for form which exists in both Darwin and the Pre-Raphaelites, and Kathryn Smith attempts to relate the Brotherhood to the main stream of art history, which she argues is never absent from their work.

Several studies of individual artists and designers have appeared this year. The most significant of these is Alan Crawford's comprehensive biography of C. R. Ashbee[143]. Ashbee was an important figure in the Arts and Crafts Movement and a follower of Ruskin and Morris. He is given full justice in Crawford's authoritative study, which describes the wide range of his achievements as an architect, a designer, and a socialist. Crawford also manages to provide a biography which takes full account of the social, political, and cultural milieu within which his subject worked.

VN has a short piece by Linda Zatlin discussing Aubrey Beardsley's mockery of English prudery and his use of sexual iconography to persuade the public to recognize the private, erotic moment. Adeline Tintner in *JPRS* examines Henry James's fascination with Holman Hunt's *The Scapegoat*.

The catalogue of the exhibition of Edward Lear's work at the Royal

141. *Art and Architecture in Victorian Manchester*, ed. by John H. G. Archer. ManU. pp. xxi + 290. £29.95.

142. *The Glasgow Boys: The Glasgow School of Painting 1875–95*, by Roger Billcliffe. Murray. pp. 320. £35.

143. *C. R. Ashbee: Architect, Designer and Romantic Socialist*, by Alan Crawford. Yale. pp. 499. £35.

Academy of Arts[144] shows Lear's art-work to good effect. It is divided into sections describing Lear's early years, his natural history illustrations, his early landscapes 1834–48, his travel illustrations 1848–88, his studio watercolours, his illustrations of Tennyson, his oil paintings, his illustrated travel books, his nonsense books, his study of *The Pelican*, and his later memorabilia. The catalogue also contains an assessment of Lear as an artist by Vivien Noakes and an essay by Jeremy Maas which attempts to put Lear in the context of Victorian landscape painting.

Several studies of D. G. Rossetti's art have appeared this year. In *JPRS* Alicia Faxon discusses Rossetti's choice of models, arguing that he created his own personal iconography in this way. Two studies of individual Rossetti paintings appear in this journal. David Heffner suggests several additional typographical symbols in *The Girlhood of Mary Virgin*, and Debra Mancoff examines the history of the composition and personal significance of *Beata Beatrix*. D. S. Macleod in *Apollo* describes Rossetti's admiration for Titian and the older painter's influence on the colour and pattern of his work. Elaine Shefer in 'Deverell, Rossetti, Siddal, and the Bird-in-the-Cage' *(ArtB)* explains how Deverell used the familiar Victorian motif of the caged bird to express his view of Siddal's relationship with Rossetti and argues that Rossetti used the motif in a similar manner, although perhaps subconsciously.

Rosemary J. Curry and Sheila Kirk's study of *Philip Webb in the North*[145] derives from the exhibition of 1984 of his work. A catalogue of the exhibition is provided along with an extended essay on Webb and his work. Sheila Kirk's treatment of Webb is somewhat perfunctory and shows no attempt to place the man and his work in a social and cultural context. It is sound, however, on the details and merits of Webb's architectural achievements.

(e) Social History

H. W. Arthurs's *Without the Law*[146] examines the changes which occurred in English law during the middle decades of the nineteenth century. In a study that the general reader may find difficult, Arthurs argues that social, economic, political, and professional forces transformed a pluralistic legal system into a centralized one. He believes that the large variety of existing specialized courts and private tribunals were brought under the control of a centralist, hierarchical system of the courts of judges and lawyers. This new administrative jurisdiction emerged in the 1830s and 1840s and gave rise, in the work of A. V. Dicey and others, to the myth of a centralized rule of law acting independently of its economic function, political context, and social effect. While Arthurs's study is useful, it could have been more concise.

Ramsay Cook's *The Regenerators*[147] examines a number of English-Canadian Protestants who were confronted by the nineteenth-century crisis of

144. *Edward Lear 1812–88*, ed. by Vivien Noakes. RA/W&N. pp. 216. hb £12.95, pb £8.95.

145. *Philip Webb in the North: The Architecture of Philip Webb and Furnishings by William Morris 1863–1900*, ed. by Rosemary J. Curry and Sheila Kirk. Teesside Polytechnic Press (1984). pp. 53. pb £3.90.

146. *Without the Law: Administrative Justice and Legal Pluralism in Nineteenth-Century England*, by H. W. Arthurs. UTor. pp. xvi + 312. $30.

147. *The Regenerators: Social Criticism in Late Victorian English Canada*, by Ramsay Cook. UTor. pp. x + 291. hb £24.50, pb £12.

faith. Cook argues that the religious controversies occasioned by Darwinian theories of evolution and higher criticism of the Bible led Protestants to attempt to salvage what remained of their belief by transforming it into a social religion.

The education of working-class children during the Victorian age is the subject of Alec Ellis's *Educating Our Masters*[148]. Ellis examines the growth of literacy among this group, relating the social and economic environment to the educational resources available and the current theoretical practice. Ellis details the provision of educational facilities before and after the 1870 Act, the state of the teaching profession, the methods and curriculum used, the kind and quantity of school books, recreational literature, and the availability of library facilities. Ellis gives us a thorough and factual account of the subject, and his chapter on the relationship between recreational literature and educational needs is particularly interesting.

Two histories of nineteenth-century religious subjects have appeared this year. David Hempton's *Methodism and Politics in British Society 1750–1850*[149] is the first full-length study of this subject for fifty years. Inevitably Hempton's book is to some extent a work of synthesis, though his stress on the national importance of Methodism in British politics eschews the local and regional concentration of recent studies. For Hempton, Methodism rests on a fundamental contradiction: Methodists claimed a belief in social and political conservatism yet they were generally regarded as a challenge to the established order of Church and State. Hempton also makes his own, fresh contribution to the debate when he analyses the impact of Irish politics and religion on Methodist attitudes. Hempton's study is lucid and cogent and methodically arranged in the attractive format developed by Hutchinson for their University Library.

The second study of nineteenth-century religious bodies is Edward Norman's history of the English Catholic Church[150]. Like Hempton, Norman stresses the national significance of his subject rather than the history of its local congregations. Indeed his study could be called a straightforward ecclesiastical history aimed at providing the general reader with an account of the central events of the life of the Catholic Church in the nineteenth century. Norman tackles the major issues of emancipation and conversion as well as providing an account of the careers of such figures as Cardinals Wiseman, Manning, and Vaughan.

The Catholic and Methodist attitudes to divorce are among the subjects considered by Allen Horstman in his account of *Victorian Divorce*[151]. Horstman gives a lively treatment of attitudes towards divorce both prior to, and after, the Divorce Act of 1857. Before 1857 about four divorces were obtained by parliamentary proceedings, after the Act the number was nearer three hundred. Horstman's study is an engaging combination of case-histories

148. *Educating Our Masters: Influences on the Growth of Literacy in Victorian Working-Class Children*, by Alec Ellis. Gower. pp. vii + 209. £15.

149. *Methodism and Politics in British Society 1750–1850*, by David Hempton. Hutchinson. pp. 276. £14.95.

150. *The English Catholic Church in the Nineteenth Century*, by Edward Norman. OUP. pp. vi + 399. £8.95.

151. *Victorian Divorce*, by Allen Horstman. CH. pp. 196. £17.95.

and comment, and especially rewarding is his discussion of 'Victorian Hypocrisy' which describes the division of Victorian society into 'Respectables' and 'unRespectables'.

Two studies of the social history of Manchester have appeared this year. *City, Class and Culture*[152] is a series of essays edited by A. J. Kidd and K. W. Roberts. These essays are concerned with the development of the Manchester middle class and its cultural productions during the Victorian era. The collection is divided into two sections. The first focuses on the institutional and ideological structure of the middle class and its policy to the working class, containing contributions on the new police, the casual poor, attitudes to Jewish immigration, and philanthropic institutions. The second section examines cultural policy and literary production, containing essays on art and philanthropy (M. Harrison), the periodical press (Margaret Beetham), and fictional representations of the Manchester working class (T. Thomas). The volume also contains an impressive bibliography by T. J. Wyke. Gary S. Messinger's *Manchester in the Victorian Age*[153] is a much more traditional social history. Concentrating on the years 1837–1901, Messinger's study contains a chapter entitled 'Legendary Manchester' which provides a fairly conventional account of views of the city by Carlyle, Disraeli, and Mrs Gaskell.

There have been two notable studies of nineteenth-century politicians this year. *The Gladstonian Turn of Mind*[110] contains several interesting studies of the background to Gladstone's work: J. P. Kenyon examines Gladstone's changing relationship with the High Churchmen, Patricia Jelland discusses the careers of Gladstone's daughters, Peter Marsh gives an account of Gladstone's split with Chamberlain, Sue Brown discusses Gladstone's last campaign, and K. A. P. Sandford pays tribute to the politician's love of Europe. F. Darrell Munsell's biography of Henry Pelham, fifth Duke of Newcastle[154], makes a decent case for re-appraising the contribution of this most ill-starred of politicians to nineteenth-century politics and government. Newcastle endured a scandalous divorce and became one of the chief scapegoats for the Crimean War. In this careful and scholarly biography, Munsell sympathetically presents the problems with which Newcastle had to struggle and praises his work as Colonial Secretary (1859–64).

This year sees the welcome reprint of Helen Merrell Lynd's *England in the Eighteen Eighties*[155], first published in 1945. Lynd argues that the 1880s marked the beginning of a new phase in the recurrent struggle for individual freedom. Her book is an intellectual history of the changes which took place in social theory within the period. She also does full justice to the part played by the different social institutions in the transformation. This reprint, however, is marred by the addition of a rather simplistic introduction by George M. Pomper.

152. *City, Class and Culture: Studies of Cultural Production and Social Policy in Victorian Manchester*, ed. by A. J. Kidd and K. W. Roberts. ManU. pp. 280. £25.

153. *Manchester in the Victorian Age: The Half-Known City*, by Gary S. Messinger. ManU. pp. viii + 211. hb £11.95, pb £4.95.

154. *The Unfortunate Duke: Henry Pelham, Fifth Duke of Newcastle 1811–64*, by F. Darrell Munsell. UMiss. pp. x + 334. £15.95.

155. *England in the Eighteen Eighties*, by Helen Merrell Lynd, intro. by George M. Pomper. OUP (1945); Transaction (1984). pp. xvii + 508. £26.75.

Of interest is Nancy Tomes's social history of the theory and practice of nineteenth-century medicine in her study of Thomas Story Kirkbride[156], the chief physician of the Pennsylvania Hospital for the Insane in Philadelphia. Tomes's study is useful to students of nineteenth-century medicine and society.

VS carries a number of articles concerning Victorian social life. Peter Bartrip examines the regulation of the freshwater fisheries in 'Food for the Body and Food for the Mind'. George K. Behlmer describes how the confluence of romantic philology with an emerging urban ruralism transformed the English Gypsy from a social outcast to a noble savage. Todd M. Endelman examines the phenomenon of 'Communal Solidarity Among the Jewish Élite of Victorian England' explaining the homogeneity of the group as a response to the tolerance of British society. In an interesting piece Christopher Hamlin analyses the various treatments and theories of sewage. The North Lancashire Cotton Strike of 1878 and its part in the demolition of the myth of peaceful unionism is the subject of J. E. King's '"We Could Eat the Police!"'. H. L. Malchow's 'Public Gardens and Social Action in Late Victorian London' describes the resurgent force of pastoral idealism and its various manifestations in London with special reference to the agitation of the London Open Spaces Movement. Finally Mary Thuente explores the roots of nineteenth-century Irish peasant violence in 'Violence in Pre-Famine Ireland: The Testimony of Irish Folklore and Fiction' (*IUR*).

4. Drama

Tom Taylor makes his début in the British and American Playwrights Series with four of his best-known plays, *Still Waters Run Deep*, *The Contested Election*, *The Overland Route*, and *The Ticket-of-Leave Man*, edited by Martin Banham[157]. The introduction retails some interesting facts about the playwright: that he was not a full-time dramatist, and habitually plagiarized from the French. Yet the critical implications of such statements are not explored very fully. How, one wants to know, does Taylor's stage-work fit into his varied career as don, lawyer, civil servant, and journalist? And how much did he add to the French source underlying *The Ticket-of-Leave Man*? Instead of tackling such questions head-on, the editor summarizes each of the four plays in turn, the actors and theatres they were written for, and their relationship to Taylor's other plays which are listed at the end of the volume. Though useful, this does not result in a very stimulating outline of one of the most successful and prolific Victorian dramatists, which is unfortunate as this is the only volume of his plays currently available. The Frank Pettingell Collection which contains a large number of Victorian plays at the University

156. *A Generous Confidence: Thomas Story Kirkbride and the Art of Asylum-Keeping, 1840–83*, by Nancy Tomes. Cambridge History of Medicine. CUP (1984). pp. xv + 387. £30.

157. *Plays by Tom Taylor: 'Still Waters Run Deep', 'The Contested Election', 'The Overland Route', 'The Ticket-of-Leave Man'*, ed. by Martin Banham. CUP. pp. viii + 231; 7 illus. hb £27.50. pb £10.95.

of Kent is now being published by Harvester Microform[158]. The first part of Series One, which consists of manuscripts and typescripts, many of them annotated for production, includes a rich cache of material relating to the Britannia Theatre, Hoxton. The twenty-two reels are accompanied by a handy guide listing the plays and indexing persons and theatres.

Letters written by George Bernard Shaw to the Press between 1875 and 1950 appear together for the first time in a scrupulously edited selection made by Dan H. Laurence and James Rambeau[159]. They include a few theatre items, notably an attack on London managers in 1891 for refusing to stage Ibsen, a telling analysis of 'The Stage as a Profession' (1897), and 'As You Don't Like It' – a critique of Shakespeare's comedy as produced by amateurs in woods near Hindhead in 1899. Rupert Hart-Davis supplements his 1962 publication of Oscar Wilde's correspondence with a meticulously annotated edition of 164 letters that have since come to light[160]. Among numerous references to Wilde's plays and to the theatre of his day are two important letters to George Alexander about the staging of *Lady Windermere's Fan*, and one to Beerbohm Tree concerning performance rights in *A Woman of No Importance*. In lighter vein, there is also an advance application to George Grossmith for a ticket for *Patience* which almost certainly caricatured Wilde as the aesthetic poet Bunthorne, and a delicious description of a 'pit full of sad vegetarians' attending *Hedda Gabler* at the Vaudeville Theatre in 1891. Synge's plays are the subject of an illuminating and up-to-date critical study by Mary C. King[161] who explores the significance of language and action, and language as action in them. She makes a persuasive case for viewing the confessional autobiography *The Aran Islands* as seminal in interpreting the plays 'as symbolic products of the Anglo-Irish ascendancy at the crux of its historical development'. She also emphasizes the influence of Nietzsche and other mainstream European thinkers on the playwright, and shows how his linguistic awareness anticipates Joyce. In the Macmillan Modern Dramatists Series, Margery Morgan provides a valuable introduction to Strindberg's life and work[162]. She is particularly effective in opening up the astonishing range of his plays – devoting a whole chapter to the rarely performed historical dramas – and in showing how variously Strindberg anticipates modernist dramatic techniques. A useful stage history of productions in Britain, Europe, and North America, and a seven-page bibliography round off the illustrated volume which represents good value at the paperback price.

John Earl surveys the career of the prolific dramatist and comic actor H. T. Craven (sometimes confused with the scenic artist Hawes Craven) in 'H. T.

158. *The Popular Stage: Drama in Nineteenth-Century England: The Frank Pettingell Collection of Plays in the Library of the University of Kent at Canterbury: An Inventory to Series One: Manuscript and Typescript Plays, Part One: From 'Arbanel the Hebrew' to 'Exit by Mistake'*. Harvester Microform. 22 reels + pp. 77. (For price refer to publisher.)

159. *Bernard Shaw Agitations: Letters to the Press 1875–1950*, ed. by Dan H. Laurence and James Rambeau. Ungar. pp. xvi + 375; 1 illus. £16.95.

160. *More Letters of Oscar Wilde*, ed. by Rupert Hart-Davis. Murray. pp. 215; 1 illus. £12.50.

161. *The Drama of J. M. Synge*, by Mary C. King. FE. pp. x + 229. £17.50.

162. *August Strindberg*, by Margery Morgan. Macmillan. pp. xii + 198; 15 illus. hb £15, pb £4.95.

Craven (1818–1905) and an Electro-Biological *Alonzo*' (*Thph*). He deftly analyses a recently discovered prompt-book of Craven's burlesque extravaganza *Alonzo* (1855) to show how lighting, scenery, and various kinds of traps (including a version of the recently invented Corsican trap) contributed towards the most sophisticated staging effects. In a detailed account of 'Amateur Theatricals at Sir Percy Shelley's Theatre, Boscombe Manor' (*TN*), W. L. Jacob details the extensive preparations for the Easter week theatricals of 1876 organized by the poet Shelley's son, who was a keen playwright, scene painter, and amateur actor.

Tracy C. Davis's lucid and well-documented article on 'Acting in Ibsen' (*TN*) examines the performance technique and critical response to leading Ibsen actors who appeared in London during the 1890s, such as Janet Achurch, Alice Wright, Winifred Fraser, Courtenay Thorpe, and Elizabeth Robins. She shows that they succeeded in controversial roles that allowed sensational as well as realistic acting 'by striking the right balance between truthful embodiment and theatricalized effect in accordance with the audience's taste for modernism and long experience of presentational acting'. In an illuminating discussion of 'Adam Smith, Sir Herbert Tree and the Wages of Actors 1890–1914 (*Business History*), Michael Sanderson tests the truth of Smith's prediction that the number of actors would multiply, so reducing the price of their labour, when social disapproval of them diminished. He shows that this did not happen between 1881 and 1911 when there was a fourfold increase in the acting profession because provision for theatrical entertainment also grew rapidly over the same period. Far from declining, the wages of Tree's actors rose considerably more than those of other occupational groups in Britain. Indeed, at Her Majesty's, high production and staging costs were more liable than high wages to lead to losses.

Peter Honri makes an important contribution to music-hall studies[163] with a copiously illustrated history of Wilton's from 1850 to 1880, plus an afterword on the subsequent career of the building and recent attempts to turn it into a National Centre for Variety Entertainment. By chronicling the known facts about the proprietor and his artistes in the form of a 'diary' written by John Wilton in the first person, Honri is able to present a vast amount of information in a readable and entertaining fashion. Although no formal bibliography is included, the text carries annotation which acts as a guide to primary sources and enhances the value of the book as a work of reference. Frank Matcham, whose life and work as a theatre architect received its first major study in 1980 (*YW* 62.356), is now the focus of another book, *Empires, Hippodromes & Palaces*[164], by former Variety performer Jack Read. Devoting a chapter to each Matcham theatre, he recounts the history of the building and the artistes who worked them in an often engaging anecdotal style. Although the text is heavily illustrated and contains a useful checklist of theatres, it unfortunately lacks an index.

In an important contribution to provincial theatre studies, 'Thirty Years of Struggle: Entertainment in Provincial Towns Between 1840 and 1870' (*TN*),

163. *John Wilton's Music Hall: The Handsomest Room in Town*, by Peter Honri. Ian Henry. pp. iv + 165; many illus. £17.45.

164. *Empires, Hippodromes & Palaces*, by Jack Read, with a foreword by Roy Hudd. Alderman. pp. 247; 65 illus. £12.50.

Kathleen Barker analyses the considerable changes observable in regional theatre in towns such as Brighton, Bristol, Newcastle upon Tyne, Nottingham, and Sheffield. Examining first the 'decline of the drama' in the 1840s and 1850s, she shows the great variety of rival entertainments that theatre managers had to contend with, and what methods they adopted to lure back paying and respectable audiences. Contrary to the depressing impression of regional culture in the first half of the Victorian period usually given by historians, she finds the inhabitants of largish towns 'had an increasing choice, and quality, of all types of live entertainment, at a range of prices wide enough to be within the pockets of all but the very poorest'. The same author valuably documents the career of 'Thomas Youdan of Sheffield' in *Thph*. Though of humble origins, he established the Surrey Music Hall and turned it into the Surrey Theatre in 1856, one of the largest entertainments complexes outside London. He survived its destruction by fire to retire in 1872, one of the most successful and popular theatre managers of his day. Finally, Howard Bloch details the foundation, management, and demise of a well-known Thames-side resort that flourished from 1851 till 1886 in a nicely illustrated article '"Extra Everything and Everything Extraordinary": A History of the North Woolwich Pleasure Gardens' (*Thph*). He describes various kinds of entertainments put on there: balloon ascents, aerial feats, plays, music-hall acts, a menagerie – even an account of a baby show which, amazingly, attracted over 20,000 visitors on the first day, and which spawned annual barmaid shows, postmen's races, and a happy couple contest.

XVI

The Twentieth Century

JUDIE NEWMAN, JOHN SAUNDERS, JOHN CHALKER
and TREVOR R. GRIFFITHS

This chapter has the following sections: 1. The Novel, by Judie Newman and John Saunders; 2. Verse, by John Chalker; 3. Drama, by Trevor R. Griffiths.

1. The Novel

This section has three categories: (a) General Studies, by Judie Newman; (b) Individual Authors: 1900–45, by John Saunders; (c) Individual Authors: Post-1945, by Judie Newman. The attribution [J.S.] denotes isolate reviews by John Saunders.

(a) General Studies

The relevant volumes of *BHI* and *BNB* provide useful bibliographical aid. *MFS* contains helpful lists of books received and of books reviewed. *Current Contents* is most useful in listing the contents of periodicals as they appear. The annual bibliography of scholarship on modern literature published by *JML* is also invaluable. Worth-while studies of the fiction of the period have appeared this year, on a variety of topics, with a particularly rich crop of group studies of contemporary novelists. The developing interest in the short story and in autobiography has also produced some interesting material.

David Leon Higdon's *Shadows Of The Past In Contemporary British Fiction*[1], promised for 1984 but published in 1985, has been worth waiting for. Higdon starts from the contrast between modernist fiction, marked by hostility to the historical consciousness, and postwar fiction, in which the past re-asserts itself in no uncertain terms. The focus is essentially British, perhaps a pity given that recent American and Commonwealth fiction shares similar concerns, but the choice of ten novels for detailed consideration amply justifies Higdon's selection. Three particular responses to the past are distinguished. In the first, retrospective fiction, an individual confronts a buried past. *The Go-Between* makes a strong opening chapter, followed by incisive discussion of *Late Call* and *I Am Mary Dunne*. In addition, Higdon's chapter on Rayner Heppenstall is both intellectually distinguished and a long overdue discussion of a writer who has not received his critical due. A second section analyses novels which imitate fiction of the past in a self-conscious fashion, with

1. *Shadows Of The Past In Contemporary British Fiction*, by David Leon Higdon. Macmillan. pp. xii + 219. £25.

chapters on Jean Rhys, Brian Aldiss, and George MacDonald Fraser. Arguably, in the case of Rhys, Higdon underplays the political dimension of *Wide Sargasso Sea* (a comparison with V. S. Naipaul's *Guerillas* would have improved the chapter) but the relation between Mary Shelley and Aldiss (*Frankenstein Unbound*) and Thomas Hughes and *Royal Flash* sheds considerable light on one of the century's new and less-examined genres. The final section notes the abundance of geologists, anthropologists, and archaeologists peopling the pages of the contemporary novel, and discusses *Anglo-Saxon Attitudes*, *The Realms of Gold*, and *Daniel Martin*, all works which revolve around a central metaphor of ruins. (The last named gains immensely in coherence as a result of Higdon's explorations of the principles of continuous and discontinuous selves.) Individual chapters are succinct, pithy, and make the reader ask for more. The selection of novels largely avoids the obviously 'historical' novel (e.g. no J. G. Farrell or Paul Scott, not *The French Lieutenant's Woman* nor *The Great Victorian Collection*) and juxtaposes experimental, traditional, popular, and science-fiction forms in order to develop a thesis without becoming reductive. All sorts of connections are thus established between the writers in question, and the result is a fresh and persuasive account of the contemporary British novel.

Still on a historical note, the summer issue of *Éire* includes a fine essay by Margaret Scanlan comparing the way in which Bowen (*Last September*) and Farrell (*Troubles*) confront the problem of reflecting historical events through the minds of characters who not only fail to participate in them, but are constantly involved in strategies to avoid them. Indirection, rumour, accident, and catastrophe are thus employed to present the history which the characters sidestep. The discussion of *Troubles* is exceptionally perceptive, both in relation to Irish history and by extension to Farrell's portrait of the colonial mentality. The twentieth anniversary edition of *Salmagundi*, entitled *The Literary Imagination and the Sense of the Past*, is a bumper volume with some twenty essays by distinguished contributors on topics which include poetry, literary theory, and European, American, Hebrew, and African writers. Four pieces are of special interest. John Fowles, interviewed by Robert Foulke, is very forthcoming on his own attitude to history, revealing a particular interest in the English seventeenth and eighteenth centuries, and an extensive reading therein. Flann O'Brien, Fielding, Smollett, and Otway feature as influences, illuminating *A Maggot* which draws on the tradition of English dissent. In a partial revision of his earlier views Fowles expresses reservations concerning the modernist emphasis on form, and laments metafictional excesses. *Daniel Martin* also figures in Robert Alter's excellent general discussion of the sense of the past in the novel, which reads well in tandem with Denis Donoghue's piece on James, the latter providing a comprehensive account of the multiple ideological uses to which the term 'history' may be put. Thomas S. W. Lewis's discussion of Woolf demonstrates the various ways in which she develops the sense of the past, including her evaluations of historians. *Salmagundi* is always excellent value, and this volume is no exception.

John Lucas's *Moderns and Contemporaries*[2] collects essays on novelists, poets and critics from both sides of the Atlantic. The general stance revealed is

2. *Moderns and Contemporaries: Novelists, Poets, Critics*, by John Lucas. Harvester. pp. xi + 217. £22.50.

his reservations about the New Accents *Re-Reading English*, but there is little that is strictly relevant to this section save for an extended review of Siegfried Sassoon's *War Diaries*, convincingly demonstrating the gap between them and *Sherston's Progress* where Sassoon takes refuge in personal myth-making. [J.S.]

In a year which saw relatively few general studies of women writers, Rachel Blau DuPlessis's *Writing Beyond the Ending*[3] stands out as a work of critical sophistication and intellectual magnitude. Essentially DuPlessis examines ways in which twentieth-century women writers have delegitimized the cultural conventions of gender, romance, and quest, adopting narrative strategies which scrutinize the romance plot and provide alternative resolutions. Fundamentally based on the assumption that narrative structures resemble the working apparatuses of ideology, the volume draws upon a wealth of previous scholarship (meticulously endnoted over some fifty pages) while sparkling with fresh insights and provocative analyses. Two chapters are devoted to Woolf, who also appears in a penetrating account of the female *Künstlerroman* as a form which encodes the conflict between the empowered woman and the barriers to her achievement. Dorothy Richardson and Doris Lessing also receive extended treatment, and there is a suggestive discussion of futuristic/science fiction novels, and of the choral or group protagonist as a strategy of female modernism. If at times somewhat dense with terminology, the book is one of the few productions of the year which rapidly exhaust the reviewer's superlatives. Meredith Cary's volume[4], on a similar topic, is dedicated to the proposition that women writers create novels of social alternatives in which characters outside the norm are accepted. Individual chapters consider alternative social groups, ethnic alternatives, new roles, the eccentric, and escapes, among other topics, over a timescale of some three hundred years. On the whole the volume seems perilously close to a feminist course outline. Cary's mania for tiny paragraphs, and her apparent inability to conclude, lend the enterprise a disjointed appearance, and the subject itself invites diffuseness. However, the seven pages on Barbara Pym's *A Few Green Leaves* provide a sophisticated reading of the novel, analysing the use of established social roles by characters within a context of rapid cultural change. The discussion of Nina Bawden's *Under the Skin* also pays off.

Yeats and Joyce figure in Declan Kiberd's study of the male response to the questions posed by the emergence of the 'new woman'[5], which draws on psychological theories of androgyny developed by Carolyn Heilbrun and June Singer, but ranges back to Shakespeare's 'generous celebration of the woman's part in man'. Hardy's Sue and Ibsen's Nora take us on to the present century and good discussion of *Women in Love*, where the chapter 'Man to Man' is an instance of applied androgyny rather than incipient homosexuality. That 'womanly man', Leopold Bloom appears as the prophet of a new sexuality, in intelligent dissent from Leslie Fiedler, though perhaps isn't quite the

3. *Writing Beyond the Ending: Narrative Strategies of Twentieth-Century Women Writers*, by Rachel Blau DuPlessis. IndU. pp. xvi + 253. hb $27.50, pb $12.95.

4. *Different Drummers: A Study of Cultural Alternatives in Fiction*, by Meredith Cary. Scarecrow (1984). pp. 292. $20.

5. *Men and Feminism in Modern Literature*, by Declan Kiberd. Macmillan. pp. xi + 250. £25.

answer to Molly's needs. Kiberd's final chapter leaves literature for sexual politics, but he has a fascinating subject and some sharp perceptions. [J.S.]

In *The Hidden Script: Writing and the Unconscious*[6] David Punter sets out to analyse the works of five authors (J. G. Ballard, Angela Carter, Doris Lessing, Beryl Bainbridge, and Kurt Vonnegut) whom he considers as major in terms of their discourse within and upon the unconscious, together with a variety of other 'texts' (film, soap opera, cigarette names, memorials, poems) which are approached as a set of fragments of the social text. The focus is thus squarely on the unconscious processes of society and the anxieties expressed in culture, rather than upon individual authors. The result is initially offputting, as Punter revels in crisis, pontificates, and invokes a variety of flowery dooms, in an intellectual word-broth which often uses three appositional phrases where one would suffice. In addition, though readers may consider the approach through the social text to be legitimate, the analysis of actual memorials to the recent dead is in dubious taste. None the less it is worth persevering, as once Punter gets to grips with specific texts, he combines critical acumen with political understanding. There is a valuable emphasis on the reader's perception of the subject, and the analysis of Bainbridge's treatment of deprivation is first-rate. In a few pages Punter also goes a long way towards accounting for Tolkien's mass-appeal, and the chapters on Lessing and Carter are worth noting.

Hetty Clews[7] has written an exceptionally good book on the modern monologue novel, a form in which a dramatized speaker (not necessarily a first-person narrator) mediates the tale, drawing the reader into a subjective world. Clarissa Dalloway, Conrad's Marlow, Golding's Sammy Mountjoy all qualify in different ways, amidst French, Russian, German, and North American fictional characters. Interestingly, Clews highlights the growing incidence of this particular form, arguing that monologue novels offer compelling evidence of the modern novelist's desire to involve the reader in the creative act, thus evincing a shift of authority from writer to reader. While keeping this central thesis in view, Clews is not in any sense reductive, avoids jargon, and preserves the individuality of her chosen texts. Readers who had despaired of ever wishing to read another account of narration in *Heart of Darkness*, or *The Good Soldier*, should try the discussions here, which are fresh, clear, and gain from their juxtaposition with other monologues. While paying attention to reader-response theory, the volume is genuinely explorative and made this reviewer argue along with the author.

Subjectivity, reflexivity, and metafiction are subjects surprisingly lacking in Lee T. Lemon's[8] discussion of the contemporary *Künstlerroman*, as produced by Fowles, Lessing, Durrell, Patrick White, and Barth. Lemon's central thesis is that whereas nineteenth- and early-twentieth-century writers portrayed the artist as a rebel alienated from society, contemporary novelists present him or her as an ordinary human being, less Byronically possessed than bumbling towards humane compassion for his or her fellows. The robustly humanist

6. *The Hidden Script: Writing and the Unconscious*, by David Punter. RKP. pp. ix + 193. £14.95.

7. *The Only Teller: Readings in the Monologue Novel*, by Hetty Clews. SonoNis. pp. 217. $14.

8. *Portraits of the Artist in Contemporary Fiction*, by Lee T. Lemon. UNeb. pp. xvii + 261. £22.50.

emphasis culminates in a flabby conclusion in which universals are invoked, with Lemon drawing the moral that we must love one another or die. None the less, Lemon's readings are clearly expressed, range widely over each author's works, and effectively situate each subject in an ethical, social, or religious context. The chapter on Fowles stands as a necessary corrective to the current formalist emphasis, includes a suggestive new analysis of the three endings of *The French Lieutenant's Woman* in terms of moral imperatives, and illuminates the reasons for Fowles's appeal to a middlebrow audience. In some respects there is a useful sense of Lemon getting the reader back to basics.

In 1954 Nathan Comfort Starr wrote *The Arthurian Legend in English and American Literature, 1901–53* since when Arthurian literature has expanded in quantity. Raymond H. Thompson has now updated Starr's work with a study of Arthurian prose fiction, 1882–1983[9]. Though extremely varied, this body of fiction is roughly divisible into five recognizable categories: retellings, realistic fiction, historical novels, science fiction, and fantasy. While this is an exhaustive account, featuring 162 novels, Thompson keeps his material firmly under control and draws some intriguing conclusions. Briefly, the most impressive growth areas for the form are located in fantasy and in historical works set in the political turmoil of the Dark Ages. While most Arthurian fiction is popular, and often of poor quality, the volume includes consideration of C. S. Lewis, Naomi Mitchison, and John Cowper Powys.

The black presence in English Literature[10] is the product of a 1982 conference which argued for a re-appraisal of literature currently taught in schools, in favour of revealing its multicultural nature. The ten essays locate literary texts within social and historical contexts, examining the presence of blacks in Renaissance drama, eighteenth- and nineteenth-century literature, Australian writing, and in the modern period, concluding with an examination of current classroom practice, and a strongly argued case for curriculum reform from Kenneth Parker. Three essays are of special interest. John McClure charts the degrees of racism inherent in the writings of Kipling and Conrad, underlining the extent to which Conrad's Malay novels and *Kim* challenge conventional discourses. David Daniell sets Buchan's novels of Africa against popular imperialist fiction, in relation to which Buchan emerges as positively sensitive. Abena Busia also draws on popular works (novels of Africa published since the mid 1960s) to establish their stereotypical plots, stock characters, and contribution to racist mythmaking. (Wilbur Smith's *The Dark of the Sun* is the specimen text, but Busia covers a wide field succinctly here.) Every single contribution to the book is thought-provoking, well informed, and well written, and the carefully chosen illustrations and full bibliography make it a book which should find a wide readership.

As well as ignoring blacks, literary histories of the novel in English in the twentieth century make little reference to Zionism. Hani al-Raheb sets out to remedy this deficiency with a study of the emergence of the Zionist character (as opposed to the character of the Jew) from 1817 to 1967[11]. While much of

9. *The Return From Avalon: A Study of the Arthurian Legend in Modern Fiction*, by Raymond H. Thompson. Greenwood. pp. ix + 206. $29.95.

10. *The black presence in English literature*, ed. by David Dabydeen. ManU. pp. x + 214. hb £19.95, pb £5.95.

11. *The Zionist Character in the English Novel*, by Hani al-Raheb. Zed. pp. viii + 212. hb £16.95, pb £6.50.

the book is concerned with Victorian writers and with popular writers of little literary merit, the extended discussion of Koestler's experience in Palestine and of Zionism in his novels will be of interest to specialists. What emerges particularly is the way in which Zionist fiction presents a type of utopian optimism not usually found in more traditional Jewish novels. Efraim Sicher's complementary volume[12] examines the work of Jewish poets, dramatists, and novelists, arguing that under the impetus of the Holocaust the traditional conflict between Jewish roots and assimilation yielded in postwar English literature to a re-assessment of identity and a concern with moral questions. Adopting a rough geographical progression from the East End to the affluent suburbs, Sicher tends to assimilate his writers to a somewhat all-embracing concept of Jewishness. (Chaim Bermant, a Glaswegian, becomes an honorary inhabitant of north-west London.) The attention to cultural context is valuable (a useful discussion of the *Jewish Quarterly*) but even then Sicher makes some fine distinctions. East Ham does not count as the East End. In addition he trawls a very mixed catch into his net. While the perceptive analysis of Bernice Rubens is long overdue, one wonders if Frederic Raphael deserves a subsection entitled 'The Linguistic Philosophy of Frederic Raphael, or Wittgenstein and the Cyclists' – or perhaps he does deserve it. One tires also of Sicher's split infinitives and flowery style (with rationing described as the 'British housewife's humble pie', for example). However, the book does fill a gap and it contains a forty-page bibliography.

Seamus Deane's stimulating collection of essays on modern Irish literature[13] begins in Victorian England, specifically with Arnold's Oxford lectures of 1865, and is perhaps best on the poets from Yeats to Derek Mahon, but there are good discussions of *Ulysses* as Joyce's attack on the provincial, domestic basis of the English novel, and of the whole issue of Joyce's nationalism, relatable to the underlying theme of this collection, the 'ideologically invertebrate' state of Irish nationalism as a result of its separation from socialism. [J.S.]

Two additional volumes of essays are also concerned with Irish themes. Ulster Protestant culture is the focus of the first[14], which includes a brief overview of Anglo-Irish literature, a bibliography, and essays on Yeats, Synge, contemporary poets, and dramatists. The four essays on contemporary novelists are of varied quality. The topic of sex in Beckett is far too large for Michael Allen's short note, which lacks focus. James Simmons offers some discursive and loosely connected remarks on novels by Forrest Reid, Joyce Cary, and Sam Hanna Bell. However, Bridget O'Toole's essay on the 'Big House' in novels by Elizabeth Bowen, Molly Keane, and Jennifer Johnston is in quite a different class, marked by a perceptive, well-organized, and wide-ranging discussion of female cruelty, released in the fiction as a result of the decline of male class authority. Mark Storey's judicious appraisal of a variety

12. *Beyond Marginality: Anglo-Jewish Literature After The Holocaust*, by Efraim Sicher. SUNY. pp. xv + 235. hb $34.50, pb $10.95.

13. *Celtic Revivals: Essays in Modern Irish Literature*, by Seamus Deane. Faber. pp. 199. £15.

14. *Across A Roaring Hill: The Protestant imagination in modern Ireland. Essays in Honour of John Hewitt*, ed. by Gerald Dawe and Edna Longley. Blackstaff. pp. xiii + 242. £10.95.

of recent novels, most of which are less than completely successful, culminates in an excellent case for William Trevor's *Fools of Fortune* as one of the few recent Irish novels to produce a coherent examination of violence, perversion, and introversion. Maurice Harmon's collection[15], the product of a 1982 conference, does much to correct the conventional image of Irish literature as primarily concerned with the countryside. Contributors argue that there is a hidden literature of the city, extending from eighteenth- and nineteenth-century drama, through Victorian fiction, to the poets and novelists of the modern period. The editor's introduction provides a useful outline of the field, which is extended by Edna Longley's survey of Belfast in modern poetry and fiction. Donald T. Torchiana bravely attempts a re-examination of Joyce's attitude to Dublin, as a more affirmative urban vision than is usually thought, and Joan Ryan's well-documented discussion of Kate O'Brien's image of bourgeois, Catholic Limerick is also noteworthy. Two essays deserve special attention. Augustine Martin takes a comparative approach to *Ulysses*, revealing the full extent of Joyce's technical and generic originality as contrasted with a wide range of previous city novels. Joseph M. Hassett begins from an examination of various ideas of the city as a small-scale model of the universe, and thus of man's conception of the cosmos, proceeding to demonstrate ways in which Flann O'Brien's fiction comes to grips with the fundamental change in this idea, resulting from the Einsteinian revolution in physics. Hassett writes freshly and provocatively and handles his considerable learning lightly here.

The Scottish Collection, a new paperback reprint series of novels by modern Scottish writers, gets off to a good start with four novels[16] which, while not exactly neglected masterpieces, are all readable and entertaining. Eric Linklater's *The Merry Muse* (1959) is essentially a comic novel, while James Allan Ford's *The Brave White Flag* (1961) is quite the reverse. Neil Gunn's *The Silver Bough* (1948), a mystery revolving around standing stones, and Alan Sharp's *A Green Tree in Gedde* (1965) complete the foursome. The books are handsomely produced and excellent value, and if the series prospers it should prove a useful resource for students of Scottish fiction. Souvenir, aided by the Scottish Arts Council, have re-issued Fionn Mac Colla's *The Albannach*[17], first published in 1932 and generally heralded as the first realistic treatment of the Highlander in fiction. While one welcomes the re-emergence of a novel which has been unavailable for far too long, the text appears to follow the 1971 edition, including the misprints of the original as Mac Colla points out in his foreword. It is a pity that there is no critical introduction, explanatory notes, or even a glossary of Gaelic words, which might have extended the novel's readership. Douglas Gifford has produced a short pamphlet on the history and themes of the novel in Glasgow and the West of Scotland[18]. After an initial

15. *The Irish Writer and the City*, ed. by Maurice Harmon. Smythe/B&N (1984). pp. ix + 203. £12.50.

16. *The Merry Muse*, by Eric Linklater. Drew. pp. 317. pb £3.95; *The Brave White Flag*, by James Allan Ford. Drew. pp. 317. pb £3.95; *The Silver Bough*, by Neil Gunn. Drew. pp. 328. pb £3.95; *A Green Tree in Gedde*, by Alan Sharp. Drew. pp. 380. pb £3.95.

17. *The Albannach*, by Fionn Mac Colla. Souvenir (1984). pp. 336. £8.95.

18. *The Dear Green Place? The Novel in the West of Scotland*, by Douglas Gifford. TEC. pp. 16. pb £1.50.

access of gush the author settles down to an incisive treatment of his subject. Essentially Gifford sees these modern works within the context of Scottish literature of the 1920s and 1930s, in which an older unspoiled Scotland, 'the dear green place' of the title, figures almost as an archetype. In modern novels this image becomes non-spatial, suggesting an idea of imaginative fertility and a new confidence on the part of Glasgow writers. An extended discussion of Alasdair Gray's *Lanark* deserves special mention.

Manfred Malzahn's critical volume[19], though equally modest in scope, handles the difficult task of establishing a morphology of the contemporary Scottish novel with sensitivity. An excellent theoretical chapter precedes analysis of thirty-three novels published between 1978 and 1981, grouped under five thematic divisions (Social Class, Rural and Urban, Historical Novels, Outsiders, The Scot Abroad). Women writers feature prominently, as do popular novelists, and there is an engaging attention to the political context, particularly in connection with the referendum of 1978.

Wales does not figure prominently this year. Roland Mathias's volume[20], as the title suggests, is devoted to exploring Anglo-Welsh writing, seen here as an uncharted wood, too easily consigned to the periphery of English Literature. Poets monopolize the book, with the exception of two pieces which should be singled out, the first a general discussion of the early novels of Emyr Humphreys, the second a brisk account of Anglo-Welsh journals from the early nineteenth century to the present, a subject on which Mathias, as the former editor of *AWR* is particularly well informed. Seven of the eleven pieces have been previously published, and none have been revised.

The year was marked by a resurgence of interest in the little magazine, with no fewer than six anthologies. Easily the best is Christopher Hawtree's selection from *Night and Day*[21], a legend in its own time (July–December 1937) which met an untimely death partly as the result of two libel actions. The piece by Graham Greene which occasioned Shirley Temple's suit is reprinted here. In addition to Greene, the magazine's literary editor, regular contributors represented include Anthony Powell, Elizabeth Bowen, Evelyn Waugh, Christopher Isherwood, William Plomer, and Stevie Smith. Greene contributes a short preface, while Hawtree's lively introduction reveals the identity of pseudonymous writers, sketches in the magazine's financial history, and describes its general development. Clearly the archives of the journal would make fascinating reading. (Hawtree describes some of the dreadful tripe which the editors rejected, reproducing readers' comments on some items.) An appendix prints reviews by Evelyn Waugh, intended for *Night and Day* but now appearing for the first time. The selection respects the general tone of the journal (which made a determined stand against solemnity) and therefore includes advertisements, topical pieces, running jokes, cartoons, and illustrations. The quality of the writing is everywhere astonishing. Even the popular culture pieces (Louis MacNeice at a dog show, accounts of all-in wrestling) are

19. *Aspects of Identity: The Contemporary Scottish Novel (1978–1981) as National Self-Expression*, by Manfred Malzahn. Scottish Studies 2. Lang (1984). pp. vi + 228. Sfr 51.

20. *A Ride Through the Wood: Essays on Anglo-Welsh Literature*, by Roland Mathias. PWP. pp. 320. £12.95.

21. *Night and Day*, ed. with intro. by Christopher Hawtree. C&W. pp. xiv + 278. £12.95.

still worth reading, and William Empson's witty reports from China deserve to be singled out.

Lilliput also first appeared in 1937 and flourished during the war as a general interest magazine which mixed cartoons, articles, stories, and photographic jokes (the juxtapositions or doubles which became one of the magazine's most popular features). Kaye Webb, its former assistant editor, has now assembled a selection[22] of representative features from wartime *Lilliput*, which includes pieces by Koestler, Naomi Mitchison, C. S. Forester, E. Arnot Robertson, and other good writers drawn to the magazine by the shortage of other outlets consequent on paper rationing. While not necessarily the 'best' of *Lilliput*, the selection conveys much of the flavour of the popular magazine in the period. *The Penguin New Writing. 1940–50*[23] is also a representative selection, though in this case the matter is weightier and in some ways more worthy, in the good and bad senses of the word. *Penguin New Writing* never carried any advertising and its survival during the decade depended entirely on its quality. Orwell, Isherwood, Plomer, Greene, and Rosamond Lehmann are just some of the serious writers who contributed. John Lehmann's introduction is an informative account of the magazine's genesis, changes in format, and subsequent fortunes. It makes a very good buy.

The New Review flourished between 1974 and 1979, and has now been anthologized with a short and not particularly informative introduction by Ian Hamilton[24]. Although the anthology contains some real plums (Ian McEwan, John McGahern, Shena Mackay, Beryl Bainbridge) the editor excludes plays, letters, book reviews, and the more controversial features in favour of a less representative selection. One of the contributors is Karl Miller, editor of *LRB*, whose own journal, originally anthologized in 1982, is now the occasion of a second volume[25]. While some excellent pieces are included (John Bayley on Virginia Woolf for example) the editor's introduction strikes a peevish note, handing out political brickbats and including an account of various controversies with a side-stab at Deconstruction. Despite his denial that the magazine follows a Social Democratic Party line, one feels that the editor doth protest too much. More information on the funding, editorial policy, and circulation figures would have been valuable to later readers. *The Words Book 1985–1986*[26] celebrates the latest arrival among the little magazines, *Words*, which met its end the following year. Although poetry rather dominates the volume, it includes a short story by Brian Aldiss and discussions of the best drama and fiction of the year, with some handsome illustrations.

Several recent anthologies of the short story deserve to be mentioned in passing. OUP have now re-issued in paperback *Short Stories From the Second World War*[27], chosen by Dan Davin and originally published in 1982. It is a

22. *Lilliput Goes To War*, ed. by Kaye Webb. Hutchinson. pp. 288. £10.95.

23. *The Penguin New Writing. 1940–50*, ed. by John Lehmann and Roy Fuller. Penguin. pp. 496. pb £4.95.

24. *The New Review Anthology*, ed. by Ian Hamilton. Heinemann. pp. 320. £12.95.

25. *London Reviews*, ed. by Nicholas Spice, intro. by Karl Miller. C&W. pp. vii + 222. pb £5.95.

26. *The Words Book 1985–1986*, ed. by Phillip Vine. Words Publications. pp. 96. pb £5.

27. *Short Stories From the Second World War*, chosen by Dan Davin. OUP. pp. xiv + 239. pb £3.50.

sparkling collection, including twenty-four stories published in Britain during the war, by a variety of writers. While some are familiar (Greene, H. E. Bates, Alun Lewis) others are more surprising (Elizabeth Bowen) or less well known (Ralph Elwell-Sutton, F. J. Salfeld). The stories are uniformly good and represent many different aspects of war, on the home front as well as in the services. 'Modern' has effortlessly changed to 'Classic' in the title of Frank O'Connor's selection[28], originally published in 1957 as *Modern Irish Short Stories*. The stories cover the period 1899–1956, with work by Joyce, Seán O'Faoláin, and twelve others. They are just as good as they ever were, but the title seems misleading. Were there really no 'classic' short stories in Ireland before the twentieth century? The book, however, has the merit of being very moderately priced. A similar area is covered by *Modern Short Stories to 1940*[29], first published in 1939 and re-issued with a new introduction by John Hadfield, and five new stories. The selection is designed to illustrate the variety of themes and techniques in the genre, and has worn well. Well-known authors include Conrad, Waugh, Forster, and Joyce, while the inclusion of work by T. F. Powys, Richard Hughes, and H. E. Bates is worth noting. Hermione Lee's *The Secret Self: Short Stories by Women*[30] includes thirty-two stories written by British, American, and Commonwealth women between 1918 and the mid 1980s. While many of them revolve around secret conflicts, often including children and a careful attention to local colour, Lee's judicious introduction rejects a separatist aesthetic. Her selection is designed instead to highlight the technical variety of the short story, rather than any particularly female content. Short biographical notes on the writers are provided.

Two critical works consider the short story. *The Irish Short Story: A Critical History*[31] is composed of five substantial essays, each by a different author, providing a comprehensive account of a form in which the Irish have always excelled. The editor's opening overview forms a model introduction, and covers the development of periodicals featuring short stories. After a chapter on the nineteenth century the emphasis falls on the modern period. James F. Carens discusses two landmark collections, *Dubliners* and Moore's *The Untilled Field*, judiciously assessing the influence of Moore on Joyce, in an essay packed with interpretive comment and contextual information. 'The Three O's' (Liam O'Flaherty, Frank O'Connor, and Seán O'Faoláin) grouped for all their difference as conscious shapers of the genre, dominate the editor's essay on writers of the 1920s and 1930s, which combines introductory material with trenchant comment. Janet Egleson Dunleavy's shorter piece coheres less successfully, collapsing into a series of brief discussions of later writers, ranging from Elizabeth Bowen to Benedict Kiely. In the final essay Robert Hogan concludes on a disenchanted note, briskly surveying contemporary writers and sparing few punches. Hogan deplores the pervasive dreariness, pessimism,

28. *Classic Irish Short Stories*, selected with intro. by Frank O'Connor. OUP. pp. xv + 335. pb £2.95.

29. *Modern Short Stories to 1940*, selected with intro. by John Hadfield. Dent (1984). pp. xiii + 311. pb £1.95.

30. *The Secret Self: Short Stories by Women*, selected with intro. by Hermione Lee. Dent. pp. xv + 382. pb. £3.95.

31. *The Irish Short Story: A Critical History*, ed. by James F. Kilroy. Twayne (1984). pp. xiii + 251. $17.95.

and psychic malaise of current practitioners, and remorselessly exposes pretentiousness, preciosity, and overinflated reputations. While rating women writers somewhat more highly Hogan's comments tend to be barbed. (Julia O'Faoláin is 'one of the few modern Irish writers who can write.') Given the paucity of criticism of contemporary writing in Ireland, Hogan's essay is a breath of fresh if pungent air, heretical in some respects but all the more welcome for that. Dennis Vannatta's volume[32] comes from the same stable (Twayne's Critical History of the Short Story) but is very much an also-ran. The format, an introduction, four critical essays, and a bibliography, remains the same, but the book suffers from the contributors' collective tendency to break each chapter into a succession of short discussions of individual writers, producing the effect of superficial survey. Apart from Walter Evans's excellent chapter on the 1970s, which struggles to produce more extended and well-integrated readings of such recent writers as Susan Hill, Ian McEwan, and Gabriel Josipovici, the other contributions form one long wailing elegy on the decline of the short story in Britain, described by one contributor as 'middle-aged and graying around the temples'. The essays are, nevertheless, comprehensive, and pay due attention to regional writers, periodicals, anthologies, and radio work. The editor's introduction, however, will raise British hackles: if the sketch of recent British history labours the obvious, it also reverts to facile stereotype and dangerous oversimplifications. While lambasting the 'Britisher' for not reflecting social concerns, the editor's own awareness of political nuances is defective.

James Hilton is mentioned in P. W. Musgrave's rather unexciting 'biography' of the school story[33], a genre study which eschews nostalgia or even enthusiasm in the interests of a quasi-sociological survey. The fat owl of Greyfriars leaves Musgrave cold, but there is some worth-while discussion of *Stalky and Co.* [J.S.]

Anyone with an interest in contemporary fiction will find that John Haffenden's *Novelists In Interview*[34] makes fascinating reading. Fourteen contemporary novelists participate, and a major virtue of the volume is the interviewer's ability to draw them out on particular works (e.g. Murdoch on *The Philosopher's Pupil*, Golding on *Rites of Passage*) and on such larger issues as comedy in fiction, narrative techniques, and authorial intention. The general introduction provides a sensitive discussion of the relation between teller and tale. Introductions to individual interviews vary. Haffenden seems curiously obsessed with his subjects' physical surroundings. The descriptions of Martin Amis's working pad, Brookner's trim flat in South Kensington, Golding's 'Wiltshire home', and Angela Carter's colourful kitchen make him sound like an estate agent. This apart, however, the volume makes a very worthy successor to his previous *Viewpoints: Poets in Conversation*. The sixth series of *ParisR* interviews[35], includes a session (1981) with Rebecca West,

32. *The English Short Story 1945–1980*, ed. by Dennis Vannatta. Twayne. pp. xx + 206. $17.95.

33. *From Brown to Bunter: The Life and Death of the School Story*, by P. W. Musgrave. RKP. pp. viii + 275. £12.95.

34. *Novelists In Interview*, by John Haffenden. Methuen. pp. xx + 328. hb £11.95, pb £5.95.

35. *Writers At Work*. No. 6, ed. by George Plimpton, intro. by Frank Kermode. S&W. pp. xviii + 414. £12.50.

which makes exceptionally lively reading, particularly when West is discussing sex.

Nancy Cunard described a night spent with Aldous Huxley as 'like being crawled over by slugs'. Huxley none the less immortalized her in print, as did Richard Aldington, Wyndham Lewis, George Moore, Evelyn Waugh, and Michael Arlen. She is therefore one of the more recurrent names in William Amos's *The Originals: Who's Really Who in Fiction*[36] though not the most popular (an honour which goes to Frieda Lawrence). Amos's gossipy book is immensely entertaining, if on occasion privileging anecdote over accuracy. Inevitably (given the law of libel) few contemporary writers are represented (Ian McEwan, Malcolm Bradbury, Greene, and Bainbridge excepted) and the Bloomsbury Group and Bright Young Things tend to dominate. While many identifications are unsurprising, they gain in interest when presented *en bloc*. The overall effect is to present British literary history as a combination of Happy Families and Consequences; one thinks of the originals of 'Just William' and Biggles meeting in the RAF in Iceland. Biographically speaking, belated mention should be made of Norman Kiell's edition[37] of a series of essays on twenty-four brother-writers, who include James and Stanislaus Joyce, Aldous and Julian Huxley, Alec and Evelyn Waugh, and Lawrence and Gerard Durrell among other pairs. The editor's introduction directs the reader towards various psyehoanalytic studies of sibling relationships, but in common with the essays which follow is readily accessible to the non-specialist. Rather than acting upon any particular theory, the contributors provide fairly straightforward biographical essays, generally tending to illustrate the variety of forms which the relation may take, whether mutually supportive (Joyces and Huxleys) or frankly adversarial (Waughs). Robert J. Kloss's essay on the latter draws on the life to provide insights into the fiction, with a compelling account of the pattern (in Evelyn's work) of broken or incomplete families, androgynous sibling pairs, and victims as heroes. Jane Lagoudis Pinchin's essay on the Durrells is inevitably more discursive and hesitant, given that her subjects are still alive, but draws usefully on interviews with the brothers. Whatever reservations one has about psychobiography, the separate essays here are well worth reading.

Autobiography is the topic of three recent volumes. Richard N. Coe[38] argues that autobiographical accounts of childhood and adolescence constitute an independent genre with its own rules and conventions. The field is a wide one and difficult to assess. Indeed it seems unlikely that anyone else can have read so many different autobiographies from such a wide variety of cultures. Unfortunately this very diversity makes for slow reading. Although Coe makes interesting comparative points (e.g. Russian childhood centres on the mother, English on education) they tend to be swamped in references, notes, quotations, and allusions to Jung, Freud, Rousseau, and a host of others. Not everyone will agree that childhood is characterized by myth, poetry, and magic

36. *The Originals: Who's Really Who in Fiction*, by William Amos. Cape. pp. xx + 614. £12.95.

37. *Blood Brothers: Siblings As Writers*, ed. by Norman Kiell. IntUP (1983). pp. xiii + 434. $40.

38. *When the Grass Was Taller: Autobiography and the Experience of Childhood*, by Richard N. Coe. Yale. pp. xvi + 315. £22.50.

(why not earache, measles, or trauma?) and there are points where Coe seems to be somewhat overfervent and nostalgic himself. None the less nobody with an interest in the subject can afford to neglect the book. Brian Finney[39] avoids the trap of overdiversity by limiting his subject to British literary autobiography in the modern period, and by organizing his material into a series of chapters each of which is concerned with two or three individual works. Some thirty are included, and each discussion illuminates a specific work while keeping the ball of argument rolling. Examples are well chosen and make for interesting comparisons (e.g. Orwell and W. H. Davies's accounts of life as a tramp, spirituality in John Cowper Powys and W. H. Hudson) and the relationships between autobiography and fact, fiction, comedy, parental influence, childhood, dreams, and social conditioning are comprehensively explored. Finney is a perceptive close reader and combines a fine eye for detail with the ability to move easily outwards to larger issues. The resultant volume, despite Finney's engagingly frank account of his own autobiographical motivation, is one of the best books of the year.

Finney also contributes an essay (on gender) to the second issue of *PSt* which is devoted to the topic *Modern Selves: Essays on Modern British and American Autobiography*. The editor, Philip Dodd, introduces the volume with an essay which ponders the nature of dominant trends in criticism of the genre, vigorously rejecting the idea of an 'autobiographical tradition', with its implicit division into literary and non-literary forms, and highlighting the need to recognize the variety of determinants in class, race, and gender. Thereafter the volume is organized into three sections, on gender, politics, and other approaches. Several essays should be singled out. S. Dentith's consideration of the adequacy of autobiography as carrier of political meanings focuses on contemporary working-class examples, raising searching questions about an area which has been as yet too little explored. Dentith's grace and political sophistication rather overshadow Sheila Lodge's discussion of Edwin Muir, though the essay is none the less a worthy account of Muir's ideological position. Denis Johnston is the subject of a suggestive contribution from Shirley Neuman, which incidentally speculates on the motivation of autobiography in the fear of death. Two essays connect to the novel proper, Glen Cavaliero's general discussion of the relationship between autobiography and fiction, and Martin Stannard's exploration of Greene's autobiographical writings. The latter concludes that Greene's elliptical and enigmatic style, with its mixture of honesty and evasion, is designed less to provide a self-portrait than as a series of reflections on the nature of time and memory. All the essays here are of high standard, making this a special issue of some distinction. The second volume of Theodora FitzGibbon's autobiography[40] covers the years 1946–59. In addition to plentiful detail concerning her novelist husband, Constantine FitzGibbon, the author describes meetings with Graham Greene and Norman Douglas together with various minor *literati*. There are some pleasant photographs, but on the whole this is an eminently forgettable book, overanecdotal, and preoccupied with minutiae.

39. *The Inner I: British Literary Autobiography of the Twentieth Century*, by Brian Finney. Faber. pp. 286. £14.95.

40. *Love Lies A Loss: An Autobiography 1946–1959*, by Theodora FitzGibbon. Century. pp. 211. £10.95.

Science fiction and fantasy continue to attract considerable attention, though mostly from outside Britain, for no very obvious reason. Robert Reilly[41] has edited a collection of essays which offer interestingly varied approaches to religious themes therein. General essays tackle ethical, theological, and generic issues, after which contributors turn to individual authors. C. S. Lewis figures fairly prominently in three essays which consider his handling of ethical issues, the problem of evil, and the Edenic theme. Nancy Topping Bazin's suggestion that Doris Lessing's recent science fiction constitutes the culmination of a long interest in Sufism is sound if unsurprising. More unusually Elizabeth Allen demonstrates the importance of Persian elements in *The Lord of the Rings*, particularly in relation to Tolkien's adoption of Mithraism in the creation of a pre-Christian religion. There is a very full bibliography and, although expensive, the volume is clearly essential reading for interested parties. *Inklings* is a journal largely devoted to study of Tolkien, C. S. Lewis, Charles Williams, and George MacDonald. Most contributions are in German, but the 1984 issue includes essays in English on Tolkien's reception in Sweden and on the influence upon him of Chrétien de Troyes and Wolfram van Eschenbaeh. In the 1985 volume J. A. Schulp provides an account of the flora of Middle-Earth, Tolkien's status in Norway is outlined (Nils Ivar Agøy), Colin Hardie offers memories of Lewis, and Kath Filmer discusses the latter's use of figurative language in *Out of the Silent Planet*. The quality of English contributions is good, and essays in German are followed by summaries in English, which specialists should consult.

Thc central thesis of Don D. Elgin's book[42] is that the current popularity of fantasy fiction heralds a diffcrent future for both humanity and the novel, with the latter replacing tragic 'man against naturc' approaches with comic, ecological perspectives. These are large claims and inevitably invite resistance. Elgin's discussion of Tolkien, Lewis, Charles Williams, and others makes his case vigorously however. Despite thc somewhat evangelistic tone, his introductory summary of recent theoretical approaches to ecological crises is succinct and well informed, and the whole volume bears the marks of a discerning intelleet. The aesthetics of science fiction are the focus of the 1985 number of *Caliban* with essays mostly of a general or generic nature. Worth singling out is Patrick Parrinder's essay on Wells, which examines the relationship between science fiction and Utopia, and presents a detailed and critically distinguished analysis of *A Modern Utopia*. Another journal issue on this topic is the April number of *The Dolphin*, entitled *Inventing The Future: Science Fiction in the Context of Cultural History and Literary Theory*, with three essays to note. Ib Johansen's ideological analysis of early-twentieth-century examples concentrates on the mad scientist, catastrophe, and male/female polarization, moving nimbly between French, English, and American works. Peter Rønnov-Jessen surveys British 'New Wave' science fiction of the 1960s and 1970s, with a valuable account of the fate of little magazines. Colin Greenland's examination of the British science fiction market of the 1980s is provocative and constructs a solid argument against the ghettoization of the form within narrow

41. *The Transcendent Adventure: Studies of Religion in Science Fiction/Fantasy*, ed. by Robert Reilly. Greenwood. pp. x + 266. £35.

42. *The Comedy of the Fantastic: Ecological Perspectives on the Fantasy Novel*, by Don D. Elgin. Greenwood. pp. 204. £29.95.

generic norms. The essays strike a pleasant balance between addressing the specialist and catering for the general reader.

Voices for the Future[43] while primarily concerned with American writers, includes two essays on British novelists. Horton Presley's essay on the mythical works of C. S. Lewis remains at a fairly general level and includes plot summary. Joseph L. Sanders's detailed discussion of Peake's *Titus* stories makes a fair case for them as examinations of Becoming rather than Being. *Le Monstrueux dans la littérature et la pensée anglaise*[44] is the title of a volume of conference proceedings, in which four pieces consider modern fiction. Ian Littlewood's excellent contribution, the only essay in English, sets *Heart of Darkness* in the context of changing attitudes to monstrosity, as an image of human reality rather than of alien deformity. While Conrad scholars will not find anything particularly novel in the essay, Littlewood writes well and handles the topic with freshness. Michèle Paris provides a thought-provoking essay on the absence of the feminine in Wells's *The Island of Doctor Moreau*, drawing interesting connections between images of women and monsters. Frédéric Regard traces the evolution of the monstrous in Golding (concentrating on *Lord of the Flies* and *Free Fall*), and Gérard Klaus argues that the monstrous exercises a mediating function between alienation and quest for identity in Ian McEwan's *The Cement Garden*. If rather wordy, the last-named essay repays perseverance. The volume can be recommended to French-speaking readers with an interest in fantasy and horror. Only French-speaking scholars with the most enthusiastic interest in British utopian novels, however, are likely to have the stamina to wade through Hélène Greven-Borde's massive tome[45]. The organization of the text does not contribute to ease of reading. Too much space is occupied by definitions, quotations, and categorizations, and not enough to extended discussion of individual works. A plethora of diagrams, tables, and lists, replete with dashes, circles, squares, and symbols further interrupts the work which seems to be operating on semaphore. (Diagrams even appear in the footnotes.) The appendixes, however, in which the author classifies some two hundred novels under various headings may be worth a glance.

Several research tools have appeared which are angled towards the modern novel. Washington University Libraries have produced a clear and informative guide to their extensive holdings of modern manuscripts[46], which include examples from Beckett, Burgess, Compton-Burnett, Ford, Stevie Smith, Muriel Spark, and Alexander Trocchi. Another useful reference work is E. C. Bufkin's checklist of the twentieth-century novel[47], first published in 1967 and now revised and updated. Novels for juveniles and novellas are omitted, but

43. *Voices for the Future: Essays on Major Science Fiction Writers*, Vol. III, ed. by Thomas Clareson and Thomas Wymer. Popular (1984). pp. 220. $19.95.

44. *Le Monstrueux dans la littérature et la pensée anglaise*, intro. by Nadia J. Rigaud. Centre Aixois de Recherches Anglaises, UProvence. pp. xiii + 254. Ffr 100.

45. *Formes du roman utopique en Grande-Bretagne (1918–1970)* by Hélène Greven-Borde. PUF (1984). pp. 493. Ffr 250.

46. *A Guide to the Modern Literary Manuscripts Collection of The Washington University Libraries*, intro. by Timothy J. Murray. UWash. pp. 115. Unpriced.

47. *The Twentieth-Century Novel in English: A Checklist*, ed. by E. C. Bufkin. UGeo. pp. 182. $20.

otherwise there are very full listings of novels in English by major and minor writers of different nationalities.

Gale's DLB[48] devotes two volumes to career biographies of sixty-one authors, somewhat arbitrarily classified as 'Modernists' or 'Traditionalists'. Conrad, who gets the longest entry, appears in the latter category, though Kingsley Widmer's opening sentence describes him as 'one of the modernist masters'. Widmer dismisses more of the fiction as 'patently poor' than many admirers would allow, and is equally severe on Lawrence in the companion volume, grudgingly allowing *The Rainbow* only 'a few effective scenes', but he does give good measure to the short stories. Other contributors include Bernard Benstock on Joyce, Frederick McDowell on Forster and J. J. Wilson on Virginia Woolf, but there are many less familiar names and some of the authors covered have long been gathering dust. [J.S.]

Three other series of a reference nature from Gale deserve brief mention, if only to disentangle their different contents from their similar format. *Twentieth Century Literary Criticism*[49] provides excerpts from criticism of the works of authors in the period 1900–60, featuring Stella Benson and Kipling in Volume 17, and Ada Leverson and T. E. Lawrence in Volume 18. *Contemporary Literary Criticism*[50] does much the same for contemporary writers, including Fowles, Koestler, and A. N. Wilson in Volume 33, Ann Schlee, Mary Stewart and Aldous Huxley in Volume 35. Volume 34 focuses on the authors and literary events of 1984, with critical overviews on the past year's work in various genres, commentary on new authors and prizewinners, obituaries, and reviews of selected works of literary criticism. This is the first such Yearbook in the series and a very welcome innovation. Readers will find Doris Lessing discussing the Jane Somers hoax, reviews of work by Iain Banks, T. J. Binyon, and Anita Brookner, plus short essays describing the year's harvest of poetry, prose, and drama. To students of the contemporary novel this particular volume is one to look out for annually. *Contemporary Authors*[51] provides career, personal, and bibliographical data on authors of all kinds, including those working in the media and journalism. Volume 114 includes Molly Keane, Volume 115 Marion Chesney. Volume 15 of its New Revision Series[52] features J. G. Ballard and Naomi Mitchison among others. While all these series are expensive, and tend to overlap each other in some respects, they provide an up-to-date database on even the most obscure writers.

Comparatively few general essays appeared this year. In *MLR* Terence Wright's discussion of rhythm in the novel eschews formalism in favour of arguing that rhythm is an aspect of realism, implying that life is a flux rather than an achievement. The essay includes a sensitive analysis of *The Rainbow*.

48. *British Novelists 1890–1929*, ed. by Thomas F. Staley. Vol. 34: *Traditionalists*. pp. xiii + 378; Vol. 35: *Modernists*. pp. xiv + 387. DLB. Gale. $85 each.

49. *Twentieth Century Literary Criticism*, Vols. 17 and 18, ed. by Dennis Poupard and James E. Person. Gale. pp. 564 and 591. $88 each.

50. *Contemporary Literary Criticism*. Vol. 33, ed. by Daniel G. Marowski and Jean C. Stine. Gale. pp. 678. $88. Vol. 34, ed. by Sharon K. Hall. Gale. pp. 795. $88. Vol. 35, ed. by Daniel G. Marowski. Gale. pp. 688. $88.

51. *Contemporary Authors*, Vols. 114 and 115, ed. by Hal May. Gale. pp. 791 and 485. $88 each.

52. *Contemporary Authors*. New Revision Series Vol. 15, ed. by Linda Metzger. Gale. pp. 478. $88.

Angela Hague takes the modern academic novel as her subject in *MQ*, noting recurrent themes. After Larkin's *Jill* (1946) the academic novel turns away from students and towards their professors, tending to become a study in self-hate, and an attempted exorcism of the doubts and fears of campus denizens. (The Professor is usually the villain.) Unfortunately one cannot quarrel with Hague's conclusion that, though often written by academics, the university novel tends to reinforce popular stereotypes. Belated mention should also be made here of a first-rate essay unaccountably omitted from the preceding volume. In *CritQ* (1984) David Craig compares the 1970s novels of Doris Lessing and David Storey as representative accounts of the slump of middle-class morale in that decade. The twinning of theme between *Pasmore* and *The Summer Before the Dark* is particularly striking. Terry Otten's *After Innocence*[53], as its title suggests, is a discussion of the myth of the Fall in modern literature. Though the major part of the book is devoted to American and European writers (James, Hesse, Camus, Arthur Miller, Albee, Dickey) and one chapter tackles the Romantic period, Conrad and Golding also feature. Otten emphasizes the relationship between the modern temperament and the Romantic sensibility, proceeding to a workmanlike analysis of *Heart of Darkness* and *Lord of the Flies*. Though critics will find no particularly new material here, the book is stylishly written and draws upon a sound awareness of critical debates.

(b) Individual Authors: 1900–45

The centenary of Lawrence's birth produced the customary obeisances, but nothing deeply memorable, perhaps because he continues to elude both structuralism and its successors, which have enriched our readings of Joyce and even Conrad, and the feminism which has lent such an impetus to Woolf studies. Though his year is now receding into history, Orwell still challenges the critics, and there is some welcome dissent from the conventional homage.

W. H. Hudson, a writer Lawrence admired, is represented by a re-issue of 'perhaps the richest childhood memoir in our language'[54], according to his recent biographer who provides the introduction. Certainly this account of the birth of a naturalist, haunted by the fear of death and surrounded by both beauty and violence, is highly readable.

Though David Leon Higdon (*Conradiana*) notes a decrease in the volume of scholarly attention Conrad has received in recent years, it is scarcely apparent to the casual observer. Five studies come from UMIRes alone, most winningly in the shape of Michael P. Jones's documentation of Conrad's strategies for recovering a lost ideal[55], a heroic quest which aligns the novelist both with a tradition of adventure literature and the Romantic pursuit of the visionary self, with Conrad's years at sea taking the place of Wordsworth's childhood and youth. In *The Nigger of the 'Narcissus'* he bids farewell to his past, and in *Heart of Darkness* Marlow's search for a universal truth ends in defeat; he can only scurry back to a bankrupt civilization. *Lord Jim* is an attempt to rescue some

53. *After Innocence: Visions of the Fall in Modern Literature*, by Terry Otten. UPitt (1982). pp. xiii + 230. $22.95.

54. *Far Away and Long Ago*, by W. H. Hudson, intro. by Ruth Tomalin. Dent. pp. xxiii + 295. pb £2.95.

55. *Conrad's Heroism: A Paradise Lost*, by Michael P. Jones. UMIRes. pp. xix + 154. £40.

concept of heroism after Marlow's failure, though at the cost of conventional elegiac lyricism, but with 'The Secret Sharer' Conrad achieves a liberating breakthrough. Jones has good things to say on all these, clarifying his theme and providing the 'fun' for the general reader which he promises at the outset. More taxing is Kenneth Simons's use of the concept of play[56], as developed by Freud, Piaget, Huizinga and others, to examine the significance of the naïve in the moral patterns of Conrad's art. 'Youth' is seen as paradigmatic of much of the fiction, and approached through terms like 'accommodation' and 'assimilation', while Freudian notions of conscience as 'culturally desirable narcissism' contribute to a sophisticated reading of *Lord Jim*. Like Jones he devotes a chapter to 'The Secret Sharer', this time with Nietzsche's *The Genealogy of Morals* providing fruitful analogies for Conrad's ethical dilemmas and the 'ludic morality' which he develops. If Simons's roll call of major thinkers is a little overpowering, Francis A. Hubbard[57] takes us back to 'ordinary language' in Conrad's work, though in a rather specialized sense, and in practice centring on a limited number of key-words: 'action', 'meaning', 'understanding', and the like, which he examines as they appear in 'Typhoon', *The Secret Agent*, and *Heart of Darkness*. For him, Conrad's fiction is about the means by which we understand people and ideas, a narrowing of focus which leads to some challenging stylistic analysis of a reader-response variety at the expense of what one imagines was of more pressing concern to Conrad himself. Thus the problems many readers have with the ending of *The Secret Agent* can be resolved by seeing them in the appropriate linguistic context: as readers we embody the sanctions which give the novel its force for justice, implicated as we are through the language in the process of judging. If still unpersuaded we can look at the book once more along with four other major novels in Arnold E. Davidson's study of *Conrad's Endings*[58], although there the professor and his bomb escape the destiny our judgement would impose, an example of the open form which characterizes the fiction. As Davidson recognizes, there are problems in deciding just when the ending begins, and what he gives us in chapters on *Lord Jim*, *Nostromo*, *Under Western Eyes*, and *Victory*, together with *The Secret Agent*, are unexceptional interpretations along familiar lines. To take the first of these, surely he is labouring the point unnecessarily in arguing that Marlow's endorsement of Jim's sacrifice is undercut by what has gone before, but he mounts a convincing defence of the conclusion of *Under Western Eyes*, where the element of surprise is a deliberate part of Conrad's ironic strategy. Though the subtitle of Helen Funk Rieselbach's book[59] suggests the role of Bernard Meyer and Thomas Moser in her approach to Conrad, it is finally misleading, since no very clear thesis governs her readings of the five novels from *Nostromo* to *Victory*. Conrad's rebels, we gather, are in revolt against the human condition itself, neither politics, nor the family, nor sexual love offering any hope. One might well agree with this, and with much

56. *The Ludic Imagination: A Reading of Joseph Conrad*, by Kenneth Simons. UMIRes. pp. xiii + 156. £40.

57. *Theories of Action in Conrad*, by Francis A. Hubbard. UMIRes. pp. xiii + 116. £28.50.

58. *Conrad's Endings: A Study of the Five Major Novels*, by Arnold E. Davidson. UMIRes. pp. ix + 124. £28.50.

59. *Conrad's Rebels: The Psychology of Revolution in the Novels from 'Nostromo' to 'Victory'*, by Helen Funk Rieselbach. UMIRes. pp. ix + 152. £40.

of her discussion of the novels, while still wishing for a sharper focus and clearer sense of direction.

Conrad Revisited[60], an outgrowth of the 1982 Miami Conference, brings together some big names but few new ideas. Frederick Karl summarizes the many problems that confront the biographer before turning to three specific areas to demonstrate the 'creative' activity necessary to interpret them. Thus Conrad's association with Gide can be used to explain the writer's renewed activity in his declining years; his youthful suicide attempt can be seen as an effort to shake off Uncle Tadeusz; and his decision to write in English as a further stage in his casting off of the Polish past. J. Hillis Miller returns to *Heart of Darkness* as a parabolic and apocalyptic text, where what is unveiled is the act of unveiling itself. As always, in probing the familiar ironies Miller wears his deconstruction with a grace, but there is more substance in Bruce Johnson's discussion of the same story in relation to Ian Watt's term 'delayed decoding'. The metaphor of coding and decoding is misleading, he argues persuasively, in view of Conrad's concern with unmediated observation, a concern that links him with Impressionism and the work of phenomenologists such as Edmund Husserl, and which can be paralleled in the writing of Stephen Crane. A phrase originally prompted by Crane, 'the landscape of hysteria', provides the title for Avrom Fleishman's examination of *The Secret Agent* as a fictional world where the strict demarcations of subjectivity and objectivity are broken down. Conrad is grand master of this territory, though some of Fleishman's best pages go to a discussion of one of his successors, D. M. Thomas in *The White Hotel*. H. M. Daleski's reading of *Victory* and the patterns of self-division which characterize its hero, torn between the competing claims of Lena and his dead father, draws its analogies from *Wuthering Heights*, *The Mill on the Floss*, and *Jude the Obscure*, with predictable results. The early Conrad engages Hunt Hawkins, not as the exotic adventure stories that once constituted their appeal, but as evidence of Conrad's developing interest in the psychology of colonialism. O. Mannoni's *Prospero and Caliban* provides Hawkins with some of his key concepts, including the 'dependency complex' challenged by Frantz Fanon, and implicitly rejected by Conrad, himself a victim of colonization. The later Conrad is the subject of the two remaining essays, Robert Caserio and Daniel R. Schwarz coming to its defence, with the latter emphasizing the continuity with what has gone before as against Thomas Moser's picture of decline. Caserio, in a sometimes oversophisticated reading of *The Rescue*, stresses the romance elements, while seeing romance, as pioneered by Walter Scott, pointing to 'real' issues, including British Imperialism, which were to engage Conrad too.

The Secret Agent continues to be one of the most discussed of Conrad's novels. Wendy Lesser (*ELH*) looks at the Dickens connection, comparing crime reports from *The Times* for 1851 and 1901 to show changes in sensibility and the city which account for some of the differences between the writers, though her main point is that Conrad's irony is 'an outgrowth of Dickens' complex form of sentimentality'. Both writers mix sentimental immersion and ironic alienation, but while Dickens 'plays both sides of the sentimentality game', in Conrad the pathos has almost disappeared. The interplay of scorn

60. *Conrad Revisited: Essays for the Eighties*, ed. and intro. by Ross C. Murfin. UAla. pp. 190. £18.45.

and pity throughout *The Secret Agent* is more narrowly located by George Held (*Conradiana*) in the oxymoronic features of the style, indicative of the conflict in the author's feelings about politics, but evidence that poise and balance fit them better than the crushing irony sometimes detected there. The verbal surface of the novel is still more closely scrutinized by James Hansford (*Conradian*), circles and triangles centring on the bomb explosion and Verloc's secrecy tediously quizzed as pointers to the larger patterning of the book. A restatement of a more old-fashioned humanistic view of Conrad's novel as embodying a true and tragic picture of the world, rather than the macabre comedy or formalist virtuosity discovered by the critics, is elaborated at unnecessary length by Sascha Talmor (*DUJ*), and her judgement of Stevie as the only normal person in the story can conveniently be matched with Jetty de Vries's (*Conradiana*) detailed examination of his metamorphoses from Lambrosian degenerate to holy fool in the work of eight critics from 1972 to 1982. James Joyce's marked copy of *The Secret Agent* survives and prompts a fascinating comparison of the two writers by Jane Ford, also in *Conradiana*. If sometimes her ingenuity runs away with her, as when she suggests that Leopold Bloom's contraceptives were perhaps despatched from Verloc's shop, close examination of coincidences in character configuration, imagery, and tone gives pause for thought.

Heart of Darkness is a recurrent text in examinations of narrative method, and if Vincent Pecora (*ELH*) raises the problem of voice, so central to modernism, in the daunting context of Kant, Hegel, Nietzsche, and Derrida, he finds apposite quotations for his skilful exposition of the means by which Conrad is simultaneously inside and outside the story. Doris Williams Elliott (*ELT*) is more interested in the narrative chain whereby each hearer becomes in turn a teller, so that the voice *is* the story, rather than the words related. That same voice, obsessed with its own limitations and characteristically restless, is explored again in a scholarly but accessible essay by Charles Eric Reeves (*TSLL*), who compares Conrad's struggle to make seeing and speaking commensurate with the total adequacy of language to the world it describes which we meet in Jane Austen's novels. Mary Golanka's proposal of Livingstone and Stanley as prototypes for Kurtz and Marlow (*SNNTS*) is not new and the 'echoes' she claims to detect add little to our understanding of the story, and much the same could be said of Michael Seidel's more novel suggestion (*Conradiana*) of a link with *Captain Singleton*, where Defoe's hero also discovers a Kurtz-like figure in the heart of Africa. More relevant considerations for Conrad's novella, along with the themes of going native in Kipling and Rider Haggard and the wider interest in the occult and the adventure story around the turn of the century, are raised in Patrick Brantlinger's sketch of 'Imperial Gothic' (*ELT*), drawing on J. A. Hobson and Joseph Schumpeter. The colonial theme links *Heart of Darkness* with Tayeb Salih's *Season of Migration to the North* (*CLS*), though as Mohammed Shaheen explains, Tayeb's personalized narrator is less successfully managed than Conrad's.

In *Conradian* J. H. Stape examines Conrad's sources for *The Nigger of the 'Narcissus'* in his own experience at sea, while Hans van Marle's detective work leads him to the rooms in Bessborough Gardens where *Almayer's Folly* was written. Hans Lippe's geographical speculations make a persuasive case for Sumatra as *Lord Jim*'s Patusan, and Owen Knowles ascribes an

anonymous review of the novel to Arnold Bennett, strengthening his claims, along with Wells and Edward Garnett, as one of the earliest and most perspicacious of Conrad's admirers. In the same issue Knowles provides his usual comprehensive survey of Conrad studies during the previous year and prints one of the contributions to the 1984 London Conference, Paul Kirschner's absorbing study of revolution and feminism in *Under Western Eyes*. Conrad turns the religious universe of *Crime and Punishment* inside out while following Razumov's 'conversion' to a secular autocracy, and the issue of feminism is raised by Peter Ivanovitch's espousal of it and by the bevy of influential female characters. Kirschner draws attention to Conrad's use of Turgenev's *On the Eve*, but a more unexpected source was spotted by Owen Knowles in his reading of Anthony Powell's *Memoirs*, linking Peter Ivanovitch with Rufin Piotrowski whose story is told in Amiel's *Journal*, where both the matter and the manner of the telling may have been of service to Conrad. Keith Carabine considers the odd assertiveness of the subtitle: 'a novel' and connects it with the friction between the author and his agent, alarmed by the prospect of more short stories, but all happily resolved in the end. Edward Garnett's review copy of the novel, with his marginal notes, is discussed and illustrated by David Leon Higdon. Another Edwardian, Edgar Jepson, is recalled by Martin Ray, for his disagreement with Ford over *Under Western Eyes*, and his preference for *Victory*. In an earlier issue Carabine compares Conrad's Russian novel with another study in betrayal and self-deception, Shakespeare's *Julius Caesar*, arguing that Razumov and Haldin, like Brutus, are led into error by the language they use. Though Peter Ivanovitch makes the connection between Razumov and Brutus, and though Carabine is not claiming detailed influence, there is something a little strained about the parallels he draws.

In *Conradiana* Joseph Martin shows that although Conrad rejected many of the beliefs of the aesthetic movement he borrowed some of its stylistic concepts. In *Victory*, Mr Jones is almost a re-incarnation of Oscar Wilde(!) while Lord Jim seems to follow Pater's advice to 'treat life in the spirit of art'. Like Dorian Gray, Jim the man is consumed by Jim the image, a reading which unites the two halves of the novel as life is succeeded by art, introspection by melodrama. The actual process of reading the novel is the subject of an overcomplicated essay by Linda M. Shires, who focuses on the anonymous recipient of Jim's history in Chapter 36, contrasted with Stein in a dialogue of structural perspectives working towards a 'disciplined romanticism'. Martin Bock ranges more widely in examining Conrad's 'voyages of disorientation', seeing them not simply as metaphors for mental journeys but as presenting that disruption of the habitual which preoccupied him throughout the fiction. Paul Kirschner dissents from Ian Watt on a number of points, most significantly on the degree of Conrad's indebtedness to Maupassant in *Victory* and *The Nigger of the 'Narcissus'*. Zygmunt Frajzyngier has a note on the latter, tracing one of James Wait's earthier idioms to Conrad's mother tongue, while Todd G. Willy suggests that the whole tale was deliberately 'rigged' to recommend it to the reactionary politics of W. E. Henley, editor of the *New Review* where it first appeared. More detective work by Hans van Marle strengthens the case for Richard Burton as the source for details of Islam in the early fiction.

In *MP*, Mario Maurin cites conclusive evidence for Henri de Régnier's *Monsieur d'Amercoeur* as a source for the dream in 'The Planter of Malata'

and further borrowing, whether deliberate or not, for the plot from another novel by Régnier's wife. Several Conrad letters are presented in the journals, some for the first time. Martin S. Ray (*ELN*) redates a letter to Wells and identifies its subject as *Mankind in the Making*, while Allan Hunter introduces unpublished correspondence with Hugh Clifford, fellow author and sometime governor of North Borneo (*N&Q*). Owen Knowles and G. W. S. Miskin draw attention to more items in the collection at *HQS Wellington* (*N&Q* and *Conradian*), and Hunter returns with a series of flattering letters to Arthur Symons (*Conradiana*). A revised and copy-edited page of 'Youth' from *Blackwood's* archives is given the full scholarly treatment by Ernest W. Sullivan II (*RES*) demonstrating the changes in Marlow's role but scarcely worth all the fuss. Cedric Watts (*Conradiana*) continues his search for covert plots with the neglected 'A Smile of Fortune', discovering a system of symmetrical contrasts producing that 'resonance' and 'symbolic glow' which, rather than any more tangible enigma, give the tale its depth.

Best of the periodical essays on Conrad is Paul B. Armstrong's masterly survey of *Nostromo* (*TCL*) as a sustained meditation on the meaning of contingency, with Sulaco a model for the investigation of power, community, and change. The contradictions in the novelist's political outlook have a certain logic, constituting a dialectic reflected at all points in the fiction, as for example in the relationship between nature and culture. Perhaps at the end of the day, Armstrong has said nothing very new, but the way that he says it compels admiration.

Martin Fido's *Rudyard Kipling*[61], first published in 1974, is re-issued at a very reasonable price. Basically a picturebook and biography, the critical judgements place Kipling as a kind of twentieth-century Browning, a great writer for all his flaws. This is also the assumption behind a slightly disappointing issue of *CVE* (1983), devoted to him, belatedly to hand. In 'Kipling L'Imaginaire' we have notes prepared for a broadcast by the late Jean-Pierre Vernier shrewdly sketching in the many aspects of his subject: the element of fantasy, the connection between cruelty and sexuality not so unlike D. H. Lawrence, the concern with ritual and the human bonding that story-telling promotes, the energy to set against his pessimism. Another overview, more relaxed and anecdotal, comes from Harold Orel, defending Kipling against the liberal Establishment which continues to misunderstand and undervalue him. María Teresa Gibert traces T. S. Eliot's changing relationship with Kipling, modestly collecting the borrowings and critical pronouncements. Particular studies come from Evelyne Hanquart and Jean-François Gournay, the former taking 'The Strange Ride of Morrowbie Jukes' and connecting the images of circularity and enclosure with Dante's *Inferno* and the 'colonial neurosis' which runs through the early tales. Gournay is more persuasive on 'The Tomb of his Ancestors' (1897) where Kipling's study of the bond between the Chinns and the Bhils accommodates his divided loyalty to the Empire and the 'real' India. Kipling's engineers, in particular McAndrew of the 'Hymn' and McPhee of 'Bread upon the Waters', and their ambiguous place in the Edwardian social hierarchy, are the occasion for a thoughtful piece by Jean François Orjollet. Much more difficult is Jacky Martin's recourse to the analysis of Vincent Descombes in considering the conjunction between

61. *Rudyard Kipling*, by Martin Fido. Hamlyn. pp. 144. £6.95.

expression and representation in some of the stories, most notably 'A Madonna of the Trenches', though some readers may find it enlightening.

The Wells revival continues, necessitating a revision[62] of Richard Hauer Costa's 1966 study of the writer, to take account of later criticism and the 1973 MacKenzie biography (*YW* 54.383), although as he says, we already had 'one of the most amply self-documented lives in the annals of English Literature'. We now have a chapter on Wells and Feminism, more emphasis on the science fiction, and in general a less defensive tone. The quarrel with James is fully documented and *Tono-Bungay* is given suitable prominence. Wells is the first English novelist to understand how the science-minded person coped with the world, though against that his knowledge of women is accompanied by no real feeling for them. Costa's judicious summary presents a writer of 'almost the first order' and properly Wells's 'exhuberance' gets the final word.

Some of the best pages in John Batchelor's recent book on the Edwardians were devoted to Wells, and now he has written a book on him[63], similar in size and scope to Costa's, but probably a livelier read. There is no great novelty in the overall view of Wells's career, with the 'Edwardian achievement' succeeded by 'the decade of struggle' when the tensions between Wells's art and his messianic view of himself began to have a damaging effect on the fiction, but Batchelor is good at standing back from close analysis to ask the fundamental questions about his subject. He makes a convincing case for *The Bulpington of Blup* as an exception to the decline, and singles out *Mr Britling Sees It Through* and *Mr Blettsworthy on Rampole Island* as additions to the accepted canon.

Tono-Bungay gives rise to some stimulating speculations from Jeffrey Sommers (*SNNTS*) on the relations between the autobiographical novel and autobiography proper in terms of the reader-response they anticipate. George Ponderevo's ideas are important, rather than his development, hence Wells's choice of a character writing an autobiographical novel to maintain the authority his 'message' requires while questions of truthfulness become moot.

Bennett and Galsworthy continue to lag behind Wells in the interest they arouse, but Ford Madox Ford shows signs of life. Timothy Weiss[64] approaches him as a writer of romance, defined as the cognitive story a writer projects on his world and so applicable to the greater part of his output, though he begins with chapters on the fairy stories and *Romance* itself, Ford's collaborative effort with Conrad. The orientation is 'archetypal, feminist and Jungian', thus it becomes possible to defend *The Last Post* as outlining a kind of matriarchy heralding a new era, and to see the transformative power of the *anima* shaping the story in *The Fifth Queen*. *The Good Soldier* is set in a context of medieval tales of unrequited love and the Albigensian crusades, less implausibly than one might think, and Weiss's perspective throws new light on *The Rash Act* and other novels of the 1930s.

Judie Newman (*EA*) rescues *The Fifth Queen* from the genre of the historical novel, seeing Ford as a postmodernist ahead of his time, his use of historical facts veiling the true subject, the clash between ahistorical fiction and the

62. *H. G. Wells*, by Richard Hauer Costa. Twayne. pp. ix + 177. £14.

63. *H. G. Wells*, by John Batchelor. CUP. pp. xii + 176. hb £19.50, pb £6.50.

64. *Fairy Tale and Romance in Works of Ford Madox Ford*, by Timothy Weiss. UPA. pp. ix + 160. £20.75.

destructive power of history. Newman skilfully probes both the facts and the 'powerful double-structure' made possible by the use of letters as a linking theme throughout the trilogy.

It is a good many years since the last critical book on Somerset Maugham, and Forrest D. Burt[65] has little to add now; but he has produced a readable introduction with no exaggerated claims for his subject, unless one dissents from his view of the dramatized narrator of the best work as 'one of the finest achievements in modern British literature'. The development of this narrative persona he rightly sees as central to our response, and brings Adlerian analysis to bear on its origins in the emotional deprivations of Maugham's childhood, noticing also the puzzled fascination with characters like the saint or the genius capable of the 'complete surrender' which Ashenden and his kind can never experience. Maugham's dramatic construction, honed in the theatre, and the lucidity of his style, are seen at their best in *Cakes and Ale*, the subject of some of the most fruitful discussion here.

Chesterton, in contrast and in the opinion of P. J. Kavanagh, is as much a poet in his prose as in his verse, and both are generously represented in the Bodley Head selection[66]. We get the whole of *The Man Who Was Thursday*, a good deal of *Orthodoxy* and *A Short History of England*, 'The Queer Feet' to represent Father Brown, much on Dickens and Browning, the best known poems, and a good deal more, the criterion for inclusion being 'Chesterton at his most serious . . . on topics that seemed of most utility to the present day', though not necessarily at his most grave. Kavanagh's preferences are for the essayist and controversialist of the early work, but his introduction is both judicious and enthusiastic.

While no doubt sharing his opinion of Chesterton's 'great intellect', Ian Boyd (*CRev*) would wish to stress the 'great religious writer and thinker', arguing that all his output can be read as an extended commentary on sacred scripture. Not all contributions to the February issue take Father Boyd's line, and one of the most interesting is James Mark Purcell's detailed comparison of Chesterton's first play, *Magic*, and Ingmar Bergman's *Magician*, or *The Face* to give it its British title. Bergmann had produced *Magic* in 1945 and his film although 'raunchier' uses much of Chesterton's plot though focusing on the artist's relationship with society rather than the significance of the supernatural. Margaret Canovan takes Chesterton's comments on the position of women as the basis for rather general but sympathetic reflections of her own, avoiding obvious feminist objections while noting that if not 'alienated' from their labour, as he recognized, their lot is still less enviable than he was inclined to think. The Distributists' quest for wholeness of being was researched by Tony Evans for a programme on Australian radio, and his notes on 'The Maddest Merriest Party in All England', as the *Daily Express* called it, are reproduced here, though a gargantuan review of John Campbell's biography of F. E. Smith, continued in the following issue, is perhaps the most stimulating essay, and together with Owen Dudley Edwards's lengthy companion piece 'The Innocence of Rufus Isaacs', intelligently documents the tricky question of Chesterton's antisemitism in the wake of the Marconi Affair.

65. *W. Somerset Maugham*, by Forrest D. Burt. Twayne. pp. 157. £15.95.

66. *The Bodley Head G. K. Chesterton*, sel. and intro. by P. J. Kavanagh. Bodley. pp. xxvii + 488. £12.95.

The May issue is devoted to the Canadian philosopher, George Grant, who while not directly connected with him 'shows something of Chesterton's spirit' as the editor explains, but in November we are on more familiar ground with a special number on Charles Dickens. The guest editor, Peter Hunt, sketches in the background to Chesterton's 1906 study of the writer, when something of a revival was already under way, with the fashionable dismissal of Dickens in intellectual circles coming some decades later. Leo J. Hetzler looks at Chesterton's admiration for Dickens the social reformer and populist, anti-puritan realist, while Lawrence J. Clipper promises 'a closer look', noticing that Edmund Wilson's picture of Dickens was more to the taste of the times and unfairly ousted a view less simply opposed to it than later criticism has realized. Since Chesterton's relationship to Dickens is largely predictable, there is inevitable overlap between these three essays, all admitting that the 'dark' bitter side was insufficiently acknowledged, yet claiming that in responding to the life and energy of the great novelist, Chesterton was closer to the essential Dickens than most academic criticism. Merja Makinen summarizes Chesterton's lengthy involvement with the Dickens Fellowship, and Sylvère Monod looks at his views on Dickens and the French, bringing some welcome Gallic wit and perhaps a hint of patronage. The French Revolution becomes a kind of King Charles's head for Chesterton's Dickens criticism, and *A Tale of Two Cities* is prominently featured. 'Much critical shrewdness and much generous sympathy' are in evidence, if no definitive illumination. As always, *CRev* also includes uncollected, or unfamiliar, poems and prose by Chesterton himself, in this instance an early essay on Dickens and a poem to Father O'Connor, the original for Father Brown.

Janet Adam Smith's classic biography of John Buchan[67] is re-issued in paperback, without substantial revision, although as she mentions in her preface, there was an opportunity to include some new material in her 1979 *John Buchan and his World*.

Reviewing the first volume of Forster's letters, Evelyne Hanquart (*EA*) found more inaccuracy than one would expect from the distinguished editors, but the second[68] she judges much better. It opens with Forster in the Gulf of Suez, en route to India for the second time, and ends with a single line to May Buckingham shortly before his death. In between we have his escape from his mother, at least as far as Brunswick Square, though she continues as a dominating presence to the end ('the famous death rattle wasn't too bad'); his doubts as early as 1923 about ever writing another novel, but his unfailing commitment to 'personal relationships and the arts'; some comments on his own writing and that of others, though less than one would wish; and an engaging waspishness, seen in his fluctuating feelings about the Bloomsbury world to which he never quite belonged: 'To turn one's backside to them is the only course – they will never have the grace to penetrate it, their inquisitiveness never had any spunk'. The editors also provide a useful twenty-page bibliography of books about Forster, and a further spin-off from the work comes in the shape of a *Calendar* of the letters[69] to help future researchers,

67. *John Buchan: A Biography*, by Janet Adam Smith. OUP. pp. 524. pb £4.95.

68. *Selected Letters of E. M. Forster*. Vol. II: *1921–1970*, ed. by Mary Lago and P. N. Furbank. Collins. pp. xii + 365 + illus. £17.50.

69. *Calendar of the Letters of E. M. Forster*, compiled by Mary Lago. Mansell. pp. xxiii + 199. £28.50.

listing over 15,000 letters identified by an opening phrase and arranged alphabetically by the recipients' names. A lengthy, informed, and sympathetic review of the letters by K. W. Gransden can be found in *Encounter*.

More valuable for the general reader will be Forster's *Commonplace Book*[70], published in facsimile in 1978, but now expertly edited and introduced by Philip Gardner. The task has been 'a liberal education', he tells us, and he makes a case for the literary value of the whole in terms of sentence-rhythm and larger patterns of which Forster may scarcely have been conscious. Even if one is unconvinced by this, he is certainly in more expansive mood than in the letters, though some of the reflections on his reading will be familiar from their final form in *Aspects of the Novel*. 'How my life has been cumbered with rubbish' he observes, and there is a good deal about his prostate troubles and the decay of the body, but Gardner's claims for the book as a 'literary, aesthetic and spiritual diary' are not unfounded.

The entry for 'Bloomsbury' discusses it as 'the only genuine *movement* in English civilisation' but continues 'I couldn't go there for any sort of comfort or sympathy'. An opportunity to test both propositions comes with a rather overcrowded book by David Dowling[71] which attempts to 'tease out' the connections between Bloomsbury aesthetics, as expounded by Roger Fry and Clive Bell, and the novels of Forster and Woolf. Bell is seen as going for form while Fry looks for significance, an interest which brings him closer to the novelists, as did his friendship with Charles Mauron, the French aesthetician who was to translate Forster. To Fry's annoyance, Forster tended to value the visual arts only as a relaxation from the real, and it soon becomes clear that he fits Dowling's book much less well than Woolf, which makes one wonder why he devotes so much space to necessarily perfunctory readings of the novels. *A Passage to India*, 'essentially an anti-art novel' brings out the best in him, but not surprisingly he finds more to say about Woolf's interest in painting and mounts a more plausible case for its relevance to her writing. Dowling gives the terms pattern and texture some substance, even if illustrations from the painters strike one as arbitrary, and is generally readable and convincing on the difference between the two novelists.

Another connection between Forster and Fry, touched on by Dowling, was Goldsworthy Lowes Dickinson, and Michael Tilby (*MLR*) investigates 'Goldie's' friendship with Forster and André Gide. The relationship between the last two never really blossomed, in spite of their affinities and mutual respect, though Cambridge may have had some scarcely perceptible effect on Gide, through the various 'Bloomsbury' figures he met there, or such is the tentative opinion of D. A. Steel (*YES*).

Mary Lago appears again as the guest editor of a wide-ranging but rather mixed Forster double-issue of *TCL*, her own contribution an examination of his comments on his work and the reactions of others to it as recorded in the letters and his 'Locked Journal'. The complete Forster collection at King's is surveyed by Michael Halls, and Philip Gardner considers Forster's admiration for A. E. Housman, reflected in *Howards End* and elsewhere, but on the

70. *E. M. Forster: Commonplace Book*, ed. and intro. by Philip Gardner. Scolar. pp. xxiii + 372. £25.

71. *Bloomsbury Aesthetics and the Novels of Forster and Woolf*, by David Dowling. Macmillan. pp. xii + 249 + 24 illus. £27.50.

personal level a 'fool's errand' as Forster came to see it, Housman apparently resistant to the younger man's nose for the homosexual flavour of the poetry. Forster and T. S. Eliot got on rather better, according to P. N. Furbank, both taking seriously their duties as men of letters, though Forster came to see Eliot's 'impersonality' as simple 'inhospitality' and his religion as too 'chilly' and bound up with the worship of pain. B. J. Kirkpatrick previews Forster's broadcast talks, to be included in a new audio-visual section of his *Bibliography*, listing 145 items, many for the BBC Overseas Service. S. P. Rosenbaum sketches the literary history of 'Monteriano', placing it in a very Cambridge milieu though it seems slightly perverse to refer to Forster's first novel thus, rather than by its more familiar title.

Of the strictly critical essays in the issue, the most ambitious is Jan B. Gordon's discussion of 'voice' in Forster, drawing on Derrida and Julia Kristeva. Since she begins by noting that literary critics have always found it a particularly difficult concept, one has doubts abouts its utility here, but she ranges widely if not easily in developing the connection between Forster's humanism and ethics as *expression*, a communal voice in which we all join. Richard Keller Simon bases his claim for Forster as 'one of the major modern authorities on laughter and the comic' on the first three novels, all structured on a dialectic between laughter and seriousness. The contemporary English psychologist, James Sully's *Essay on Laughter* is pressed into service for some rather unhelpful terminology, though the parallels with Forster are not without interest, and one welcomes attention to this aspect of Forster's gifts. Judith Scherer Herz approaches the novelist as 'an archaeologist of human experience', all his work involving a meeting of creation and recollection which she investigates at different phases in his career, most tellingly in the case of *Pharos and Pharillon*. Joe K. Law has a more concentrated essay on the adaptation of *Billy Budd*, looking closely at both the novella and the opera, and persuasively demonstrating that Forster enters into a true dialogue with Melville's tale and doesn't simply reproduce it. Appropriately the two essays on *A Passage* came from critics with Indian connections, Frances B. Singh detecting a 'Gandhian spirit' throughout and not altogether convincingly arguing for the Independence Movement as a major concern in the novel, though the background information is useful, while Vasant A. Shahane offers a Zen Buddhist reading, with Mrs Moore's experience in the caves a vision of the immensity of the Timeless Absolute, whatever its apparent negativity.

The remaining essays go to *Howards End*, with some overlap between those from Pat C. Hoy III and Mary Pinkerton, both focusing on Leonard Bast and the issue of class in Edwardian England. For Hoy he is the 'unsung anti-hero', a victim but not a 'boob', as the instrument for Forster's rejection of Ruskinian idealism. Pinkerton uses the textual revisions to bring out the ambiguity of his treatment of Leonard, on the one hand labouring to make him believable and even to raise him to mythic stature, on the other subjecting him to distancing irony. Beethoven's Fifth Symphony provides rhythmical and structural analogies for Forster's novel in an elaborate study by Andrea K. Weatherhead, not always quite believable ('Margaret is the harmonic representation of the blended relative minors Helen and Henry', etc.), but stimulating none the less. The supposed failure of the close of *Howards End* is the starting point for Mary Ellis Gibson (*ELT*) who sees its 'illegitimate order' as a deliberate challenge to the traditional bourgeois family, the culmination of Forster's sustained

critique of 'cosmopolitanism', the domestic ideology of imperialism. Though her terminology is novel, Gibson is unlikely to convince those who still doubt Forster's achievement.

Forster's last novel receives a variety of interpretations in a collection of essays edited by John Beer[72]. The documentary aspect of the book receives attention from G. K. Das, who like Frances Singh notes his sympathy with Gandhi's plea for equality between the races and his acquaintance with members of the Muslim 'Khalifat' movement (reflected in Aziz), but sees Godbole as politically obscurantist. Benita Parry is more concerned with the politics of representation, and the ways in which the novel both inherits and interrogates the discourses of the Raj. Though he gives us no 'fundamental critique', Forster does at least get beyond the romantic humanism of his earlier work; indeed *Passage* is an epitaph to that tradition, and although her own discourse is at times a little grating, Parry is generous and intelligent in saluting the novel's challenge to the categories of Western civilization. While noting that in Hindu mythology the caves represent 'the womb of the universe', Wilfred Stone prefers a Jungian perspective, seeing the unconscious as the inner cell of the World Mountain, the operative basis for all '*participation mystique*', though adding little to what he has said before. For John Drew the key to the *Passage* lies in Neoplatonism, and in particular the *Enneads* which Forster had written about in *Alexandria*, and he piles up the parallels with Plotinus in plausible detail, with Godbole emerging as the ideal sage and Forster's poetic *alter ego*. John Beer's own contribution takes two main tacks, one starting from his interest in Blake and the Romantics and seeing Forster as championing the imagination against the mind-forged manacles of the British Raj, the other considering the formal properties of the book, and that element of the 'failed detective story' suggestive of the French *nouveau roman*. He has some difficulty in pulling all this together, but there are some good moments while he tries.

The best pieces are those most closely involved with the actual language. Language itself is indeed a crucial part of the novel's subject for Judith Scherer Herz, and in a sensitive analysis of the separation of words and meaning in particular instances she avoids the circularity such an approach often produces. More subtle still is Gillian Beer's resort to recent narrative theory for means of probing the gaps and absences so prevalent in Forster's text. Negative sentence structures abound and 'nothing' becomes a word of power, absence implies presence and the final effect is anything but null and void. It is the syntax which engages Molly Tinsley, the muddled and lumpy sentences Forster devises to match that absence of climax and closure which is at the heart of the Western experience of India, though his task can never really succeed. Nor can any one interpretation capture the whole of *A Passage to India*, a fact John Beer admits and celebrates in his final summing-up.

Another collection of *Critical Essays on E. M. Forster* (Hall), mostly of material reprinted from other sources, and edited by Alan Wilde, was not available for review.

According to David Leon Higdon (*Conradiana*) there has been a 29% increase in the volume of scholarship on Virginia Woolf during the 1980s, and

72. *'A Passage to India': Essays in Interpretation*, ed. by John Beer. Macmillan. pp. xiii + 172. hb £25, pb £7.95.

in a lengthy review article Lydia Blanchard (*SNNTS*) considers the multiplicity of 'feminisms' which have contributed to this situation. Those who enjoy academic in-fighting can savour an exchange between Jane Marcus, one of Blanchard's examples, and Quentin Bell in *CritI*, really another round in the running battle between American feminists and the British Establishment reluctant to relinquish their 'Virginia' to the Left. Woolf's nephew and biographer perhaps carries his particular point, on the degree of her indebtedness to other female thinkers, but Marcus's irritation is understandable and the contrast in polemical styles is piquant.

A typical example of the American approach comes from Susan Merrill Squier[73], who tackles Woolf's lifelong connection with the city as a means of exploring her experience as a woman in a patriarchal society. Initially, masculine London is contrasted with feminine Cornwall, but after her father's death Woolf learns to make a place for herself with the move to Bloomsbury. Nancy Chodorow's development of 'object relations theory' is the source for detailed explication of the process, and the relentless psychoanalytic feminist perspective certainly would not endear her to Quentin Bell; but there is some interesting discussion of less familiar work, like *Flush* ('a serious critique of the values organising London's social and political life') and *The Years*, in addition to the expected chapters on *Mrs Dalloway* and *Night and Day*. Though Squier even suggests that Woolf's suicide may partly have been caused by her exile from London during the blitz, it is difficult to feel that the city provides a strong enough thread to tie together the different aspects of her study.

Examples of what Woolf was up against come in a collection of essays edited by Morris Beja[74], where early reviews speak of her as 'wraithlike' and 'insubstantial'. Now that Mrs Woolf has a room of her own, what does she do with it, Herbert J. Muller asks rhetorically: 'She sits and embroiders.' The essays and extracts from full-length studies which form the bulk of the book are generally more favourable, and many of the familiar names in Woolf criticism appear, such as Joan Bennett, Phyllis Rose, James Naremore, and J. Hillis Miller. They are chosen to illustrate the whole range of her output, and Jane Marcus and Susan Squier are here again. Only two of the pieces are specially written for the occasion, though Ellen Carol Jones's account of 'androgynous vision' in *A Room of One's Own* covers what is already well-trodden ground. Although briefer, Barbara Hill Rigney's essay is more stimulating. Referring to John Berger and Simone de Beauvoir she looks at women as art objects in the novels, including Jinny and Mrs Ramsay and those 'artists of the self' who exist so powerfully for others yet forfeit something of their own identity in order to control their worlds.

Virginia Woolf's own efforts to make her fictional worlds cohere in the absence of the traditional resources of plot and the old stable ego of the character are the subject of a doctoral dissertation now published in an agreeably readable form[75]. Velicu's opening survey takes account of previous criticism and the influences on Woolf's work, playing down Freud and

73. *Virginia Woolf and London: The Sexual Politics of the City*, by Susan Merrill Squier. UNC. pp. xii + 220. £19.95.

74. *Critical Essays on Virginia Woolf*, ed. by Morris Beja. Hall. pp. x + 253. $35.

75. *Unifying Strategies in Virginia Woolf's Experimental Fiction*, by Adrian Velicu. Uppsala. pp. viii + 120. £8.

Bergson, and playing up G. E. Moore and Roger Fry. The latter's talk of 'organic unity' points to her eventual solution, the use of the natural cycle as a source of structuring metaphors. This can take various forms: in *Mrs Dalloway* the visible duration of a single day and repeated references to the span of a lifetime order the novel. In *The Waves* it is the natural cycle of growth and decay, and *To the Lighthouse* depends on the motif of completion and achievement. None of this is very new, but the exposition is clear and sympathetic, and there is good application of the *Diary* and *Roger Fry* in the discussion of *Jacob's Room*.

Woolf's celebrated androgyny engages Teresa L. Ebert (*Lang&S*), as evidenced in *Mrs Dalloway*, not so much a fusion as a dynamic interplay between male and female, each with distinct aesthetic and linguistic structures, the former primarily metonymic and the latter mainly metaphoric. While this sounds like old ideas in a new garb, Ebert does tie her argument down to observable features of the style, and gives us more subtle oppositions than is often the case, persuasively proposing Woolf as a more radical linguist than Lawrence or even Joyce. Altogether simpler is Deborah Kuhlmann's conception of the balance in *Mrs Dalloway* (*Expl*), poised between Septimus and Clarissa, and with the latter surviving because, as a woman, she is inherently better adjusted.

Marie-Paule Vigne (*EA*) sees the structural basis of *The Years* in the oscillation between past and present in this the most Proustian of Woolf's novels. Evasion in social behaviour is reflected in the elusiveness of the text, in a kind of 'spirale dialectique'. For all its structuralist camouflage, this is an accessibly old-fashioned piece of criticism.

Since publication of the *Diary* is now complete, one is glad of any further scraps from Woolf's pen, and the seventy-seven page typescript acquired by the British Library has made it possible to fill some of the gaps in 'A Sketch of the Past', so justifying Jeanne Schulkind's revision of *Moments of Being* (1976)[76], already one of the most attractive of the non-fictional works. The new material shows her coming to terms with her dead father for the first time since being exposed to the 'full blast' of his redoubtable personality after Stella's death, her recent reading of Freud helping her to understand her own ambivalent feelings. Martine Stemerick's *From Clapham to Bloomsbury* (Harvester), presumably covering some of the experience of those years, was not seen, nor was a further collection of essays edited by Jane Marcus, *Virginia Woolf and Bloomsbury* (Macmillan).

So well established is the Joyce industry that it comes as a surprise that the first International James Joyce Symposium was only nineteen years ago. Morris Beja (*JJQ*) traces the history of the Symposia, from the first a largely American affair, as Dubliners noted with some suspicion, though during the seventies the French moved in in force. At the Ninth Symposium in Frankfurt last year there were four hundred registrants, as Phillip Herring reports, and Jacques Derrida spoke for three hours. The new Frankfurt edition of *Ulysses* continues to attract comment, and this same issue of *JJQ* allows one of the editors, Michael Groden, to discuss some of the issues involved and to single out some of the more 'dramatic' restorations. An additional if minor pleasure

76. *Virginia Woolf: Moments of Being*, ed. and intro. by Jeanne Schulkind. Hogarth. pp. 230. £12.95.

is that the numerous photographs here allow one to put a face to many of the leading names in the field.

One of those featured is Beryl Schlossman, in whom the French and American traditions come together, since her book[77] was originally a doctorate supervised by Julia Kristeva. In spite of her title, it is a serious affair: 'The sacred is at the heart of Joyce's writing experience' she begins, and comedy figures only as 'the point of no return for the totalising system of theology'. Joyce's Catholicism is examined as an aesthetic focus and symbolic source, with his ambivalent attitude to the Church leading to the displacements and reversals that characterize his art. The density of Schlossman's prose defies summary, and indeed makes sustained attention difficult, and the fashionable French terminology is grating, but there is enough intelligence on display to prevent simple dismissal. The bulk of her study is devoted to *Finnegans Wake* and those who share her view of the 'beauty and singularity' of Joyce's 'unreadability' may find it worth the struggle.

Sheldon Brivic traces the seed of his book[78] to an idea planted by Jacques Lacan, sees Joyce's idea shaped negatively by the template of church doctrine, and ranges as widely as Schlossman with Aristotle, St Augustine, Bruno, and the Kabbala all contributing to the development of his argument. Briefly, this is that the author designs himself into his work as a transcendent function that contains and informs his created universe, a God-like mind which expands throughout the Joycean canon. Thus the chapter on *A Portrait of the Artist* draws parallels with Augustine's *Confessions*; but Joyce's God is a creation of his own mind, the mind which in *Ulysses* lives within the work, a core of oppositions, and *Finnegans Wake* is 'about a mind that contains all of history in a dream'. Though concerned with the mental models implicit in the work Brivic does deal in substance and descend to particular analysis, frequently convincing, with as much clarity as the nature of the material permits.

More straightforwardly readable is Richard Brown's book[79] on a subject he feels has never been properly investigated, in spite of the hands raised in horror, Joyce and sexuality. His method is to assign chapters to topics such as 'Love and Marriage', 'Women', and 'Sexual Reality' and then to sift through the life and works for what might relevantly be considered under these headings. Thus Joyce's interest in pornography and the new science of sexuality looms large, and the books in his library such as Paul Garnier's *Onanisme* and Charles Albert's *L'amour libre* are minutely examined, turning up much fascinating information and building up Brown's picture of a writer, not so much the all-powerful deity of Brivic's reading, but as a man moulded by the ideas current at the time. In writing of Joyce's neglect by feminist critics, he is perhaps already being overtaken by events, but there is good discussion of his sympathetic interest in the women's movement and his preference for dominating females in real life, though Brown is surely correct in seeing the dominant mode of the fiction as parodic rather than confessional. If scholars may prefer Brivic, the general reader, that rare bird in Joyce studies, may well be drawn by the intrinsic appeal of Brown's subject.

77. *Joyce's Catholic Comedy of Language*, by Beryl Schlossman. UWisc. pp. xxvi + 243. £25.

78. *Joyce the Creator*, by Sheldon Brivic. UWisc. pp. xiii + 177. £21.50.

79. *James Joyce and Sexuality*, by Richard Brown. CUP. pp. viii + 216. £19.50.

Joyce apparently had a 'jocular affection' for the works of Sacher-Masoch, noted in Brown's chapter on perversity, but the way in which the force of masochism, as defined by Gilles Deleuze, shaped the narration of *Ulysses* is the subject of a separate essay by Frances L. Restuccia (*Novel*). Castrating father-figures crowd the pages, which the masochistic Joyce can only defeat by humiliating the father-image in himself, something he achieves by 'sabotaging the representation of his *work* with the textuality of his play'. The details are certainly intricate, but not incoherent. The relationship between art and eroticism also engages Bruce Bassoff (*EA*) in an overcompressed essay suggesting that the potency of the work, the omnipotence even, springs from impotence in the source. On the same tack, Joanne E. Rea in 'Molly Mollusca' (*ELN*) winkles out the numerous references to oysters in *Ulysses* with all their sexual associations, perhaps finding even more than Joyce himself contrived. Moving a little higher, we find Reed Way Dasenbrock (*ELN*), gazing at Mulligan's use of the word 'omphalos' and seeing its origins not so much in Buck's defective Greek as in the title of a book by Edmund Gosse's father. Joyce's marked copy of Swift leads Michael Patrick Gillespie (*TSLL*) to make some 'educated guesses' about passages in *Ulysses*, several of which fail to convince at least one reader, but there is more substance in an essay by John Gordon (*TSLL*) using the myth of Orpheus as a key to the organization of the 'Sirens' section. The musical Simon Dedalus, visiting his dead wife in Hades, is relevant here, and Bloom becomes a kind of anti-Orpheus, steeling himself against the sirens' song. Orphic beliefs in telekinesis and synchronicity seem reflected in the curious correspondences with which the chapter abounds, and the remainder of the novel is presided over by an Orpheus-like 'arranger'. There is a good deal of suave ingenuity, and as with much academic writing on Joyce, one admires the performance while reserving judgement on the outcome. Similarly, one hesitates to accept James Fairhall's contention (*Expl*) that the misleading or overemphatic use of words is a 'major symptom' of the paralysis so often discussed in *Dubliners*, and Joyceans attracted by Gabriel Josipovici's premise (*YES*) of a link between Joyce and George Perec's 1978 novel, *La Vie mode d'emploi*, will find it a pretty tenuous one. Vincent J. Cheng's noting of Joyce's inversion of popular Shakespearian tags (*ELN*) to effect his role reversals in the *Wake* does at least deal in facts, but scarcely significant ones.

Stephen's diary entries at the end of *A Portrait* have received 'remarkably little' attention, Michael Levenson declares (*ELH*) and he remedies the situation with detailed analysis of the norms of the diary genre, essentially open-ended and repetitive, contrasted with the shaping curve of the *Bildungsroman*. Turgenev's *Diary of a Superfluous Man* appears to be a source, and indeed the whole section is much denser than appears at first sight, recapitulating what has gone before as the opening pages prefigure it, providing further evidence for a view of the final pages as ironic, with Stephen descending into the past instead of soaring into the future.

Stephen on Sandymount Strand, struggling with conflicting theories of perception, is a familiar figure in Joyce criticism, but Patricia A. Rimo (*SNNTS*) brings unusual lucidity to the process whereby the feminine world of things comes to dominate the narrative. Just as Proteus eventually had to assume a physical form, so Stephen has to acknowledge his own material nature. In contrast, the heroine of 'Nausicaa' is the most one-dimensional

character in *Ulysses*, her discourse the product of collective pressure, specifically the world of cheap fiction and domestic commodities. Thomas Karr Richards (*ELH*) demonstrates this at unnecessary length through a comparison with the source, Maria Cummins's Victorian romance *The Lamplighter*, illustrating Joyce's knowledge of the expectations of the Irish common reader.

By chance, Kimberly Devlin (*JJQ*) has also examined Cummins's novel, and its heroine, Gertrude Flint, to demonstrate the narrative conventions involved, persuasively arguing that Joyce is not out to mock Gerty MacDowell but the absurd romance exemplar she unsuccessfully tries to imitate.

Elsewhere in *JJQ*, in addition to the special Symposium issue already mentioned, we have the usual mixture of scholarship and criticism. Susan Bazargan considers the related themes of maternity, language, and history in 'Oxen of the Sun', employing Derrida's concept of the 'iterability' of the text to describe its re-creation and recycling of the earlier works which it contains, rather than any simple notion of parody. Ann Kimble Loux applies a Trinitarian analysis to Stephen's growth throughout *Ulysses*, totting up the numerous threesomes, with the Nicene, the Sabellian, and Gnostic variations of the triangle seen as stages on his journey to creative self-confidence. All this is arid enough and makes one marvel the more at Fritz Senn's ability to squeeze so much so entertainingly out of the opening two words of the novel, taking Homeric translations as a point of reference.

Turning to the *Wake*, George Otte sees the story of the Mookse and the Gripes as a kind of response to Wyndham Lewis's attack on Joyce in *Time and Western Man* with the figure of the Gripes representing Lewis's idea of Joyce and his 'exacerbated time-sense' and the whole episode, like the later fable of the Ondt and the Gracehoper, indicating Joyce's sense of life as essentially changing and moving in the face of Lewis's championing of the spatial. Whatever the truth of this, Daniel Ferrer can cite chapter and verse for Joyce's extensive use of Freudian case histories in the composition of Chapter XVI of the *Wake*, reproducing the contents of his notebooks with parallel passages from 'Little Hans' and 'The Wolf Man', the first clear evidence of Joyce's close reading of Freud and making possible new interpretations of his text. One could not say the same for Geert Lernout's listing of the Dutch in *Finnegans Wake*, the result of Joyce's study of Flemish, though it is another instance of that labour of love which will no doubt occupy the scholars for centuries to come.

Joyce's allusive method as seen in *Dubliners* and the later work prompts some interesting reflections by Bernard Benstock, taking Maria's song in 'Clay' and Bartell D'Arcy's ballad in 'The Dead' as test cases, and examining some of the self-contained allusive trails in *Ulysses*. The composition of Stephen's villanelle in *A Portrait* and what it tells us about the source of creativity are discussed by Elliott B. Gose Jr though he arrives there by way of Joyce's use of chiasmus. Both offer a paradigm of the creative process as a sequence involving destruction and renewal, though Gose decks out the argument with suitable rhetorical flourishes. More concrete assistance in the composition of *Ulysses* came from *Miranda of the Balcony*, a novel by A. E. W. Mason which Joyce had reviewed in 1903, and which as Jonathan R. Quick reveals, was both a modern rewriting of *The Odyssey* and a useful source of information on Gibraltar, home of the heroine and it will be remembered, of Molly Bloom. There is a good deal of circumstantial support for the idea, and

Quick marshalls it with taste and skill. Joyce's relations with Elkin Mathews, his first publisher, who was persuaded by Arthur Symons to take on the unprofitable *Chamber Music*, are investigated by James G. Nelson in a leisurely but agreeable fashion. Alan M. Cohn provides his customary checklists of activity in the field of Joyce studies, and from the shorter notes one might single out Erwin R. Steinberg's entertaining and informative account of the changing views of the author in *Ulysses*, considering David Hayman's proposed 'arranger' and Hugh Kenner's suggestion of the 'Uncle Charles Principle', before settling on the old-fashioned 'intrusive author' as best fitted to cover much of the narrative.

Neither Lindsay Tucker's *Stephen and Bloom at Life's Feast* (OSU) nor Cyrus R. K. Patel's *Joyce's View of History* (Harvard) were available for review.

New P. G. Wodehouse material continues to come to light, and Richard Usborne (*Encounter*) examines a number of letters to Leslie Havergal Bradshaw, dedicatee of *Psmith in the City*, and three notebooks of jottings Wodehouse suggested Bradshaw might use for his school stories, some of which appeared in Wodehouse's own fiction.

Lawrence's centenary brought the expected flood of publications, though the only addition to the new Cambridge edition of the works was a selection of literary essays[80]. True, these include the *Study of Thomas Hardy* and other substantial pieces from various stages of Lawrence's career, the latest of them the Galsworthy essay of 1927, the only unfamiliar item being the brief and dispensable 'A Britisher Has a Word with an Editor', but there is the usual eritical apparatus, and appendixes give earlier versions of 'Art and the Individual', 'Art and Morality', and 'Morality and the Novel'. The text of the *Study* is a tidied-up transcript of Koteliansky's typescript and the annotations highlight Lawrence's indebtedness to Lascelles Abercrombie's book on Hardy and to edueationists like J. F. Herbert.

Given the eclecticism of Lawrenee's reading, a useful background is provided by *D. H. Lawrence and Tradition*[81] though the value of the individual contributions varies. Robert Langbaum concentrates on the *Study*, seeing Hardy as the principal influence on his successor, handing on his 'explosive' methods of charaeterization though he had an advantage in writing at a time when social compulsions were still strong enough to contribute a formidable antagonist. Langbaum's advocacy of Lawrence as 'Hardy's best critic' is not a novel one, but he argues for the coherence and perceptiveness of the 'Study' with subtlety and conviction. Paul Delaney is also good on the Carlylean influence, recognizing the common ground in British Puritanism and German Idealism, while making the necessary distinctions. Carlyle's portentousness involves 'invocation' while Lawrence at his best 'evokes'. Stylistic affinities between Lawrence and Ruskin are carefully analysed by George P. Landow, though as he demonstrates, the relationship is often complex and ironical, and Robert W. French, although less penetrating, finds plenty of parallels between Lawrence and Whitman.

For John Colmer, the combination of innocent eye and apocalyptic fervour

80. *'Study of Thomas Hardy' and Other Essays*, by D. H. Lawrence, ed. by Bruce Steele. CUP. pp. liv + 322. hb £25, pb £12.50.

81. *D. H. Lawrence and Tradition*, ed. by Jeffrey Meyers. Athlone. pp. 157. £20.

links Blake and Lawrence, but while the latter's fiction often recalls the 'cosmic psychodramas' of the former, Blake's world view is 'fundamentally more comprehensive and systematic'. Perhaps this is what we should expect from a Romantic specialist, but Kingsley Widmer is disappointing on a promising subject, 'Lawrence and the Nietzschean Matrix'. Though he makes some valid points, the manner is often crude and reductive. Is it really true, for instance, to speak of Ramon and Cipriano in *The Plumed Serpent* as 'two fanatical thugs'? H. M. Daleski sees Lawrence engaged in the kind of creative 'misreading' of George Eliot (Bloom's *The Anxiety of Influence* is a presence throughout this collection) which makes his own *The White Peacock* almost a 'rewriting' of *The Mill on the Floss*, but he has little really new to add, which is finally true of Meyers's collection as a whole, though it is useful to have the familiar in so handy a form.

While Brian John in an occasional paper for the Carlyle Society, 'Thomas Carlyle and D. H. Lawrence', chooses his quotations well throughout and is generally more sympathetic to Carlyle, he is less forceful than Paul Delaney in the essay mentioned above. On the other hand, Kenneth Asher (*Neophil*) has much more to say on Lawrence's misreading of Nietzsche than does Widmer, showing how despite appearances Lawrence's 'primal consciousness' is not so different from Nietzsche's 'Wille zur Macht'. The English dissenting tradition appears again in Rita Joshi's exploration (*ELN*) of the connections with Mark Rutherford. We know Lawrence found him 'so just and plucky and sound' and the spirit of rebellion and humanity must have been an inspiration, but perhaps she underestimates differences in temper; her suggested parallel between Anna's pregnant dance in *The Rainbow* and a passage from *The Revolution in Tanner's Lane* is less than convincing.

Most substantial of the recent scholarly work on Lawrence is Daniel J. Schneider's comprehensive study of the artist as psychologist[82]. Not as a case-history, for informing the whole undertaking is Schneider's belief in Lawrence's sanity and control as a detached and contemplative analyst shaping his novels whatever the sickness he sheds along the way. Chapters on Lawrence's reading among the nineteenth-century materialists, rather than fanciful theosophists and mystics, emphasize his 'scientific' approach. Schopenhauer and Nietzsche then get a chapter before Schneider examines Lawrence's own psychological theories, complete with diagrams, though he thinks the anatomical terminology of 'no real importance'. The novelistic forms Lawrence invented, in the light of all this, occupy the next five chapters, the failure of novels like *Kangaroo* and *Aaron's Rod* for example seen as due to their inability to devise adequate tests of love and power, while the later fiction reinstates the sympathetic impulses banished in the two previous novels. Some of the material here has appeared before, and Schneider is not the most brilliant of Lawrence's critics, but he deploys a good deal of valuable information and a considerable power of organization. His final chapter estimates Lawrence's contribution to psychology, seeing him as illustrating a tension between Freudian instinctuality and Neo-Freudian revisionism still relevant today.

Neo-Freudian revisionism could describe the provenance of *A 'Strange*

82. *D. H. Lawrence: The Artist as Psychologist*, by Daniel J. Schneider. UKan (1984). pp. xix + 313. $25.

Sapience'[83], another psychoanalytic study but with pre-oedipal interpretations in place of the relatively crude terminology of earlier critics such as Daniel Weiss. Chapters have titles such as 'Fantasy', 'Play', 'Projection', and 'Creative Selfhood', and Daniel Dervin ranges through the life and works for relevant examples. Kleinian object-relations theory, D. W. Winnicott's understanding of play, and Michael Balint on primary narcissism are just some of the points of reference, and although Dervin attempts to avoid jargon and writes energetically this is a difficult book. Although he does, for example, establish correspondences between Lawrence's sexually composite symbols, his dualistic mode of consciousness, and his divided sexual identity, the reader may find him- or herself wilting in the face of so many complications.

A different kind of perseverance is required for Henry Miller's 'passionate appreciation' of Lawrence[84]. Originally projected in the 1930s to smooth the way for the *Tropic* books by establishing himself as a critic, it attained its final form only shortly before his death. During the interim Miller's enthusiasm and immersion in the subject swelled alarmingly. 'I can orate from any given point, like a volcano', he writes in a letter quoted in the introduction, and this is what he proceeds to do, often reproducing the worst features of Lawrence's own style and thought. There are some insights, which might have been valuable when the subject was less well established, but usually they are buried under sweeping generalizations and the kind of creative criticism which Lawrence often invites but which is rarely illuminating. Miller saw himself as continuing the fight Lawrence had begun, a fellow 'intellectual savage' bringing life to a universe of death, and presumably the book's readers will be drawn principally from his own devotees.

Another novelist, Anthony Burgess, also gives us a highly personal view of his subject[85], drawing attention to his affinities with Lawrence (both married foreign aristocrats and became voluntary expatriates, for instance), but he has written quite a good book in the process. Inevitably the main lines of such a literary biography will be familiar, though some of the emphases are Burgess's own. *The White Peacock* is judged 'an important novel', compared with Hardy's 'heavy portentousness', while *Mr Noon* is 'quite entrancing', but in *The Rainbow* 'the characters are moved less by their own volition than by their glands'. There is no index, and Middleton Murry is the only critic referred to, but Burgess makes excellent use of the *Letters* and always quotes intelligently, while the writing has a liveliness often absent in more academic studies.

One of the strengths of another comprehensive study[86] is the author's personal involvement. Introduced to Lawrence as the child of Leavisite parents, Sheila MacLeod tells how with the advent of the Women's Movement she was able to define her earlier unease with the novelist's treatment of the relations between men and women, without accepting the simple feminist dismissals. Her book is divided into three parts: 'Men', 'Women', and 'Marriage' and covers a wide range of the fiction and the essays, the newly

83. *A 'Strange Sapience': The Creative Imagination of D. H. Lawrence*, by Daniel Dervin. UMass. pp. 242. £40.

84. *The World of Lawrence: A Passionate Appreciation*, by Henry Miller, ed. by Evelyn J. Hinz and John J. Teunissen. Calder. pp. 272. £14.95.

85. *Flame Into Being: The Life and Work of D. H. Lawrence*, by Anthony Burgess. Heinemann. pp. xi + 211. £9.95.

86. *Lawrence's Men and Women*, by Sheila MacLeod. Heinemann. pp. 230. £12.95.

discovered *Mr Noon* featuring prominently in the last section, along with *Lady Chatterley's Lover*. The Lawrence we meet is a man 'painfully and hopelessly confused about his own sexuality', convinced of the 'essential frailty of the male' and the 'essential strength of the female', but in spite of his 'half cock theorising about phallicism and the blood' basically admirable for his vitality and courage to affirm the value of life. MacLeod's chattiness can be irritating, as is her elision of the author and his characters, but she is always readable and the book has both the virtues and the shortcomings of commonsense.

It is tempting to think of Keith Sagar's latest book on Lawrence[87] as a conflation of the previous two, but in fact he has plenty of new material to illustrate 'the genesis of the art in the life'. There are chapters on the plays and on the poems, a good discussion of *St Mawr* and 'the Secret of the Etruscans', in addition to detailed accounts of the fiction up to and including *Women in Love*, though as he admits, relatively little on the later full-length novels. There is a good deal of 'real life' information, on for example the Barber family of Eastwood and their connection with the Criches, but also some examination of Lawrence's reading in Jane Harrison and Sir James Frazer. Most readers will by now be familiar with Sagar's limitations, but this is the best of his books to date.

Janice Hubbard Harris offers us what is only the second full-length study of Lawrence's shorter fiction[88], adopting a roughly chronological approach and on occasions terminology borrowed from Russian formalism, but mostly going for 'thematic clusters' and criticism of a traditional variety. Usually she begins a chapter with the relevant chronology and biography before moving to particular discussions, engaging in a running debate with Keith Cushman, Mara Kalnins, Kingsley Widmer, and other critics in the field. Tracing the larger development from the early realism, via the 'visionary stories' of the middle years to the later satires and fables, she tells a familiar story, *England My England*, for instance, prefiguring the 'regrettable simplification to come', and 'The Woman Who Rode Away' a 'beautiful disaster'; but there are some new interpretations and sensible discussion of even the most insignificant stories. Like Sagar she is useful rather than revelatory, but there is some of the attention to technical matters needed to justify her claim for Lawrence as 'the greatest short story writer in English'.

If asked to name a 'more audacious . . . and boldy experimental novel' than *Women in Love*, not everyone would agree with Paul G. Baker's choice of *Aaron's Rod*, but his re-assessment[89] contains some persuasive advocacy of the coherence and artistry of the book. Originally a doctoral thesis, his study offers a number of perspectives on Lawrence's seventh novel, chapters on the biographical background and the typescript and the texts leading to others on music and war. Particularly interesting is the discussion of biblical analogy and symbolism, with Aaron as the ironic antipriest of Lilly/Moses's new philosophy and the Marchesa as Golden Calf and Egyptian bondage. Aaron

87. *D. H. Lawrence: Life into Art*, by Keith Sagar. Viking/Penguin. pp. xi + 372. £14.95.

88. *The Short Fiction of D. H. Lawrence*, by Janice Hubbard Harris. Rutgers (1984). pp. xvi + 268. $25.

89. *A Reassessment of D. H. Lawrence's 'Aaron's Rod'*, by Paul G. Baker. UMIRes (1983). pp. ix + 213. £33.75.

emerges as more important than the apparent Lawrence-persona, Lilly, and the ending more open-ended than those critics allow who see Lilly simply preaching the gospel according to Lawrence.

Lawrence is not only the preserve of international academe, and it is fitting that there should be local tributes, like *Lawrence and the Real England*[90], a collection of poems and documentary pieces stemming from a 'hike' recommended by Lawrence. Alan Sillitoe is probably the only familiar name, and some of the poetry is little more than doggerel, but unpublished reminiscences of Lawrence by Violet Phillips and Gladys Allsop, a tribute to 'an inspiring teacher', Professor Ernest Weekley, and notes on other Eastwood figures by Tony Rees, all have their interest. The country of Lawrence's heart is also explored in a joint venture[91] by George Hardy and Nathaniel Harris, including 129 photographs collected by Hardy, some familiar but others, like the informal shots of Ernest Lawrence, his 'Gipsy', and friends of Lawrence's youth, less so, with a linking commentary by Harris showing the close connection between fact and fiction. The author's commitment to a peculiarly English tradition also informs *Lawrence and Murry: A Twofold Vision*[92], first published ten years ago as part of a larger work, though the late F. A. Lea's detailed knowledge of Nietzsche is also an asset, seen in his discussion of *Apocalypse* and the origins of Lawrence's romantic mythmaking. In spite of some signs of crankiness, this is an intelligent and well-balanced brief assessment of the writer and thinker. As Murry's official biographer and assistant on *The Adelphi* and *Peace News*, Lea gives an unusually sympathetic account, especially of the later stages of Murry's career. It was 'a tragedy for English literature', as he sees it, that the two men were not able to co-operate to halt the 'anti-Romantic reaction' mounted by Eliot and his successors.

Another figure from the margins of Lawrence's life is the subject of a highly readable full-length biography[93] by Sean Hignett. We usually think of the daughter of Viscount Esher hovering in the background, her ear-trumpet 'Toby' at the ready, but on Lawrence's death she was only at the midpoint of her long life, and it is pleasing that the years still to come included belated recognition as a painter. 'There is not much of me' she writes to Ottoline Morrell, and some of the sharper comments on the Garsington ménage do come from her sister Sylvia, but her life was not without incident, including amorous entanglements with both Lawrence and Murry, neither productive of lasting pleasure for any of the participants. She seems happiest in New Mexico, guarding the flame, though not Lawrence's ashes, if Hignett's epilogue is to be believed, since they were probably jettisoned in France.

Lawrence the poet, 'the outstanding English poet of our time', is the subject of an individualistic study[94] by Charles Davey, concentrating on the later work and making a strong case for the 'living unity' of *Pansies* and *Last Poems*. He

90. *Lawrence and the Real England*, ed. by Donald Measham. Staple. pp. 90. pb £2.50.

91. *A D. H. Lawrence Album*, by George Hardy and Nathaniel Harris. Moorland. pp. 155. pb £8.95.

92. *Lawrence and Murry: A Twofold Vision*, by F. A. Lea. Brentham. pp. iv + 76. pb £2.95.

93. *Brett: From Bloomsbury to New Mexico: A Biography*, by Sean Hignett. H&S (1984). pp. 299 + 31 illus. £14.95.

94. *D. H. Lawrence: A Living Poet*, by Charles Davey. Brentham. pp. 55. pb £2.50.

quotes a good many of them, and the commentary is lively and accessible, often borrowing its unbuttoned manner from Lawrence himself, but also referring to Martin Buber and Simone Weil.

The *JDHLS* has produced a special 'celebration' issue[95] which is very much a mixed bag, ranging from a piece by Melvyn Bragg first seen in *The Sunday Times* colour supplement to a Lacanian analysis of the opening pages of *The Rainbow* by Roger Ebbatson. Ronald Draper offers a more traditional though sensitive examination of the features of Lawrence's prose, and George Akers contributes the script of a slide show on Lawrence's paintings. Bernard van der Veen conducts an orderly investigation of the origins of Lawrence's idea of male leadership, looking to the relationship with Jessie Chambers and some slightly cynical special pleading, while the development of Lawrence's sexual metaphysics as evinced in *Mr Noon* receives sensible if unremarkable treatment from Peter Preston. There is a poem by Keith Sagar and a modest but valuable piece by Victoria Middleton on Lydia Lawrence, sketching in the social background of the woman question and her activities with the Women's Co-operative Guild. Lawrence's relations with Nonconformity, and some of the contradictions in his account of them, are investigated by Duncan McGuffie, but L. D. Clark finds more fruitful territory in New Mexico, suggesting affinities between Lawrence's puritan imagination and the primitive Indian religion he encountered there. This is the best of the scholarly articles, but I prefer Ronald Storer's fascinatingly documented, though fictionalized, recreation of a day in the life of Arthur Lawrence at Brinsley Colliery. Finally there is a plea from David Greatorex on behalf of the Haggs Farm, which it seems the Barber family are allowing to decay, perhaps as a form of posthumous revenge for Lawrence's treatment of them.

The title of another collection of centenary essays[96] promises something less simply celebratory, bringing together both accredited Lawrencians and critics from other fields. The latter produce some of the more challenging essays, such as Marjorie Perloff 's discussion of the poet of *Birds, Beasts and Flowers* as less of an emotional realist than a 'performance artist', or Phillip Marcus's excellent comparison of Yeats and the later Lawrence on the theme of resurrection. The Mexican experience figures in three of the contributions, Charles Rossman exploring its transformation in *The Plumed Serpent* and *Mornings in Mexico*, and George J. Zytaruk usefully piecing together the metaphysics of individuality, a kind of 'theory of human relativity', which came to fruition there. Avrom Fleishman's analysis of the later style culminates there with intelligent commentary on *St Mawr*, drawing on Bakhtin (a fashionable name in the periodicals this year) for its terminology, but placing the linguistic breakthrough a little earlier, with Lawrence's translations of Verga. Robert Kiely argues that some of the supposed lapses in *Women in Love* may have a function, and that for Lawrence perfect harmony would be 'a false representation of reality', and Mark Spilka at least tentatively defends some of the passages which Edward Garnett cut out of *Sons and Lovers*, since they make it clearer that Paul's problems were as much the result of his father's emotional

95. *D. H. Lawrence 1885–1930: A Celebration*, ed. by Andrew Cooper. D. H. Lawrence Society. pp. 127. pb £2.75.

96. *D. H. Lawrence: A Centenary Consideration*, ed. by Peter Balbert and Phillip L. Marcus. Cornell. pp. 261. $25.

default as his mother's possessiveness, and in addition help us to understand how Lawrence became the force that he did. A. Walton Litz traces the meetings and mutual appraisals of Lawrence and Ezra Pound, and Sandra Gilbert in a rather overcrowded essay makes good points about Lawrence's concern with matriarchy, seeing the 'mysteries of the blood' in *The Ladybird* as rites of female creativity, and dusting off some of the relevant anthropological work, like that of J. J. Bachofen. Peter Balbert's consideration of the theme of marriage in *The Rainbow* seems mainly to be stating the obvious, in spite of his recourse to Norman Mailer for confirmation of Lawrence's existential view of the subject. On the other hand, much of Maria DiBattista's essay on the apocalyptic metaphysics of *Women in Love* is too far-fetched, pulling out all the stops but offering few new tunes.

More essays on Lawrence come in a special centenary issue of *RMS* edited by James T. Boulton. John Worthen writes well on the early short stories, ignoring dates of publication but distinguishing a broad division between the autobiographical tales, often involving a foppish and unsuccessful lover, and those like 'The Miner at Home' which focus on people fully absorbed in their experience. 'New Eve and Old Adam' sees Lawrence at last beginning to write his way out of his personal problems. Last year David Lodge applied Bakhtinian narratology to Joyce, and this year he does the same for Lawrence, examining 'polyphonic' and 'dialogic' features in *Women in Love* which show many parallels with Dostoevsky, and making use of Bakhtin's concept of serio-comic 'reduced laughter' in relation to *Mr Noon*. As always, Lodge shows his skill at fitting foreign produce for domestic consumption, without greatly changing the received picture of the texts themselves. In examining Lawrence's industrial symbolism Bridget Pugh charts at perhaps unnecessary length the movement from unconscious realism to self-conscious selectivity, as seen in *Lady Chatterley's Lover*, while P. I. Crumpton looks at the author's use of his sources in composing *Movements in European History*, setting passages from Gibbon and Lawrence side by side with interesting results. Allan Rodway's account of the poet brings out the wit and humour, and suggests that his tendency to take a dislike to people was less of a disability in the verse, saying nothing very new; Mara Kalnins is better on the travel books as a search for the creative and vital forces in nature and the self. Anthony Rota discusses the George Lazarus collection of Lawrenciana, the finest in private hands, and Boulton's own contribution is an attractively illustrated discussion of Lawrence the letter-writer, defining his 'modified spontaneity' through comparisons with Byron and Henry James.

Still another collection[97] promises a new look at Lawrence's last novel, and if few of the twelve essays live up to that claim, they do present a wide variety of approaches. Several offer comparisons with other writers, both Zack Bowen and James C. Cowan looking to Joyce, the former making some rough and ready distinctions between the comic Joyce and the more sombre Lawrence, and the latter going into dutiful detail on the 'epiphanic' moments so central to both writers. Frederick P. W. McDowell considers the links with Forster, in general seeing him as a faint-hearted precursor of Lawrence, though he suggests that Lawrence did learn from *Passage to India*, which he

97. *D. H. Lawrence's 'Lady': A New Look at 'Lady Chatterley's Lover'*, ed. by Michael Squires and Dennis Jackson. UGeo. pp. xi + 253. $24.

read in 1924. There is more meat in T. H. Adamowski's consideration of what it means to call Lawrence an existential writer, using Sartre's *Being and Nothingness* as a foil, and in Lydia Blanchard's discussion of *Lady Chatterley* as 'perhaps our most important treatment of the relationship between power, language and sexuality'. This time Michel Foucault provides the theoretical perspectives, but Blanchard does get down to detailed discussion of the love scenes. Gabriel Ben-Ephraim employs Freudian terminology to argue that in Connie the engulfing Magna Mater of the earlier fiction at last becomes a creative force when balanced by a strong male, while Scott Sanders writes more sympathetically about the novel than in his 1973 book on Lawrence, seeing Mellors and the woods as an 'antidote' to the 'annihilation impulse' that threatens us all. Two essays trace a network of allusions in the novel, constituting for Dennis Jackson a 'philosophic subtext' through Clifford's habit of interposing literature between life and his reaction to it. His detection of references to Racine and Plato forms part of a more convincing argument than Evelyn J. Hinz and John J. Teunissen's discovery of a mythic context for the book. The parallels with Aphrodite and Hephaestos may be drawn, but it is hard to believe they are really functional, whatever the incidental interest of the suggestions. Gerald J. Pollinger writes of the discovery of the second version of the novel, gathering dust on a shelf at home, and Craig Munro discusses a 1930 edition thought to be pirated, but perhaps approved by Lawrence shortly before his death. Finally, Keith Cushman connects the 'sleeping beauty' theme with the earlier *The Virgin and the Gipsy* with solid if unexciting comparisons.

The Virgin and the Gipsy is the occasion for a much subtler piece by Garry Watson (*English*), taking issue with Leavis over the tale and using René Girard's *Violence and the Sacred* to propose that it is an exercise in 'effective scapegoating', with Granny rather less 'toadlike' than Yvette will allow. Some of the large moral questions Lawrence raises (and Leavis in his advocacy of the novelist) appear again in another essay by Watson (*UTQ*), focusing this time on the literary criticism and bringing to uncomfortable prominence the 'antitheological' didacticism of much more modernist writing, in spite of Lawrence's famous injunction: 'Never trust the teller . . .'.

Another gamekeeper is centre stage in W. M. Verhoeven's measured discussion of *The White Peacock* (*Neophil*). Though Lawrence is still feeling his way, and there is some confusion in his moral stance, Annable is 'the very heart of the novel'. In an essay on 'the female corrective' in *Women in Love* Peter Balbert (*SNNTS*) argues that critics have been less than generous to Ursula, but one would have thought that her role as a critic of Birkin's excesses was sufficiently obvious. *Mr Noon* continues to attract attention. Martin Dodsworth (*English*) perceptively notes that for all the autobiographical impetus it does not tell us much about the man who married Frieda, and that the concern with sex is really a displacement of the more pressing problems of class. Cynthia Fuller (*Stand*) accepts the centrality of the sexual conflict, but sees it as typical of Lawrence in showing the woman occupying at once a very powerful and a very circumscribed position.

In a discussion of rhythm in the novel, Terry Wright (*MLR*) has some good pages on the 'pulsation between near and far' in the famouse sheaves-stacking scene from *The Rainbow*, connecting it with the to-and-fro of human relations as Lawrence understands them. The familiar and unfamiliar worlds

of Lawrence's late fables are examined by Bibhu Padhi (*PQ*), demonstrating that the juxtaposition of the material and the supernatural in stories like 'The Rocking-Horse Winner' and 'The Woman Who Rode Away' is functional rather than simply a poor match.

DHLR is struggling to get back on schedule, but the promised centennial issue has yet to appear. The most recent number has two articles on *The Captain's Doll*, both making intelligent points, though Gerald Docherty's examination of the parodic effects of the rhetorical devices concerning the landscape and the human body employs some pretty rebarbative terminology. If you do not see Hepburn as 'the site of the textual force which would monopolise and formalise meanings' you may prefer W. R. Martin's account of him as a man who changes as a result of Hannele's criticism, thus making her 'surrender' less of a problem than some criticism has found it. A bibliography of over five hundred items covering the period from 1979 to 1983 is compiled by Rae Rosenthal and others, and Michael Squires reports on the Bristol Summer School. Many of the lectures given there have since been collected in a volume edited by Mara Kalnins (BCP), not available for review.

The second volume[98] of James C. Cowan's annotated bibliography of Lawrence has now been published, the 2,566 entries showing the acceleration of interest through the sixties, with *Women in Love* receiving the greatest number of mentions. Inevitably descriptive rather than evaluative, the arrangement is both chronological and alphabetical, with indexes enabling one to check out individual works. Once again Cowan and his collaborators appear to have performed a useful task. Finally, Geoffrey Halson introduces *Sons and Lovers*[99] to students, with straightforward comments on plot, settings, and symbols, but in what appears to be the old Heinemann text, mistakes and all.

Dale Salwak writes on A. J. Cronin's long and prolific career[100], though it began only at the age of 34 when he gave up a successful medical practice. Perhaps Dr Finlay will prove his most enduring creation, but there is dutiful discussion of the major fiction, his interest in 'isolatoes', the Welsh valleys, and the Catholic faith. Salwak combines plain analysis and fancy chapter headings, making no exaggerated claims but giving Cronin his due as a 'phenomenon in literary history'. With sales of over twenty million, what more is there to say?

The essays in *The Condemned Playground*[101], re-issued forty years after its first appearance, cover the period of Cronin's greatest success, but there is no mention of him. Cyril Connolly's preferences are for the 'great, lonely, formal artists' who spit in the world's eye, and after them the 'wild and exquisitely gifted young'. There are examples of both in the collection, but Philip Larkin's new introduction rightly points out that we should expect 'self-portraiture' rather than strict criticism. The parody and humour wear well and any reviewer will warm to his rueful reports from the 'white man's grave of journalism'.

'Year Nine', one of the items in *The Condemned Playground*, prefigures the

98. *D. H. Lawrence: An Annotated Bibliography of Writings About Him*, Vol. II, comp. and ed. by James C. Cowan. NIU. pp. xxi + 768. £40.

99. *D. H. Lawrence: Sons and Lovers*, intro. by Geoffrey Halson. Longman. pp. xxix + 534. pb £2.50.

100. *A. J. Cronin*, by Dale Salwak. Twayne. pp. 154. $29.50.

101. *The Condemned Playground*, by Cyril Connolly, intro. by Philip Larkin. Hogarth. pp. x + 287. pb £4.95.

last work of Connolly's friend and fellow old-boy of St Cyprian's. As 1984 recedes into the past George Orwell continues to arouse controversy, though Ian Slater's well-documented account[102] of the development of his political and social thought has no axes to grind. Writing as a political scientist, Slater fills in the details of the England to which Orwell returned in 1927, and of the situation in Spain on Orwell's arrival late in 1936, demonstrating the consistency of his honesty, if not of his ideas. Already in *Burmese Days* we have the theme of 'the individual versus the group' which was to preoccupy him to the end, and to lead to the most glaring contradictions in the fiction. Slater recognizes these, but does not insist on them; he is more concerned to bring together the two audiences for Orwell, that which sees him primarily as a journalist and essayist, and the other, mainly American, which sees him 'almost solely as a novelist'. Unsurprisingly, it is the social critic, rather than the political thinker, whom Slater values, and he has given a solid, if sometimes slightly redundant, history of his formation.

Michael Carter[103] likewise sees the relationship between society and the individual as a source of the fundamental conflict and dynamic of Orwell the writer, but sets out to define the kind of sociopolitical author he became: in a word, an existentialist, in spite of his opinion of Sartre as 'a bag of wind'. Opening chapters give us the necessary terminology from Heidegger, Buber, and Sartre and a brief biographical sketch describing the growth of a 'false self-for-others' along lines suggested by R. D. Laing, leading to the paradigmatic 'Orwellian fictional situation', where the protagonist has a choice, but one which seems doomed to failure. Though concerned with 'thematic content' rather than the 'artistry', Carter devotes a chapter to each of the five novels, employing concepts like 'bad faith' and the 'double bind' to good effect in detailed analysis of the twists and turns of Flory, Comstock, and the rest. A different perspective on the familiar material is refreshing, and Carter writes with clarity and a winning brevity.

Animal Farm he excludes from consideration, as a satire rather than a novel, but younger readers at least can make good the omission from Jean Armstrong's guide to the text[104] with its sensible commentary on the form and content of the fable. More 'problematic' is the Orwell examined by Howard Wolf (*CritQ*), though the contradictions are familiar enough from any analysis of the nature of the non-fictional prose which never had the simple transparency its author claimed. It is the essayist again 'obsessed with values' and distrusting humbug, whose influence Paul Fussell recalls in 'the Critics who made us' series (*SR*). Whatever its limitations, Orwell's Johnsonian loyalty to the empirical is generously saluted in this breezy overview. For David Ehrenfeld (*HudR*) Orwell was prophetic in the biblical sense of describing the present with exceptional truthfulness, and his needs for objective standards took him to nature, not in some mystically Wordsworthian sense, but as embodying honesty, continuity, and serenity.

All this Daphne Patai would see as evidence of the enduring power of the

102. *Orwell: The Road to Airstrip One*, by Ian Slater. Norton. pp. 302. $18.95.

103. *George Orwell and the Problem of Authentic Existence*, by Michael Carter. CH. pp. 228. £17.95.

104. *'Animal Farm' by George Orwell*, by Jean Armstrong. Macmillan. pp. 81. £0.99p.

Orwell myth, and in what is advertised as the first full-length revisionist study[105], she sets out to demolish it. What unifies the 'diverse pet peeves' which fuel his essentially negative energy is an undeviating androcentrism. So even his attitude to the Burmese is coloured by the fact that the British habitually treated women as natives, and his researches among the down and out of Paris and London are a scarcely disguised process of 'masculine self-affirmation'. *Animal Farm* shows that Orwell found it easier to identify with exploited animals than with the opposite sex, while his own 'coercive discourse' is as loaded a weapon as any Newspeak. Patai's passion is undeniable, and so is the evidence she produces, though one is prompted to some attempt at a defence. The self-torturing antics of Orwell's protagonists and his frequent irony surely suggest some questioning of the prevailing ideology, and though his feelings about women are a significant element in the 'ideological cluster' at the heart of the writer, are they really the defining one? Even so, this is one of the books on Orwell that no one should miss.

Of course, many of Patai's criticisms are not new, but a collection of papers[106] from the 1984 Washington Conference might prove her point that whatever is conceded to the opposition, the prevailing honorific tone prevails. Peter Stansky invokes Disraeli, Churchill, and Lloyd George to demonstrate that if Orwell was a maverick, he was a very English one, while Alfred Kazin salutes a great pamphleteer, standing out against the kind of social coercion that most of us scarcely recognize. Nathan Scott Jr questions the coherence of his theory of power in *Nineteen Eighty-Four* and sees the real threat today as 'anarchic antinomianism', but Jenni Calder returns to his much-bruited honesty, always harder on himself than others. Most of those involved, like Bernard Crick, one feels have had their say on the subject many times before, but Jeffrey Meyers manages a slight change of emphasis in presenting Orwell's last novel as as much about the past as the future, reproducing many familiar themes from the 1930s. Peter Davison, too, as editor of the new seventeen-volume edition, is worth hearing on the difficulties of establishing an accurate text. It seems he will restore passages 'toned down' to suit the publishers and make other changes 'in the spirit of the author's wishes'. Most sophisticated of the critical contributions is Denis Donoghue's, which suggest that *Nineteen Eighty-Four* should be read rather like the fourth book of *Gulliver's Travels* and admits that there are problems with Orwell the man: 'It's like being asked to take Gandhi as a saint'.

The discovery of a substantial body of material by a major author is always an event, and W. J. West is to be congratulated on his researches in the BBC Archives. The results, a number of talks and scripted discussions[107] prepared by Orwell for broadcasting in the Eastern Service, together with related letters to and from Cyril Connolly, E. M. Forster, and others, demonstrate that these were not the two lost years of the received account. Indeed they transformed the 'slightly pedantic and unpolished author' of prewar days (so West argues in

105. *The Orwell Mystique: A Study in Male Ideology*, by Daphne Patai. UMass (1984). pp. x + 334. hb £28.50, pb £14.25.

106. *George Orwell & 'Nineteen Eighty-Four'*, ed. by John C. Broderick. LC. pp. ix + 150.

107. *Orwell: The War Broadcasts*, ed. by W. J. West. Duckworth/BBC. pp. 304 + 23 illus. £12.95.

his fifty-page introduction) into the assured creator of the final two books. It has long been known that Orwell's time at the BBC is reflected in *Nineteen Eighty-Four*, but the new material documents the process more fully, and *Animal Farm* too, West less persuasively believes, owes a good deal to 'The Fox', a short story by Ignazio Silone, which Orwell adapted for broadcasting. The talks themselves range from sabotage and rationing to Jack London and *Macbeth*, all skilfully crafted though otherwise unremarkable. A companion volume[108] reproduces the weekly commentaries on the state of the war broadcast between December 1941 and February 1943, designed to counteract the effects of Axis propaganda in India, with appendixes giving examples of the opposition from Subhas Chandra Bose and 'Lord Haw-Haw'. MOI directives on the appropriate line in regard to Soviet Russia and Gandhi and the Congress Party give some idea of the constraints under which Orwell was operating, though his letter of resignation claims that 'on no occasion' was he compelled to say anything on the air that he could not have said as a private individual.

Finally, another kind of war commentary forms part of a prose miscellany[109] by Keith Douglas, expertly compiled by Douglas's biographer to give us a portrait of the writer in his own words. There is recently discovered material, including correspondence with Edmund Blunden and Tambimuttu and an alternative draft of parts of *Alamein to Zem Zem*, but the thread that runs through them all, as Desmond Graham notes in his introduction, is the military enthusiasm first revealed in a precocious untitled story, and the clarity and confidence that stayed with him to the end.

(c) Individual Authors: Post-1945

This section deals with writers who have produced all or part of their work after 1945. Authors have been arranged chronologically. There has been a large amount of published work this year, though somewhat unevenly spread across the field. While Beckett, Fowles, Lessing, and Waugh attract a fairly constant body of material, other writers fare less equally from year to year. Greene and Golding have been the subject of renewed interest in 1985, whereas work on Murdoch, Angus Wilson, Durrell, and Greene is diminishing in quantity. Barbara Pym's reputation has undergone a meteoric rise, with no fewer than seven items to report. In addition after years of neglect B. S. Johnson, John le Carré, and Elizabeth Taylor are the subjects of critical scrutiny. Several excellent novelists (Farrell, Burgess, J. L. Carr) are almost completely ignored, while D. M. Thomas appears, on the basis of one intriguing book, to have been swiftly inserted into the canon.

Gifford Lewis's *Somerville and Ross: The World of the Irish R.M.*[110] has the appearance of a coffee-table book, containing some two hundred pictures which include photographs and drawings by Edith Somerville. It is none the less a work of considerable interest, both in literary terms and as a portrait of

108. *Orwell: The War Commentaries*, ed. by W. J. West. Duckworth/BBC. pp. 248. £14.95.

109. *Keith Douglas: A Prose Miscellany*, comp. and intro. by Desmond Graham. Carcanet. pp. 154. £8.95.

110. *Somerville and Ross: The World of the Irish R.M.*, by Gifford Lewis. Viking. pp. 251. £12.95.

the death-throes of Anglo-Ireland. While chapters on hunting, boating, and Irish genealogy cater for the general reader, Lewis also devotes a large part of the book to the political content of the novels, the feminism of their authors, and their accurate rendition of dialogue. Most importantly Lewis scotches the 'suppressed Lesbianism' view of the two writers' relationship, contesting Maurice Collis's interpretation in the 1968 biography, by meticulous analysis of manuscript evidence.

Powys enthusiasts will welcome Carcanet's publication of *Three Fantasies*[111], short pieces written by John Cowper Powys in old age. An afterword by Glen Cavaliero sketches the writer's career, and makes connections between the stories and the animism of the novels, Powys's hatred of vivisection, and his interest in Rabelais. On the whole the stories remain a literary curiosity. Cavaliero draws attention to the crude surfacing of sexual guilt, and the inadequacy of 'Abertackle', adversely affected by Powys's influenza. 1984 was the centenary of the birth of Llewelyn Powys and the 1984/5 number of *PowysR* bemoans the paucity of critical work on him, and reprints a discussion of his writings by John Cowper Powys. The journal is itself largely given over to discussion of John Cowper Powys's *Maiden Castle*. Ian Hughes describes the discarded beginnings of the novel, Susan Rands looks at the treatment of sexual relationships, and Angela Blaen outlines the significance of the Celtic calendar in its structure. There are reprints of essays by John Cowper Powys, and David Goodway offers an analysis of his politics. Jack Barbera describes Stevie Smith's admiration for the family, while Bryn Gunnell makes a spirited plea for T. F. Powys as an unjustly neglected figure. There are the usual reviews and handsome photographs. Number 16 includes an account of John Cowper's days at Oxford in the 1890s (Theo Dunnet). There is a substantial essay by Glen Cavaliero, arguing that a distinctive feature of John Cowper's imagination is the attention paid to both minute particulars and to immeasurable bounds of space, an analysis of his philosophy from Paul Roberts, and an account of similarities between him and G. Wilson Knight, particularly as relating to sadism, masturbation, and bisexuality in the novels (Morine Krissdottir). The final number has four meaty essays. Roland Mathias contributes a revisionist piece on John Cowper Powys and the Welsh tradition, concentrating on *Owen Glendower* and *Maiden Castle*. (One needs to be fairly well informed on matters Welsh and matters Powys to appreciate the strengths of this essay.) Colin Style considers ways in which *Weymouth Sands* diverges from Hardy's image of Dorset, and Peter G. Christensen examines *Middlemarch* as a point of reference in the same novel. Margaret Moran's discussion of *Wood and Stone* and *Rodmoor* acknowledges the weaknesses of the early works, but ably indicates ways in which they foreshadow the full achievement of the later novels. Powys specialists will find all three numbers extremely useful, though others may feel that John Cowper Powys gets more than his fair share of the available space.

Agatha Christie remains the world's best-selling author (aside from Shakespeare) and *The Agatha Christie Companion*[112] is a mine of information on her life and works, providing a complete list of Christie's works and their

111. *Three Fantasies*, by John Cowper Powys. Carcanet. pp. 186. £8.95.

112. *The Agatha Christie Companion*, by Dennis Sanders and Len Lovallo. Allen. pp. xxiii + 519. £10.95.

adaptations for stage, film, or television. Individual entries are extremely full, combining publication details, reviews, Christie's own rare comments on her work, correspondences between the work and actual events, locations, and characters, and a brief account of her life at the time of composition. Although the book is obviously of most interest to students of popular culture, the attention to publishing history is also valuable.

Polygon Books are to be congratulated on the paperback re-issue of *Neil Gunn: A Highland Life*[113], a model biography, beautifully produced with some twenty illustrations and deserving a wide readership.

According to Richard L. Purtill[114] those who love Tolkien tend to be nicer people than those who hate him. Purtill loves him and has written a book on myth, morality, and religion in his work. Essentially thematic with little literary analysis the volume is likely to be of interest only to enthusiasts. To his credit Purtill is engagingly frank about his own Christian beliefs, but none the less the work veers towards apologetics. The book does little to explain Tolkien's appeal to non-Christians, and though the author clearly knows his subject he seems unaware that other cultures also have claims to recognition. David Harvey's volume[115] is equally starry-eyed, the result of the writer's lifelong enthusiasm for Tolkien which culminated in his winning a quiz competition. Myth is his subject, though he robustly scorns other critics' accounts of Tolkien's sources, arguing that the writer's primary achievement is to have created a 'mythology' for England. Despite his lack of critical sophistication, one feels that Harvey has unwittingly put his finger on something here, though readers who do not share his political views (the concept of the working-class is described as a myth) will find it an irksome book.

Between 1939 and 1954 Naomi Mitchison kept a diary for the Mass-Observation project. From the original million words deposited at the Mass-Observation archive at the University of Sussex Dorothy Sheridan has selected about one-tenth[116]. Though never designed for public consumption, nor consciously worked over, the diary makes fascinating reading. While observing everyday life in Kintyre, Mitchison also records her reactions to political events, her contacts with literary figures, and her own activity as a writer. (The diary covers the period of composition of *The Bull Calves*.) The editor has done a good job, including brief explanatory passages in smaller typeface, a list of people figuring in the diary, and a short biographical foreword. What especially emerges are the domestic difficulties which beset Mitchison's every attempt to write, while running a farm, digging potatoes, sheltering evacuees and Free French, and broadcasting into the bargain. Feminist readers will find it of particular interest.

John Beversluis's study of C. S. Lewis[117] focuses upon the apologetic

113. *Neil Gunn: A Highland Life*, by F. R. Hart and J. B. Pick. Polygon. pp. 314. pb £5.95.

114. *J. R. R. Tolkien. Myth, Morality and Religion*, by Richard L. Purtill. Harper. pp. xi + 154. £9.95.

115. *The Song of Middle-Earth: J. R. R. Tolkien's Themes, Symbols and Myths*, by David Harvey. A&U. pp. xv + 143. £10.95.

116. *Among You Taking Notes . . . The Wartime Diary of Naomi Mitchison 1939–1945*, ed. by Dorothy Sheridan. Gollancz. pp. 352. £12.95.

117. *C. S. Lewis and the Search for Rational Religion*, by John Beversluis. Eerdmans. pp. xiv + 182. pb $9.95.

writings, systematically dissecting Lewis's arguments and exposing their flaws. While the volume is primarily philosophical rather than literary, it is clearly written, readily comprehensible, and ultimately persuasive. Beversluis is adept at dispelling the reverential haze surrounding much recent work on Lewis and the volume forms a very welcome antidote to the excesses of Lewis zealots. John Peters offers his volume[118] on Lewis as a work written 'by an ordinary person for ordinary people'. Only 'ordinary' Christians with an abiding enthusiasm for the subject are likely to persevere beyond the opening chapter, which includes accounts of various indi-viduals brought to Christ by C. S. Lewis. Even the blurb is hagiographical describing Lewis as 'a good man'. Stephen Schofield's 1983 work[119] is billed as containing previously unpublished letters and photographs, and interviews with Malcolm Muggeridge, Kenneth Tynan, and A. J. P. Taylor. Again, it is a book which only the most dedicated fan of both Lewis and trivia could wade through. Some two-thirds consists of anecdotal reminiscences from colleagues, students, friends, and acquaintances. The editor supplies a survey of Lewis's impact, a brief note on George MacDonald as an influence, letters about Lewis, and a few letters from Lewis himself. The result is a ragbag, to put it mildly.

CSLBull has recently become available for review. Among the reviews, conference reports, and short notes, there are several pieces on the fiction. James Como (July 1984) examines the intentions of *The Chronicles of Narnia* in Christian terms. Christian motifs are also prominent in Nancy-Lou Paterson's discussion (June 1985) of the *Interplanetary Trilogy*, as structured on Creation, Fall, and Resurrection. Richard M. Hodgens's essay overlaps July and August issues examining the nature of prohibition in *Perelandra*. While all relatively low-powered, the essays are worth noting for *aficionados*. Prompted by a new film biography, *Christian History* devotes a special issue to Lewis as one of 'the greatest apologists for the Christian faith in the twentieth century'. Lewis is discussed as historian, critic, and teacher, with an interesting essay by John Beversluis describ-ing how the death of Lewis's wife tested his faith. Other pieces include selections from the letters and from a radio broadcast, a reprint of Lewis's last published article, brief profiles of his circle, and a short biography. The whole is lavishly illustrated.

Three writers who excel in the short story come in for some attention. *Renascence* includes an essay on Elizabeth Bowen's *The Death of the Heart* (1938) examined as a picture of moral crisis in society at large rather than as a study in the emotional life. The novel thus connects emotional failure to the whole texture of society particularly through such topics as the home, marriage, and money. In contrast to the many rather general treatments of Bowen, this essay (by John Coates) is valuably specific and detailed. Maurice Harmon's *Seán O'Faoláin: A Critical Introduction*[120] is a revised edition of a book which first appeared in 1967 and seems to have only just found an Irish publisher. It is thoroughly comprehensive, up to date, and essential reading

118. *C. S. Lewis: The Man and His Achievement*, by John Peters. Paternoster. pp. 143. pb £4.95.

119. *In Search of C. S. Lewis*, ed. by Stephen Schofield. Bridge (1983). pp. xiii + 220. pb $4.95.

120. *Seán O'Faoláin: A Critical Introduction*, by Maurice Harmon. Wolfhound (1984). pp. xix + 236. pb £5.95.

for O'Faoláin specialists. V. S. Pritchett's *Selected Essays*[121] will be of interest to those who enjoy his short stories. Topics covered include Evelyn Waugh, Henry James, and Cyril Connolly in essays mostly reprinted from various journals. Some of the essays are still worth reading though they hardly justify the claim in the blurb that the collection is 'a lasting tribute to one of the greatest Men of Letters of our time'.

Ian Campbell's short study of Lewis Grassic Gibbon[122] is comprehensive and informative, within the limits of the Scottish Writers Series. The biographical chapter is especially useful. Campbell does not spare his punches here. Where another might have told the reader that Gibbon left his employers under a cloud, Campbell reports that 'he attempted to cheat his employers of petty cash'. Broadly thematic chapters on the land, civilization, and Scotland prepare the ground for an extended reading of *A Scots Quair*, emphasizing the ironic multiple reading of reality made possible by Gibbon's manipulation of viewpoint. There is a selective bibliography and the book is well organized, inexpensive, and straightforward in style.

Several republications are of interest in connection with Evelyn Waugh this year. Frances Donaldson's *Evelyn Waugh: Portrait of a Country Neighbour* (1967)[123], an affectionate reminiscence, is now re-issued, complete with photographs. The only additional material is a three-page introduction which emphasizes the pleasure of Waugh's company and describes Laura Waugh as neurotically shy and as eccentric as her husband. Penguin have republished *Remote People*[124], an account of the coronation of Haile Selassie in 1930, and of Waugh's travels in Africa. Waugh enthusiasts will be equally pleased with the Methuen reprint of *A Tourist in Africa* (1960)[125]. The diary of his travels in Kenya, Rhodesia, and Tanganyika, it still reads with freshness and verve, and one is surprised that it has not been published in paperback before. The new Penguin Literary Biographies series includes Christopher Sykes's *Evelyn Waugh*[126], unchanged (see *YW* 58.396), but it has not dated to any appreciable extent, and is good value.

The usual team of critics contribute to make *EWN* worth reading. Nicholas Varga chronicles Waugh's visits to Baltimore with excerpts from Waugh's correspondence with the President of Loyola College, in both the first and second number. In the first Donat Gallagher makes a tentative identification of a short piece in the *Daily Express* (1927) as by Waugh, and confirms that an article in *The Times* (1931) may definitely be attributed to him. The same author contributes a short note to the second number, on two interviews with Waugh in British Guiana. The issue also includes Paul A. Doyle's survey of the year's work on Waugh. The third number is largely taken up by Nicholas Kostis's essay on water imagery in *Brideshead Revisited*, a densely textured and substantial piece, if rather heavy going. Donald Green suggests a historical original (J. K. Stephen) for the character of Ivo in *Men*

121. *A Man of Letters: Selected Essays*, by V. S. Pritchett. C&W. pp. xii + 305. £12.95.

122. *Lewis Grassic Gibbon*, by Ian Campbell. SAP. pp. x + 131. pb £4.50.

123. *Evelyn Waugh: Portrait of a Country Neighbour*, by Frances Donaldson. W&N. pp. xvii + 124. hb £9.95, pb £4.95.

124. *Remote People*, by Evelyn Waugh. Penguin. pp. 184. pb £2.95.

125. *A Tourist in Africa*, by Evelyn Waugh. Methuen. pp. 160. pb £3.95.

126. *Evelyn Waugh: A Biography*, by Christopher Sykes. Penguin. pp. 619. pb £5.95.

at Arms, and Gerhard Wölk provides a supplementary checklist of criticism.

The best periodical essay on Waugh appears in *ESC*, where Jeffrey Heath argues that Paul Pennyfeather's expulsion (*Decline and Fall*) comes about because he is so very reasonable. His reason has been encouraged at the expense of spiritual development. An examination of Waugh's education, in some detail, supports this thesis, which is then extended to other novels involving travesty paradises ruled by unsupported reason. Noel Annan's argument (*LRB*, 20 June) that what made Waugh a deviant in terms of mid-century British culture was not that he became a Catholic but that he became an Augustinian Catholic is also meaty. Annan makes persuasive connections between Augustine's ideas and Waugh's attitudes, illuminating in the analysis of victim-heroes and successful rogues. In *LMag* Robert Murray Davis discusses two of Waugh's school stories, 'Charles Ryder's Schooldays' and a fragmentary novel written at the end of 1920 and unpublished. The latter sheds light on Waugh's relationship to his brother and both are of interest in connection with the fiction, though Davis does take a somewhat pathological view of Waugh's character. Davis is, however, positively complimentary when compared with Robert J. Kloss who turns his attention (in *AI*) to *The Ordeal of Gilbert Pinfold* and its sources in Waugh's life. A relentless catalogue of Waugh's 'paranoid' tendencies, depression, and insomnia leads in to a discussion of the novel which is of more interest to psychoanalysts than to literary critics.

The January number of *CollL* is a special issue devoted to Graham Greene, containing ten well-disciplined essays, primarily concerned with the major fiction. *Brighton Rock* is the subject of the best essay (Robert Hoskins) and a short note (Michael Routh) which details the original of 'Kolley Kibber' in newspaper promotions of the period. Hoskins's essay deserves to be specially noted, both as illuminating the novel and as suggesting a fertile new approach to Greene. Not enough has been made of Greene's relation to history, despite his early experiments in the historical novel. Hoskins establishes that Pinkie is allusively connected to a number of historical and literary figures of a Napoleonic type, creating an ironic pattern of military metaphors, which relate to the rise of the dictator in the 1930s. The result of reading this essay is to see the novel change before one's eyes, with even minor characters springing into new significance (e.g. Colleoni, named for a Venetian general). The approach effectively repoliticizes the novel. Three other fine essays consider the relation between reality and romance in the fiction. Richard Kelly ranges over the major works contending that a fundamental theme is that of the novelist creating a fiction so compelling as to consume reality and generate its own world. Artist figures, internal fictions, and the interplay of fact and fantasy are highlighted. C. S. Ferns narrows his attention to *The Comedians*, exploring the inadequacy of the narrator and the extent to which characters impose their own fictions upon reality, or expose the discrepancy between reality and interpretation. Without transforming Greene into a postmodernist, Ferns goes a long way towards situating him in a more reflexive mode. Interestingly R. A. Wobbe's assessment of the juvenilia (here 'juvenalia') reveals the early existence of a particular plot pattern, later recurring in major works, involving an authority figure ('King Realism'), and an oppressed victim, ambivalently supported by fantasy. Though short, this is a suggestive piece, and one looks forward to a longer account in Wobbe's promised book.

The essay also does something to remedy the paucity of criticism on the short stories. Steve Vineberg's close analysis of Greene's screenplay for *The Third Man* is also informative about work in a different genre. Predictably several essayists examine religious or ethical themes. Anne Salvatore's somewhat specialized essay reveals Greene's interest in Kierkegaard, applying her insights primarily to *The End of the Affair*, read as influenced in both theme and method by the theological Dane. Patrick Henry contributes an important account of *Monsignor Quixote*, examining the significance of Cervantes, Unamuno, and Descartes, and concluding that the novel attacks complacent certainty in favour of recognizing doubt as the normal state of the believer. Less convincingly Laura Tracy argues that Greene offers his readers the possibility of moral reformation by their experience of his novels. The idea itself is suspect, and the argument rests too easily on the assumption that readers share Tracy's values. Jerry D. Reynolds also focuses on the reader, noting the high incidence in the novels of scenes in which characters read aloud to each other. This is a good starting point but in the event the idea is not fully realized with Reynolds simply concluding that these scenes heighten the tension at key points and embed appropriate literary material. The volume concludes with a bibliography (Richard Hauer Costa) which is not particularly up to date, and too selective, though it manages to list all the items in the volume. This is a minor cavil in an otherwise first-rate collection.

Greene's non-fiction rarely gets much attention. Elizabeth Davis's short, unassumingly presented monograph[127] ably remedies this default, examining the development of Greene's fiction as it is reflected in critical, biographical, political, and travel writings. Davis draws attention to significant uncollected material ('The Seed Cake and the Love Lady', 1934), delineates major influences, and is perceptive in her account of the writer's political stance. The Greene who emerges here is very much the *engagé* writer, as the discussion of the 1930s and the war makes abundantly clear. The study is distinguished by a fine attention to social context, and to matters of aesthetic theory, covering a lot of ground economically and with precision.

The year 1985 saw the publication of Greene's *The Tenth Man*[128], a novel lost in 1944. Critics will find the introduction, by Greene, of special interest as concerns *Our Man in Havana*.The introduction also publishes for the first time two film ideas, the second of which, 'Nobody to Blame' was effectively censored as poking fun at the Secret Service. My own review essay on *The Tenth Man*, discussing doubles and role-playing, appears in *Words*. In *Encounter* Philip French reviews the novel, and points out that research in the M.G.M. archives reveals why it was not filmed, both because the plot closely resembles another film, and also because its imagery is too literary to translate to the screen. French draws upon a wide knowledge of film in an excellent essay. Two paperback re-issues deserve mention in passing. Greene has personally selected four novels for one volume[129] (*The Power and the Glory*, *The Quiet American*, *Travels with My Aunt*, *The Honorary Consul*) and adds a

127. *Graham Greene: The Artist as Critic*, by Elizabeth Davis. YorkP (1984). pp. 89. $7.75.

128. *The Tenth Man*, by Graham Greene. Bodley. pp. 158. £6.95.

129. *Author's Choice: Four Novels*, by Graham Greene. Penguin. pp. 768. pb £5.95.

brief introduction describing his choice as motivated by the desire to represent different aspects of his work. In addition Penguin have also brought out his *Collected Essays* (1969)[130].

The Honorary Consul is the focus of an excellent essay by David J. Leigh, S.J. in *Renascence* which concentrates attention upon images of fatherhood in the novel, understood as a psychological and moral detective story. While informed by theological awareness, Leigh does full justice to the complexities and ambiguities of the novel and draws parallels with Chesterton. *Les Cahiers de la Nouvelle* (spring), otherwise devoted to the study of short stories by Commonwealth writers, includes an interview with Greene on the short story. Philippe Séjourné reproduces the interview very exactly with all its hesitations, laughter, and interjections. While Greene clearly sees his short fiction as of less importance than the novels, he responds fully to questioning, pointing out that at least two of the stories began as dreams, and discussing the particular difficulties and attractions of the form. Interestingly the year saw the publication of a new Greene short story, 'An Impossibly Bad Hotel' (*Time and Tide*) which appears also to be based on a dream. In *PLL* J. Gorecki examines Greene's most successful story, 'The Destructors', drawing parallels with *Paradise Lost*, and arguing that the behaviour of the gang is modelled on that of the fallen angels. While some parallels are overextended on the whole the case is persuasively established.

Belated mention should be made of a very good essay on Henry Green (*Lang&S*, 1984) in which Susan L. Carlson argues compellingly that reader-response criticism provides a useful approach to the fiction. Interesting possibilities are also opened up by Keith Wilson, in an essay on Anthony Powell in *ESC*, which considers narrative strategies in *A Dance to the Music of Time* as designed to turn contingency into apparent form, particularly by stabilizing the moment in works of visual art. Interestingly, Wilson's idea is supported in an interview with Powell, conducted by Paul L. Gaston in *VQR*, in which Powell charmingly admits that, being not much good at plot, he preferred the very long novel where character mattered more, and invention less.

Celia Goodman has edited a collection of letters[131] received from her twin sister, Mamaine, which covers the period 1945–51, when the latter was living with and later married to Arthur Koestler. If no man is a hero to his valet, the book rather suggests that wives are in the same boat. Koestler helped to edit the letters and diary entries without any attempt to suppress material, which is much to his credit, as the picture which emerges from them is of a pathologically bad-tempered man, given to occasional violence and frequently drunk. Mamaine herself appears to have been a wide-eyed and overcompliant wife, following Koestler to France, Germany, and America, and cheerfully enduring evenings with Sartre, Camus, and Malraux, most of which appear to have ended badly. This is a period not covered by Koestler's own autobiographical writings, and though the letters are gossipy, it is literary gossip, remarkable for both its liveliness and its candour. (Senator McCarthy is memorably dismissed at one point as 'a hairy-pawed thug'.) Mark Levene's study of Koestler[132]

130. *Collected Essays*, by Graham Greene. Penguin. pp. 345. pb £3.95.

131. *Living With Koestler: Mamaine Koestler's Letters 1945–51*, ed. by Celia Goodman. W&N. pp. ix + 204. £12.95.

132. *Arthur Koestler*, by Mark Levene. Ungar. pp. xv + 176. hb $12.95, pb $6.95.

includes a detailed biographical chapter, which combines new facts with interpretive analysis. Later chapters discuss the novels and stories. Levene contests the idea that Koestler subordinates the art of fiction to political content, locating the failings of the novels in the intellectual arena. The chapter on *The Gladiators* brings out the variety of styles therein and, while informed by historical and political awareness, charts the form and structure of the novel. For Levene Koestler's major fault is a corrosive rationalism which paralyses choice, obliterates ambivalence, and pulls the fiction away from history. But he also brings out Koestler's merits in a study which reads easily and is consistently illuminating.

Samuel Beckett's fiction has been well served by critics. John Calder have now published a useful collection of all the shorter prose[133], including short texts which have previously appeared only in journals but excluding *More Pricks Than Kicks* and the novellas. All are in English, translated by the author, at times in conjunction with Richard Seaver. *No Symbols Where None Intended*[134] is the catalogue of an exhibition which traced the development and progression of Beckett's work. Some four hundred items (books, letters, photographs, manuscripts) are described and the volume is handsomely illustrated. The notes on particular items are a mine of information. Beckett's *The Lost Ones* occupies one chapter of David Porush's *The Soft Machine*[135], a study of cybernetic fiction (mostly American) which is exceptionally well written and intelligent. Porush argues that the text should not be viewed as an allegory, but in the context of other works which use machines as a metaphor for the act of writing.

Together with reviews, essays on drama, and photographs of recent productions *JBeckS* offers four essays on the fiction. Two writers elucidate the mysteries of *Watt*. Nicola Ramsay examines the encounters of Sam and Watt in which the two go through identical 'mirroring' actions, relating these to the mirror gag of clown routines, and offering examples ranging from film (the Marx brothers) to Erasmus's *Praise of Folly*, in support of her point that the gag is designed to cast doubt on the status and identity of Sam. Ann Beer examines bilingualism in the novel, in relation to the manuscript, to argue that in *Watt* Beckett shaped his central belief in the idea of language as relative and arbitrary. Her initial hypothesis that the genesis of the novel in war-torn France may offer clues to its enigma is particularly suggestive. Sylvie Debevec Henning takes a philosophical approach to *Murphy* as a Menippean satire, in an essay which, although intellectually challenging, expresses its ideas cogently and with punch. Finally J. E. Dearlove locates a shift of emphasis in Beckett's work, from specific allusions to the evocation of more universal images and archetypes, the latter discussed with particular reference to *Company*. All four essays are of first-class quality, both in content and in expression.

133. *Collected Shorter Prose 1945–80*, by Samuel Beckett. Calder (1984). pp. 218. £9.95.

134. *No Symbols Where None Intended: A Catalogue of Books, Manuscripts and Other Materials Relating to Samuel Beckett in the Collections of the Humanities Research Center*, ed. by Carlton Lake, with Linda Eichhorn and Sally Leach. Humanities Research Center, UTex (1984). pp. 185. $20.

135. *The Soft Machine. Cybernetic Fiction*, by David Porush. Methuen. pp. xvi + 244. hb £15, pb £6.95.

Other journals also include some substantial essays. In *Cithara* Laura Barge summarizes religious and mystical approaches to Beckett, to argue that the oeuvre is marked by a subtle pseudo-mysticism, haunting the reader with its aspirations to be real. The essay assesses the importance of Schopenhauer to Beckett and is excellent if short. As Barge writes, 'So much has been so loosely written about the complicated matter of Beckett and God that the need for brevity at this point is a particular blessing.' In *ConL* Kathleen Woodward focuses on the literal situation in *Malone Dies*, the final days of an old man telling stories to help him forget pain, approaching the novel through the British psychoanalyst D. W. Winnicott's theory of transitional objects. This is a complex but interesting essay which, as it discusses the novel from the point of view of ego psychology, counterbalances the Lacanian analysis of the split subject which might seem more appropriate to Beckett's fiction. The Fall issue of the same journal features another interdisciplinary essay, by Rubin Rabinovitz, who understands the techniques of Beckett's writing as running parallel to those of modern non-representational painters. Thus Beckett's fiction employs descriptions of surroundings to represent elusive and subtle concepts, grouping clusters of unrelated ideas by means of figurative language. Rabinovitz offers a variety of examples without becoming submerged in detail. *MFS* features an essay by Michael Valdez Moses which examines the use of parody, especially parody of fictional conventions, in the trilogy. The influence of Joyce is intelligently outlined, in a piece which is accessible to the general reader as well as the specialist. Joyce also pops up in *PLL*, where William Hutchings elaborates on the excremental vision of *How It Is*, locating it within the scatological tradition of Dante, Rabelais, and Swift. Whether the reader is willing to accept that the novel's style is designed to mirror the process of peristalsis must depend very much upon subjective criteria.

Gordon Bowker's *Malcolm Lowry Remembered*[136] is a collection of reminiscences by Lowry's family and friends, arranged chronologically to cover different periods of the writer's life. Much of the material is completely fresh and the interviews with Jan Gabrial, Lowry's first wife, are especially interesting. While Bowker has edited the interviews in the interests of fluency, their conflicting accounts of various periods are allowed to stand. (Brief footnotes point the reader towards the disparities.) The picture which emerges of Lowry is of a mythogenic figure, a writer absolutely engaged in transforming his own life into fiction. The *Selected Letters of Malcolm Lowry* (1967)[137] has now been issued in paperback. Many of the letters (1928–57) are directly concerned with his work as a writer and thus of special value, and appendixes include letters from Conrad Aiken and others to Lowry. In *TSLL* David Falk adopts a Jungian approach to *Under the Volcano* arguing that Lowry projected his own wayward traits onto the character of Geoffrey Firmin, who thus embodies the unregenerate self, both as Lowry's 'shadow' and as 'shadow' to other characters. The essay usefully brings out the importance of many of the minor figures in the novel. Together with short notes (notably on Lowry and the cinema), reviews, and a short story attributable to the young Lowry, the *MLNew* includes three essays. Chris Ackerley continues his account of Mexican history

136. *Malcolm Lowry Remembered*, ed. by Gordon Bowker. BBC. pp. 220. pb £4.25.

137. *Selected Letters of Malcolm Lowry*, ed. by Harvey Breit and Margerie Bonner Lowry. Penguin. pp. xviii + 495. pb £5.95.

in *Under the Volcano*, while two contributors discuss influences on the novel, Ronald G. Walker on *Doctor Faustus* and Duncan Hadfield on Gogol. The new format of the review is attractive but a table of contents would improve it further.

The proceedings of the 1984 London conference on Lowry have now appeared[138] and will be of interest to specialists. Ten contributions are included, all very much conference papers, apparently unrevised or polished for print. Three pieces are primarily biographical, concentrating on Lowry's Cambridge friendships, while a fourth examines screenplays of *Under the Volcano*. The critical essays employ a variety of different methodologies, with varying results, approaching Lowry through linguistics, intertextuality, symbolism, and anthropological concepts among others. Two pieces deserve to be singled out: Ronald Binns's careful examination of the problems Lowry faced in attempting to give his fiction a broader, and at times historically engaged significance, and Richard Hauer Costa's fascinating discussion of the use of graphics in *Under the Volcano*. If at times discursive, all the contributions are lively and informative, and the volume is modestly priced.

In *LMag* P. J. Best offers memories of Mervyn Peake as a serving soldier during the Second World War, which make comic reading. Peake was clearly an unnervingly awkward soldier. The essay is illustrated with three of his drawings. *MPR* includes memories of Bohemian Chelsea by Maeve Peake, prints letters from Peake to Maurice Collis, a selection of Peake's sketches for 'The Hunting of the Snark' (five of them published for the first time) and various reminiscences. There is plenty here for the Peake specialist, but the review rather lacks hard critical analysis nor does it make space for reviews, queries, or short notes, usually the most valuable feature of the small single-author journal.

William Golding's interest in Egypt is of long date and his attraction to boats hardly more recent. The two come together in his account[139] of his journey up the Nile in a rented cabin cruiser. The mysterious Egypt of the Pharoahs rather evaporates in the course of this disaster-beset journey, not least because the height of the river banks completely obscures the view. Golding none the less conveys a strong sense of the beauty of Egypt (there are many excellent photographs, some taken by the author) and while no great synthesis emerges, the book provides, perhaps inadvertently, a revealing self-portrait. Readers would do well, however, to consult Ahdaf Soueif's account (*LRB*, 30 October) of the genesis of the journey and of the distortions of Golding's narrative, which places Golding's reactions to Egypt within a sadly familiar context of patronizing Western accounts of the East. The subjects of travel literature rarely have the opportunity to answer back. Ms Soueif's essay is a very necessary corrective to Golding's effusions.

William Golding: Novels, 1954–67. A Casebook[140] is a welcome addition to the series and follows the usual format, including an account of contemporary reviews, general discussions of the fiction, studies of individual novels, and a

138. *Proceedings of the 1984 London Conference on Malcolm Lowry*, ed. by Gordon Bowker and Paul Tiessen. Goldsmith's College/*MLNew*. pp. 167. £5.

139. *An Egyptian Journal*, by William Golding. Faber. pp. 208. £12.95.

140. *William Golding: Novels, 1954–67. A Casebook*, ed. by Norman Page, Macmillan. pp. 190. hb £20, pb £6.95.

selective bibliography. One cannot quarrel with any of the material reproduced here (contributors include Frank Kermode, V. S. Pritchett, Ian Gregor, and Mark Kinkead-Weekes) and it is a relief to find that *Lord of the Flies* receives less attention than *The Spire* and *The Pyramid*. The editor contributes all the new material: an introduction highlighting the variety and unpredictability of Golding's career and briefly examining his style, a survey of reviewers' reactions to the novels, and a comprehensive discussion of Golding's literary sources, which brings out the ways in which the latter are used critically, contrastively, or parodically. It is to be hoped that the cut-off date of the present volume implies a forthcoming similar casebook on the later fiction.

Several periodical essays are worth noting. In *Répérages* Frédéric Regard notes the preponderance of architectural motifs in Golding's work (spire, pyramid, and others) and proceeds to an analysis of *Pincher Martin* (in French) which draws upon Hegel and Thomas Aquinas to discuss the significance of the novel's form. While this is a difficult essay, in most respects it is also original and suggestive. The same author contributes an equally substantial essay (also in French) to *EA*, clarifying the relation between Golding's novels (up to *The Spire*) and psychoanalysis. While Golding uses Freud as a thematic point of reference within the works, Regard concludes that he subverts his ideas to move from sublimation to the sublime. Religious matters also preoccupy Sue Thomas (*AUMLA*) who examines biblical allusions in *The Spire*, arguing that Jocelin's self-deception becomes flagrantly apparent in his selective appreciation of iconographic significance. The case is well made, shedding light *inter alia* on bird imagery in the novel. Two other pieces are of less importance: E. C. Bufkin's account of the controversy over the Nobel Prize award and the poor reception of *The Paper Men* (*GaR*) and James Harrison's short note, in *Expl*, on the language of the last chapter of *The Inheritors*.

In *Crit* Ann Ashworth provides a detailed discussion of Lawrence Durrell's use of mythical and archetypal figures in *The Alexandria Quartet*. While there is much of value here, given the paucity of work on Durrell, the need to convey a great deal of information, allusion, and quotation lends the essay a soupy texture which the reader wades through with difficulty. In contrast, though Flann O'Brien suffers from a similar disregard both essays on him are first rate. In *IUR* Charles Kemnits demonstrates that *The Third Policeman* is heavily influenced in theme and style by Einstein and the theory of quantum mechanics. The analysis is lucid and intelligible, even to the disnumerate reviewer. Andrew Horn (*ELWIU*) turns his attention to *The Dalkey Archive*, finding a resemblance to a novel by Julian Hawthorne which also involves the resuscitation of a literary figure, in Hawthorne's case Poe as a banker's secretary, in O'Brien's Joyce as the composer of tracts for the Catholic Truth Society. It seems a suggestive comparison and brings out the comedy of the novel.

Elizabeth Taylor receives very little critical attention. In the first book-length study Florence Leclercq[141] argues that her neglect results from her upper-middle-class subject matter, which proved unwelcome when 'the creation of a socialist commonwealth of Great Britain, the leveling of social classes that aimed towards the lowest common denominator, were bound to produce an essentially working-class literature whose main purpose would be to reflect the atmosphere of the period'. The period in question is that of the 'often

141. *Elizabeth Taylor*, by Florence Leclercq. Twayne. pp. 134. $17.95.

misguided' angry young men, understood by Leclercq as operating on the politics of envy. In her view Elizabeth Taylor contrasts favourably with 'her more strident contemporaries', and she commends her tone as that of 'a quiet, well-bred English lady'. Feminist or socialist readers who persevere beyond this unpromising beginning will find chapters on the major novels and the short stories, plus a bibliography. Individual analyses of particular works are often interesting, but there are alarming generalizations about the literary world which Leclercq presents as dominated by anger, violence, and ferocity. Taylor does not need to be defended in this counterproductive fashion.

Averil Gardner's study of Angus Wilson[142] is comprehensive as far as the plays and fiction are concerned, offering a straightforward chronological reading of all the major works. The series format inevitably involves too much plot summary, and perhaps as a result of the need for rapid synthesis Gardner makes the novels seem blander than they actually are. (Many fascinating points exist in purdah in the notes, which specialists should read first.) Readers may also disagree with the assessment of *The Middle Age of Mrs Eliot*, somewhat underestimated here, though the chapter on *The Old Men at the Zoo* usefully emphasizes the novel as exorcism of the past, rather than imagination of the future. There is a good annotated bibliography.

When Barbara Pym died she left behind her the manuscript of an unpublished novel, *Crampton Hodnet*[143], written between 1939 and 1940 and laid aside when war intervened. Macmillan have now issued the novel with a short foreword by Pym's literary executor, Hazel Holt. Of particular interest here are the re-appearance of characters from *Jane and Prudence*, the Oxford setting, and the satirical treatment of the myths of romantic love. Pym's autobiography[144] (*YW* 64.558) has been re-issued in paperback, with photographs, and makes a very good buy. *Crampton Hodnet* obviously appeared too late to figure in Jane Nardin's *Barbara Pym*[145], the first full-length study. While giving only cursory consideration to *No Fond Return of Love* and *An Unsuitable Attachment*, assessed as inferior, Nardin's discussion of the remaining eight novels is cogent and illuminating and has benefited from consultation of the manuscripts. Essentially she sees Pym as a displaced nineteenth-century novelist, though she notes Pym's unwillingness to complete pattern, define meaning, or conclude conclusively. Apparent traditionalism therefore yields at points to innovatively ironic reversals, notably in *Some Tame Gazelle* where plot structure is carefully designed to undermine the comic form of Austen's novels. A thematic chapter interestingly discusses the development of Pym's treatment of love, religion, and society, and a brief biography and bibliography are also included. For a full bibliography readers should consult Lorna Peterson's checklist, published in *BB* in 1984 and unavailable then for review. It covers primary and secondary material and is up to date.

Periodical essays are much concerned with situating Pym in a tradition. Margaret Diane Stetz (*ArQ*) considers Pym as a modernist, focusing on consciousness rather than on events, and analyses Pym's methods in detail,

142. *Angus Wilson*, by Averil Gardner. Twayne. pp. 140. $15.95.

143. *Crampton Hodnet*, by Barbara Pym. Macmillan. pp. 216. £8.95.

144. *A Very Private Eye: An Autobiography in Letters and Diaries*, by Barbara Pym. Granada. pp. xvii + 492. pb £2.95.

145. *Barbara Pym*, by Jane Nardin. Twayne. pp. 154. $15.95.

particularly the use of associational linkages, simultaneity, malleable time, and imagery. The resemblances between *Quartet in Autumn* and *Mrs Dalloway* are charted and there is a valuable emphasis on Pym's concern with flux and change. This is a first-rate essay which opens up new directions and sets the reader thinking. More conventionally, in *TCL* Frederick M. Keener tests the usefulness of comparing Pym and Austen, exploring nomenclature, and detailing other literary allusions within the fiction. While agreeing that Pym owes a debt to Austen, Margaret M. Ezell (*IJWS* 1984) argues that her themes connect her to a very different tradition, that of the social protest novels of Charlotte Brontë, in particular as she examines the position of the spinster. Demographic evidence supports her case, though it remains a thematic piece. Two other essayists also examine themes. Janice Rossen (*JML*) explores the ways in which Pym's treatment of romance reflects her years at Oxford. Rossen makes good use of biographical information and discusses *Crampton Hodnet*. The importance of the role of imagination in Pym's work emerges strongly. Sanford Radner's piece, in *WHR*, notes the frequency of one situation in the fiction, a self-denying mother feeding an ungrateful son, out of which Pym develops oppositions between men and women, a special concept of female character, and image patterns clustered around eating and drinking. Though brief, this is a sharply observed essay.

Interest in the work of Colin MacInnes may be fostered by the publication of an anthology of his writings[146] edited by Tony Gould. The essays and journalism cover a wide variety of topics, forming a loose social chronicle of the 1950s and 1960s. But the preponderance of extracts, from both essays and novels, is offputting, rather suggesting that the rest of the work in question is not worth reading.

Velma Bourgeois Richmond's study of Muriel Spark[147] announces itself on the jacket as devoted to 'one of the most neglected of contemporary artists', though the bibliography lists half a dozen books on Spark. Richmond's volume considers all the novels, up to and including *The Only Problem*, poetry, drama, and short stories. The general orientation is towards a religious reading, as the chapter titles suggest. ('Purgatorial Uneasiness' is one such.) While the book may be a useful introduction for students there are hiccups in the style, and the text is marred by plot summary and a tendency to labour the obvious. All the standard issues raised by Spark's fiction are touched upon but the analysis remains relatively low-powered. Joan Leonard, writing in a special issue of *SLitI* entitled *Interconnections between Religious and Literary Visions*, discusses Spark's parabolic technique with rather more subtlety, concentrating on *Memento Mori* and *The Prime of Miss Jean Brodie*. One can be altogether more positive about Ian Rankin's essay, in *JNT*, on *The Driver's Seat*, which argues that the novel's filmic quality points to its concern with layers of outward presentation which may belie reality at every point. A good case is made for it as an open text of possible readings and aphasic gaps, though Rankin's style is at times rather overenthusiastic. (The novel 'moves from calmness to frenzy like a bolero'.)

A. L. Barker is a really neglected writer. *Répérages* includes an excellent

146. *Absolute MacInnes: The Best of Colin MacInnes*, ed. by Tony Gould. A&B. pp. 318. pb £4.95.

147. *Muriel Spark*, by Veima Bourgeois Richmond. Ungar. pp. x + 197. $13.95.

essay on 'The Doll', in French, in which Anne-Marie Le Bon-Dodat explores the multiple readings created by the silences and ambiguities of the text.

Iris Murdoch's fiction has been commonly considered within the context of her philosophical writings, critical theories, and use of mythic patterns rather than as primarily comic. While referring usefully to Murdoch's aesthetic defence of comedy, Angela Hague's study[148] establishes the importance of Murdoch's practice as a comic novelist. An initial chapter discusses various theories of comedy in their relation to fiction, particularly recent British novels, followed by a general account of types of comedy in Murdoch's fiction, and a detailed reading of *An Accidental Man*, *The Black Prince*, and *The Sea, The Sea*. Hague writes crisply and intelligently, substantiating her claims without overstating her central thesis. The result is a book which forms a valuable corrective to more esoteric readings, and restores Murdoch to her British context. Murdoch clarifies her view of freedom at some length, in an interview with William Slaymaker in *PLL*, which is of substantial importance for an understanding of her philosophical evolution.

As usual there has been a considerable amount of work on Doris Lessing, though mostly in the less accessible periodicals. Mona Knapp's[149] study is intended as a general introduction for the non-specialist and on the whole fulfils its brief. Apart from a roughly chronological account of the novels, Knapp finds room to discuss short stories, poems, plays, and non-fiction, and provides a brief biography, chronology, and bibliography. In essence Knapp sees Lessing's work as revolving around three major poles (collectivism, the individual, the whole) and her appraisal of the fiction is judicious, if at times somewhat too dispassionate. This rather cool approach is clearly intended to avoid the excesses of some Lessing criticism: the author inveighs against 'Dorisologists' though, unfortunately, calls her subject Doris on more than one occasion. The lack of an overall thesis, however, is more than compensated for, particularly by the precision of Knapp's observations. There are handy charts of major characters in *The Four-Gated City*, the contents of the notebooks in *The Golden Notebook*, and the topography in *The Marriages Between Zones Three, Four and Five*, all of which make it a useful basic book.

The two issues of *DLN* are both good value this year. The spring number, together with various reviews, news, and accounts of media reaction to the 'Jane Somers' hoax, includes a 1982 interview with Lessing (characteristically brisk with the longwinded interviewers), a list of Lessing's elusive early Rhodesian writings, and two essays. Clare Hanson provides a penetrating analysis of the short stories, specifically 'The Temptation of Jack Orkney', 'Notes for a Case History', and 'Not a Very Nice Story', considered in relation to genre. Linda Weinhouse considers Lessing's play *Each His Own Wilderness* drawing interesting connections, in terms of Freudian motifs and imagery, with *The Grass is Singing* and the plays of Pinter. The autumn issue, guest-edited by Eve Bertelsen, focuses upon the African dimension of Lessing's work, with all its contributions drawn from teachers in Southern Africa. Bertelsen's 1984 interview is noteworthy, with Lessing being unusually forthcoming on Rhodesia and Marxism. Fionna Morphet's detailed stylistic and

148. *Iris Murdoch's Comic Vision*, by Angela Hague. SusquehannaU/AUP (1984). pp. 164. $19.50.

149. *Doris Lessing*, by Mona Knapp. Ungar. pp. xviii +210. hb $15.50, pb $9.95.

semantic analysis of two chapter openings in *The Grass is Singing* is brief but suggestive. Also formalist, Kay McCormick's essay on the African stories argues that Lessing projects a critical picture of rural colonial Rhodesia through her control of point of view in stories told from a child's perspective. While all the above are well worth reading two contributions are particularly distinguished. Stephen Gray investigates the extent to which *Shikasta* is based upon Lessing's view of history as the rise and fall of empires, thus placing the novel in relation to the African past. Anthony Chennells situates Lessing more specifically in the context of Rhodesian political and literary history. For Chennells Lessing shares the mythopoeic awareness of earlier Rhodesian writers, but uses the settler myths (empty land, egalitarianism, racial purity) selectively and ironically. Both the interview with Bertelsen and the latter essay are published in a collection of essays, *Doris Lessing: A Casebook*, edited by Eve Bertelsen (Johannesburg: McGraw-Hill), not available for review.

Two contributors to the Newsletter have also published elsewhere. In *EinA* (1984) Eve Bertelsen examines Lessing's transformation of Rhodesian history into fiction. While the essay is impressively documented (positively bristling with definitions of terms, lists of lexical and syntactical repetitions, endless successions of examples) it makes for slow reading, rather as if the author were summarizing a much larger piece of research. This is a pity as the content is first rate. In *RCEI* (also 1984) Linda Weinhouse draws upon Octave Mannoni's analysis of the colonial psyche, to examine incest and repression in *The Grass is Singing*, in another excellent essay. Theoretical issues preoccupy Patrocinio P. Schweickart (*MFS*) who draws on Derrida to argue that *The Golden Notebook* is structured in such a fashion as to make both reading and writing acts of reconstruction and therefore of potential freedom. Although Schweickart seems somewhat mesmerized by his terminology the essay is blessedly unthematic. Judith Kegan Gardiner focuses on issues of feminist theory in *TSWL* (1984) taking texts by Lessing and others as examples to illustrate the way in which women's ideologies and values collide in fiction, and re-evaluating recent feminist psychoanalytic theory. Three short notes are also worth reporting, if belatedly: Sarla Kumar (*PURBA* 1983) on Sufism, Robert D. Newman (*NConL*, 1984) on Orphic and Jungian symbolism in *The Memoirs of a Survivor*, and Bette Mandl, in the 1985 number, on the politics of representation in *The Marriages Between Zones Three, Four and Five*.

Longman have now published Paul Scott's *Staying On*[150] as a Longman Study Text clearly aimed at the school market. A brief introduction outlines significant dates in Indian history, sketches in the relation between the novel and *The Raj Quartet*, and provides biographical details. There is the usual apparatus of notes, including a glossary of Anglo-Indian words. In *NR*, assessing the recent vogue in the West for films and books about the Raj, Anita Desai considers Scott's treatment of India as lacking any real knowledge of Indians, though providing an authentic image of the way in which the British responded to India.

Readers with an interest in popular culture may wish to consult the July issue

150. *Staying On*, by Paul Scott, ed. by Tim Pearce. Longman. pp. xviii + 283. pb £1.95.

of *Words*, which focuses on the work of Richard Adams, including an interview, an assessment, a selection of Adams's verse, film stills, and photographs. Phillip Vine's essay judiciously assesses the reasons for the critical neglect of Adams (his moralism, interest in physical courage, and irritating descriptive paragraphs). The influence of Jung comes out in the interview. Jung is also highlighted in an essay by Francisco Collado Rodriguez in *IFR* which outlines elements of myth and folklore in *Watership Down*.

Norman Macleod contributes a fascinating essay on Kingsley Amis to *SNNTS*. Macleod notes that Amis's early comic novels often make jokey references to Graham Greene, but argues that in *I Like It Here* (1958) the narrator is a plagiarist whose use of Greene's *The Third Man* establishes him as a representative of literary aridity and bad faith. Macleod details the exact correspondences between the two novels and persuasively establishes his case. *Jake's Thing* is the subject of an essay in *CritQ* where John McDermott, attempting to defend Amis against the charge of misogyny, ploughs the novelist even further under.

John Wain has desposited a collection of his manuscripts in Edinburgh University Library. In *Books in Scotland* Joachim Schwend describes them, and briefly considers the light they shed on Wain's techniques and intentions.

The White Bird: Writings by John Berger[151] is the fifth collection of Berger's essays, some previously published, many appearing here for the first time. The arrangement of the essays according to thematic concerns (travel, art, work, passion, death) makes the volume less of an anthology than a unified piece of writing, sparkling with insights and eminently readable. For readers with a particular interest in Berger, Lloyd Spencer's introduction usefully sketches the connections between the fiction and non-fiction. The essays themselves are notable for their emphasis on the role of the storyteller, whether popular or literary, and the relationship between art and ideology.

Simon Loveday's study of John Fowles[152] is a work of the first rank. Essentially Loveday argues that while Fowles imposes on his fiction a veneer of realism, he works within the romance convention, developing its structures in ironic and open-ended ways. Four particular themes emerge – the few and the many, the domaine, male versus female, and freedom – in an oeuvre which is relatively static in terms of its overplot, structures, and narrative devices. Loveday is trenchant in his analysis of Fowles's incoherent treatment of evolution, his romanticized view of science, and his elitism, while his discussion of the female characters confirms Bruce Woodcock's excellent preceding treatment (*YW* 65.561). Fowles's claims to democratic socialism are blown asunder, and Loveday highlights the extent to which he adopts the aristocratic ideology of the romance. While revisionist, however, this is not a hostile treatment. Loveday's discussion of the style and structure of individual novels is highly illuminating. If at times the 'bricks and mortar' approach (with diagrams) slows the reading, in general the book is well written in an attractively straightforward style. John Fowles also figures fairly prominently in

151. *The White Bird: Writings by John Berger*, ed. with intro. by Lloyd Spencer. C&W. pp. xix + 300. £10.95.

152. *The Romances of John Fowles*, by Simon Loveday. Macmillan. pp. xiii + 174. £25.

Linda Hutcheon's wide-ranging study of parody in modern art[153]. Her suggestion that *The Collector* is both a parody of the fiction of the 'angry young men' as well as, more obviously, of *The Tempest*, is worth recording. Fowles himself contributes an essay to a collection of landscape photographs[154]. His thoughts on landscape and on the photographic image make interesting reading, emphasizing his own interest in narrative art, the soft-focus of memory, and the *hortus conclusus*.

The spring issue of *MFS*, a special number on Fowles, contains fourteen essays, an interview, and a checklist of criticism. While the essays are of generally high standard, their subjects are largely unsurprising. One begins to wish that critics could declare a closed season on such topics as the revisions of *The French Lieutenant's Woman* and *The Magus*, the influence of medieval romance on *The Ebony Tower*, the endings of *The French Lieutenant's Woman*, and the metafictional treatment of the art/life theme, all represented here. There is only one essay on *The Ebony Tower*, none on *The Collector* or *Mantissa*, nor are any European critics represented. Indeed one must make space here for a serious objection to the volume. William J. Palmer's introduction, ostensibly surveying critical responses, hands out brickbats in all directions, is exceptionally rude, and includes a vitriolic onslaught on another critic which occupies almost two pages and is not at all what one expects from a reputable journal. Controversy is one thing, unintelligent vilification is quite another. *MFS* stands to lose potential contributors as a result. Some of the contributors to the current volume, however, deserve special mention. Ellen McDaniel's carefully documented essay on ludicity in the fiction is well worth reading. Frank Novak's discussion of *The Magus* ably highlights the nihilistic and narcissistic themes which contributed to its uneasy reception. The American perspective pays off for Ruth Brown, who makes a convincing case for Melville's *Pierre* as a source for *The French Lieutenant's Woman*. Two generic essays are also good, Timothy C. Alderman on *The Ebony Tower*, and Robert Arlett on the relation between *Daniel Martin* and the contemporary epic mode. *Daniel Martin* attracts several fine essayists, Maureen Andrews on its symbolic setting, and Sue Park, whose discussion of the pivotal scenes set amidst the ruins of earlier civilizations deserves to gain a wide currency. In addition Carol M. Barnum's interview with Fowles sets lots of hares running for critics to chase. Fowles is at his frankest here, admitting the influence of Flann O'Brien on *Mantissa*, supporting some critical readings while cheerfully shooting down others (e.g. the case for Chaucer as an influence on *The Magus*). If one avoids reading the introductory essay the journal makes a respectable contribution to understanding Fowles.

Other journals also include work on Fowles. In *AI* Douglas B. Johnstone compares *The French Lieutenant's Woman* with the film, arguing that where the novel is a tragedy the film is a romantic comedy. He proceeds to a fascinating and convincing psychoanalytic analysis of the destructive dynamics of Charles and Sarah's relationship, drawing on Erik Erikson and Otto Fenichel. Johnstone's conclusion that Fowles's use of the devices of self-conscious fiction is designed to disguise the unconscious core of the couple's

153. *A Theory of Parody: The Teachings of Twentieth Century Art Forms*, by Linda Hutcheon. Methuen. pp. x + 143. hb £12.95, pb £5.95.

154. *Land*, by Fay Godwin, intro. by Ian Jeffrey. Heinemann. pp. xxxii + 127. £9.95.

relation is particularly well supported and the whole essay repays close and careful reading. *CentR* includes an equally perceptive essay on *The Ebony Tower* from Arnold E. Davidson, who establishes that the successive stories dramatically devalue mythologies of art and modern love (the title story), gender and courtly love ('Eliduc'), class and work ('Poor Koko' and 'The Enigma') and all the above in 'The Cloud'. The essay analyses the last-named in detail, drawing on Roland Barthes's *Mythologies* to read it as a devastating critique of bourgeois culture. Frederick M. Holmes (*ArielE*) also examines *The Ebony Tower* in terms of mystery and reflexivity. Though somewhat outshone by Davidson the essay is sound if unsurprising. The same author contributes a comparative piece to *ESC*, on *The Magus* and *The Sot-Weed Factor* as reflexive commentaries on the processes of fictionmaking. Suggestive parallels include the encyclopaedic nature of the two works, their *Bildungsroman* form and their use of the preceptor figure, though not everyone will readily assent to the conclusion that Fowles is more optimistic than Barth. *Mantissa* continues to puzzle readers. In *Crit* Ian Gotts reads it as an entertainment combining linguistic play and narrative joy, an attempt by Fowles to show that there is a place for humour in serious fiction. *ELN* includes a note by Watson L. Holloway adding to the now voluminous material on the sources of *The Ebony Tower*. Holloway concentrates on the killing of the weasel in the title story, pointing out that medieval hermeticism held the weasel to be emblematic of the birth of reason, on the grounds that it is impregnated by the ear and brought forth through the mouth. It seems a fair idea, but there are now so many different sources on offer that a synthesis is long overdue. Deborah Guth also turns to sources in *CLS* discerning significant parallels between *Le Grand Meaulnes* and *The French Lieutenant's Woman*, while A. A. DeVitis and Lisa M. Schwerdt (*IFR*) offer Velazquez's 'Las Meninas' as an analogue to the same novel.

Belated mention should be made of an essay in *CJIS* in which Rüdiger Imhof discusses Aidan Higgins's indebtedness to Swift, pointing out that both *Journal to Stella* and *Bornholm Night-Ferry* are epistolary works about a curious love affair kept alive by letters, and that there are other parallels. It seems a valuable observation, though Imhof admits that Higgins's purpose remains unfathomable to him.

Ingrid von Rosenberg's study, in German, of Sillitoe's *Saturday Night and Sunday Morning*[155] is divided into three sections, covering its reception in Britain, America, and Germany, an interpretation of the text, and the social-historical and literary-historical context. The author shows that the initial response to the novel was surprisingly positive in view of its categorization as a working-class novel and suggests that the text remains provocatively relevant despite having become a part of the accepted canon of literature.The interpretation concentrates on the quality of the central proletarian perspective, the experience and alienation of the working environment, and the search for self-realization in this environment. The last section provides biographical details, some analysis of England, in particular the working-class in the period of 'affluence' at the end of the 1950s and beginning of the 1960s, and a view of the text within the tradition of the English working-class novel. The study is

155. *Alan Sillitoe: 'Saturday Night and Sunday Morning'*, by Ingrid von Rosenberg. Fink. pp. 118. DM 14.80.

complemented by a selective biography including many works in English. [M.H.]

In *AWR* Shaun McCarthy makes a rather tentative case for Alun Richards as arguably one of the best living Anglo-Welsh novelists, drawing comparisons to Conrad in connection with the 'sea-story'.

The September issue of *Words* features J. G. Ballard prominently. David Pringle contributes an excellent general essay on the fiction, and there are two interviews, one conducted by post by Phillip Vine, one conversationally with Pringle. Peter Linnett reviews *Empire of the Sun* at length, and the whole is attractively illustrated with photographs of Ballard.

The year 1985 was the one in which John le Carré definitively came in from the cold with two book-length studies of his work. Peter Lewis[156] argues that le Carré has been unfairly neglected by critics, largely because he upholds old-fashioned concepts of narrative. Lewis devotes one chapter to each novel (excluding *The Naïve and Sentimental Lover*) and touches on short stories and non-fiction. The emphasis falls on the literary quality and mature political stance of the novels, and on their connections to the real world. (Lewis is a mine of information on the Cold War, espionage, and the social background.) While informed by recent work on popular fiction, the book is not at all overtheorized and provides a balanced introduction. David Monaghan's volume[157] begins from an understanding of le Carré's vision as dualistic, involving characters and countries torn between the twin poles of reason and feeling (in Schiller's terms, the naïve and the sentimental). Four subsequent essays discuss le Carré's methods, his relation to realistic and popular traditions of spy fiction, the recurrent figure of Smiley, and the place of *The Little Drummer Girl* in relation to the other novels. Monaghan writes more punchily than Lewis, but is less careful to define his terms. At times le Carré's assumptions seem to be uncritically accepted, notably in political affairs. One wonders how many readers agree that the German heroic age was characterized by courage, purposefulness, and vitality, or that until the late nineteenth century Britain was infused with a sense of beauty, peace, and order. Naïve takes on a different resonance here. The description of le Carré's symbolic landscapes, while comprehensive, begins to sound comic in its relentless catalogue of images of darkness, emptiness, decrepitude, fog, cold, and rain. On the whole, despite the author's reiteration of le Carré's 'faith in the individual's capacity to achieve full humanity' the book does more to substantiate the novelist's pessimism, and seems likely to appeal only to the already converted. In *Thought* Charles A. Brady re-assesses the Smiley novels and stories in relation to their genre, contending that 'The detective breathes the pure upland air of reason, the spy the polluted atmosphere of ambivalence'. There follows a splendid analysis of the solipsistic qualities of the spy story, full of sharp observations and stylishly written.

The lamentable paucity of work on B. S. Johnson has finally been remedied by *RCF* which devotes half of its summer issue to him. In addition to memories (notably by Eva Figes and Zulfikar Ghose), reprints of short pieces by Johnson, and a select bibliography, the review contains no less than eight

156. *John le Carré*, by Peter Lewis. Ungar. pp. 228. $13.95.

157. *The Novels of John le Carré*, by David Monaghan. Blackwell. pp. xv + 207. £12.50.

essays by contributors hailing from Europe, America, and the Commonwealth. Several writers consider individual novels in depth. John Thielmans and Nicholas Tredell provide separate readings of *Albert Angelo* which ably remedy its neglect. Tredell's other contribution succeeds in tackling the fictive strategies of *The Unfortunates*, in an essay which is lucid and accessible without any sacrifice of critical sophistication. *Travelling People* is the subject of C. Kanaganayakam's piece which uses the central metaphor of the Paradisal myth to elucidate the novel. Two general essays (from Paola Splendore and David John Davies) highlight reflexivity in the fiction, the latter demonstrating that Johnson makes novel-writing a metaphor for the human condition. The best essay (Paul M. D'Eath) expands its focus beyond Johnson to the function of death in the novel, arguing that where the traditional novel aims to console with illusory meanings, Johnson's fiction embodies a radical ethos opposed to the value-system of middle-class fiction. Anyone with an interest in contemporary fiction should read this. In addition Judith Mackrell's extremely comprehensive article situates Johnson in the context of the British experimental tradition, also assessing the degree to which his fiction articulates his polemical position. One would like to see more attention given to experimentalists (e.g. Ann Quin) but this issue at least makes a very worthy start.

Belated mention is now possible for three pieces relating to John McGahern, only recently available for review. In the *ILS* (1984) Eileen Kennedy interviews McGahern who speaks interestingly of his childhood. Shaun O'Connell (*MR* 1984) charts the image of Ireland in McGahern's novels from the early prison image to the problematic escapes of the writings of the 1970s. While essentially thematic this is a well-written and informative general essay. Writing in *Éire* (1984) Karlheinz Schwartz examines McGahern in the context of the evolution of Irish fiction from the social novels of the 1930s and 1940s to the renewed emphasis on the inner life of the individual in contemporary works. The consequences of McGahern's movement into the inner lives of his characters are seen in his use of particular narrative techniques: indirect interior monologue, the integration of past and present, associations, and elements of authorial comment. The essay is distinguished by fine close readings of a stylistic nature. *JSSE* (formerly *CNv*) includes an essay by Alain Theil concentrating on various aspects of power in 'Christmas', raising the question of whether the short story favours the powers that contain rather than those which set free.

JNT features an essay on D. M. Thomas's *The White Hotel* by Hana Wirth-Nesher, who finds it an interesting novel in that it braids together the artistic, intellectual, and moral so that no one element can be discussed independently of the others. A careful analysis of the narration and its ethics makes this a thought-provoking essay. *Crit* also contains two essays on the novel which appears to fascinate modern readers. Mary Joe Hughes argues that its vexed reception has obscured its recognition as an elegantly structured novel of ideas. Her essay, however, is overdiscursive, generalizes loosely about the typical reader, and contains anecdotal accounts of a hostile classroom reception. Peggy Muñoz Simonds reads the novel more convincingly as a satire on the Freudian reduction of psyche to sex, and as a re-affirmation of the traditional spiritual values of the West. (The significance of Dante is intelligently explicated.)

Joanne V. Creighton's *Margaret Drabble*[158] is a good addition to the Methuen Contemporary Writers Series. Creighton has benefited from interviews (unpublished) with Drabble, who also checked the manuscript for factual errors. After a full biographical sketch the format is essentially chronological, analysing early, middle, and recent novels with clarity and intelligence. Creighton locates Drabble's particular strengths in her personal narrative voice, and her mediation between different defining contexts (male/female, individual/society, tradition/innovation) arguing that while her work is informed with a sophisticated sense of literary history, it remains fundamentally open-ended and contemporaneous. This is a judicious, balanced appraisal, which does not understate Drabble's occasional weaknesses. Ellen Cronan Rose has brought together a collection of essays on Drabble[159] which includes both fresh and previously published material, dating from 1978 onwards. The editor's introduction usefully reviews the evolution of Drabble's literary reputation, discussing various key approaches, and evaluating recent work. Four essays are completely new. Both Lorna Irvine and Eleanor Honig Skoller refer to psychoanalytic and theoretical issues, placing Drabble in a feminine tradition of writing and emphasizing community and continuity as her major values. Two contributors offer more precise explications of individual novels. Elaine Tuttle Hansen provides an exceptionally detailed reading of *The Ice Age* in order to argue that its grammar constructs an implied reader whose competence involves a critical distance from masculine values, and thus from male uses of the imagination. In Mary Jane Elkins's analysis *The Middle Ground* centres upon the search for meaning, as embedded in the digressions and interpolated stories of the novel, particularly fairy tales. All four essays are informed by a sophisticated feminism and are crisply written and of consistently high standard. The volume concludes with Joan S. Korenman's comprehensive bibliography of works by and about Drabble, the latter now extending to some 120 items. In *TCL* Jean Pickering notes Drabble's de-emphasis on conclusion, and her concentration on 'middles rather than ends', exploring crucial turning points in the novels. This is an essay of much more than middling quality, and draws interesting conclusions. Sue Ann Johnston (*Atlantis*, 1984) considers Drabble (*Jerusalem the Golden*) together with other novelists who use the daughter's escape from the mother as a metaphor for the search for self. There is nothing to argue about here, but the essay is drearily thematic. Susanna Roxman's *Guilt and Glory: Studies in Margaret Drabble's Novels* (A&W) was not available for review.

Kerryn Goldsworthy interviewed Angela Carter when the latter was Writer in Residence at the University of Adelaide. The result, published in *Meanjin*, makes interesting reading, especially in the account of Carter's difficulties with American publishers, her attraction to the picaresque, and her admiration for Walter Benjamin.

2. Poetry

The main bibliograpical sources are *MLAIB* and *JML*. The most recent volume of DLB covers some ninety poets who have become established since

158. *Margaret Drabble*, by Joanne V. Creighton. Methuen. pp. 127. pb £2.75.

159. *Critical Essays on Margaret Drabble*, ed. by Ellen Cronan Rose. Hall. pp. vii + 205. $29.95.

1960. Major figures such as Heaney, Hughes, and Geoffrey Hill are given generous space but minor figures are also carefully and sensitively treated. Each article provides a biographical/critical account and the general standard of discussion is high, with a serious attempt to evaluate each writer's achievement. There are bibliographies of primary and secondary sources and extensive illustrations, including reproductions of manuscripts. For anyone seeking an attractive guide to the diversity of recent poetry this is an informative and effectively presented work of reference. It is a pity that the price will put it beyond the reach of most private buyers[160].

Two books discuss Modernism. Michael H. Levenson's *A Genealogy of Modernism*[161] traces a line of development from the situation in 1908–12 when Hulme and Ford conceived of modern art as presenting 'the impressionistic discovery of society' to one where Eliot firmly positions modern art against society, a change in which 'a fundamentally individualistic perspective has become aggressively anti-individualist', with the stress on order, restraint, and authority. Levenson's book is primarily a contribution to the study of literary theory (it is particularly interesting on the effects of the Great War on literary controversy) but it includes a close discussion of *The Waste Land*. *These Fragments I Have Shored: Collage and Montage in Early Modernist Poetry*[162], by Andrew M. Clearfield, is a study of discontinuity as a formal quality of modern verse. Clearfield perceives two distinct types of discontinuity. *Montage* he defines as a tendency towards denial of causality and an affirmation of the importance of mere succession while *collage* denies the importance of time and replaces it with mere juxtaposition. The terms are awkward, not least in suggesting a wider concern with film and the visual arts than is here apparent, but they lead to perceptive analysis of important qualities in late nineteenth- and twentieth-century poetry, European and American as well as English. Eventually it is Clearfield's ambition to establish a typology of literary structure. This is a promising start. (See also pp. 562–3.)

The *Selected Letters* of Robert Bridges, edited by Donald E. Stanford in two volumes (UDel) has not been available for review.

R. George Thomas notes in *Edward Thomas: A Portrait*[163] that the poet's early death at the moment of his first public recognition created a stereotype that conditioned many early accounts of him. This sensitive book is based on a fresh survey of material, including a wide range of manuscript sources, and the result is a full and engaging account of Thomas's life, and particularly of the difficulties that faced an Edwardian man of letters. But it is an account that respects a certain impenetrability in the poet's character. No attempt is made to speculate, for example, on the reasons for the fits of angry irritation and melancholy that beset Thomas, and this is an unfashionable but welcome forbearance in a biographer. A linking thread to the book is given by Thomas's

160. *Poets of Great Britain and Ireland Since 1960*. Part 1: *A–L*; Part 2: *M–Z*, ed. by Vincent B. Sherry Jr. DLB 40. Gale. pp. 702. $176.

161. *A Genealogy of Modernism: A Study of English Literary Doctrine 1908–1922*, by Michael H. Levenson. CUP (1984). pp. xiii + 250. £25.

162. *These Fragments I Have Shored: Collage and Montage in Early Modernist Poetry*, by Andrew M. Clearfield. UMIRes (1984). pp. xii + 150. £40.

163. *Edward Thomas: A Portrait*, by R. George Thomas. Clarendon. pp. x + 331. £12.95.

sense of place and his increasing awareness of the need for harmony between man and his surroundings. This is likely to remain the standard life for many years. In 'Wry Pastoral: "A Tale" by Edward Thomas' (*DUJ*) A. D. Burnett and H. U. Seeber provide a teasingly detailed analysis and comparison of the two versions of Thomas's eight-line poem.

About half of Wilfred Owen's *Complete Letters* have been selected for a new edition by John Bell[164]. 'The cutting has been severe in the early years, diminishes over the Dunsden and Bordeaux years and leaves the war years more or less intact.' Bell's notes incorporate newly discovered background material and there is a brief introduction and biographical table. This is a volume that will be welcome both to students and general readers. A very serviceable edition of Owen's *Poems*[165] has been produced by Jon Silkin. Each poem is accompanied by an extensive critical and explicatory commentary and there is a helpful introduction which gives essential biographical information and discusses both Owen's place in tradition and his originality. In 'An Assessment of Wilfred Owen,' (*ELT*) Richard Hoffpauir swims against the current in boldly arguing that Owen's work is, with a few exceptions, marred by moral uncertainty and stylistic weakness. Edwina Burness argues in 'Service's "Bonehead Bill" and Owen's "Strange Meeting"' (*Expl*) that Robert Service borrows directly from Owen and thus allows 'for a darker reading of what on first sight might appear a trite, even ludicrous piece'.

There are two important articles on David Jones. He is often seen as 'the last of the Modernists' but Kathleen Henderson Staudt modifies this view in 'Incarnation Reconsidered: The Poem as Sacramental Act in *The Anathemata* of David Jones' (*ConL*). In this closely reasoned article she argues that although Jones 'shares with Eliot, Pound and others a sense of the loss of a unified culture and with Joyce especially a vivid sense of the "play" of words in his texts', he seems to be more interested than most modernist writers in the poem as religious gesture, analogous to the priestly enactment of a sacrament. 'Current Critical Models of the Long Poem and David Jones's *The Anathemata*' (*ELH*), by Vincent B. Sherry Jr, challenges the modern critical assumption that long poems consist of sequences of short lyrics, 'sacrificing overall structure for the sake of momentary intensity'. Such works as *The Anathemata*, Basil Bunting's *Briggflats*, and Geoffrey Hill's *Mercian Hymns* control their 'subjective impulses and fluctuating intensities' to achieve 'formal and thematic completeness'.

Before turning to Yeats one item on Synge may be noted. In 'Synge's Irish Renaissance Petrarchism' (*MP*) Reed Way Dasenbrock argues that Synge's version of seventeen sonnets by Petrarch should be read as 'imitations' rather than strict translations. In them Synge was making his own statement on the themes of death and love.

Two competing annual collections of Yeats studies both print valuable material. *Yeats Annual No. 3*[166], edited by Warwick Gould, is an ambitious and wide-ranging volume. Amongst the major articles Donald Masterson and Edward O'Shea's 'Code Breaking and Myth Making: the Ellis-Yeats Edition

164. *Selected Letters*, by Wilfred Owen, ed. by John Bell. OUP. pp. xviii + 376. pb £6.95.

165. *Wilfred Owen: The Poems*, ed. by Jon Silkin. Penguin. pp. 187. pb £1.95.

166. *Yeats Annual No. 3*, ed. by Warwick Gould. Macmillan. pp. xix + 323. £22.50.

of Blake's *Works*' may be particularly noted. This is an important study of supporting material read and annotated during the preparation of the edition of Blake, and a contribution to our understanding of how Yeats's 'four years' labour on this edition served as a formative influence on his own poetry and mythmaking'. In 'Yeats and Schopenhauer' Ruth Nevo convincingly argues that the connection between the poet and the philosopher, hitherto neglected, was 'enduring and fundamental'. Michael J. Sidnell usefully contrasts Yeats and some contemporary English writers in 'Yeats, Synge and the Georgians', while Antony Coleman gives a fresh view of an old subject in 'The Big House, Yeats and the Irish Context'. William H. O'Donnell examines with illustrations some 'Portraits of W. B. Yeats'. One function of the *Annual* is to assist further scholarship and there are useful contributions in this area. Two articles describe important manuscript collections: Ronald Schuchard writes on 'The Lady Gregory-Yeats Collection at Emory University' and Elizabeth Ingli James on 'The University of Reading Collections'. David C. Sutton provides a list of Yeats items from the Location Register of Twentieth-Century Literary Manuscripts and Letters which is being prepared at Reading. Warwick Gould and Olympia Sitwell supply a 'Yeats Bibliography, 1981–3'. There are several shorter notes and a new forum on *A Vision*, intended to continue in future issues, with contributions this year by James Lovic Allen and Graham Hough.

Yeats: An Annual of Critical and Textual Studies[167], edited by Richard J. Finneran, has a similar format, with pride of place given to critical articles. In his poetry Yeats at first presented idealized pastoral landscapes as in *The Island of Statues*, but in 1888 he wrote that we should 'make poems on the familiar landscapes we love'. Elizabeth Bergmann Loizeaux examines this development and shows how local scenes were given significance through symbolism, 'creating that tension between the particular and its larger meaning that found perfection in such later poems as "The Tower"'. In '"As Regarding Rhythm"' Ronald Schuchard argues that the theories of Yeats and Florence Farr on rhythm and the reading of verse had a significant influence on Pound and the Imagists. George Bornstein comments in 'The Making of Yeats's Spenser' on Yeats's early responses to the Renaissance poet and on his work for the selected edition of Spenser's poems that he prepared in 1902–3. Material relating to an American parallel to the 'Edition de Luxe' projected by Macmillan in 1937, but never published, is examined by Richard J. Finneran in 'A Note on the Scribner Archive at the Humanities Research Centre'. Finneran concludes that the material supports his own view that Yeats preferred the traditional arrangement of his poems ('Lyrical'/'Narrative and Dramatic') to a chronological ordering. The volume also contains 'A Yeats Bibliography for 1982' by K. P. S. Jackman and 'Dissertation Abstracts, 1983' by Deborah Martin.

Yeats and the Masks of Syntax[168] by Joseph Adams analyses some anomalous linguistic features which differentiate certain examples of language from ordinary usage and sees these as characteristic of Modernism in their emphasis on 'disarticulation and play' rather than on expressive meaning. Adams's

167. *Yeats: An Annual of Critical and Textual Studies*, Vol. 2, ed. by Richard J. Finneran. CornU. pp. 328. £33.

168. *Yeats and the Masks of Syntax*, by Joseph Adams. Macmillan (1984). pp. viii + 111. £20.

approach is entirely linguistic and the analysis subtle. Sometimes, as in a chapter on 'The Grammar of Time' a general conclusion emerges: here that 'modern writing will persistently try to capture events, by dramatising them, tracking down their origins and interpreting them – but always with a sense of their elusiveness and absence'. But in general the analytical method is a little arid and one would welcome greater emphasis on critical conclusions.

For Okifumi Komesu in *The Double Perspective of Yeats's Aesthetic*[169] there is a fundamental conflict in Yeats between a mimetic and an idealist view of the function of art. In three chapters he discusses the foundation of this conflict in Western thought from Plato onwards. Komesu then considers Yeats's response to Indian philosophy, concluding that, although he coveted the wisdom of Hindu thought 'he could not go all the way in the belief in sublimating antimony into pure consciousness'. 'I must not go too far', he wrote, 'from the European track'. Similarly, although he was deeply influenced by the Noh tradition, finding in it the formal qualities that he was seeking, 'he overlooked some of the vital elements of the Noh and imposed his own ideas on it'. This is a closely argued study of central aspects of Yeats's thought.

Rama Nand Rai's *W. B. Yeats: Poetic Theory and Practice*[170] is an attempt to relate Yeats's developing critical ideas to his poetry. Two chapters – 'Yeats's Thematic Concept of Poetry' and 'His Concept of Style and Technique' give a workmanlike if fairly elementary survey of Yeats's critical ideas, drawn from a wide range of essays and from *A Vision*. Four chapters then discuss the poetry in chronologically arranged groupings. There are many sound points but the general level is unexacting.

'Yeats as Spectator to Death' (*DQ*) by Robert Pack works through a detailed discussion of 'A Dialogue of Self and Soul' and 'Lapis Lazuli' to consider sensitively Yeats's ambivalent attitude to death. He wishes on the one hand to defy death by turning to worldly passion and on the other to seek in art a kind of spiritual substitute for bodily desire. In 'Yeats, the Rhymers' Club, and Pound's *Hugh Selwyn Mauberley*' (*JML*) Russell J. Reising suggests Pound's attendance at a lecture by Yeats as a source for his treatment of Dowson and Lionel Johnson in 'Siena Mi Fe ...'. Yeats's description of Christianity as 'a fabulous and flawless darkness' has its source in E. R. Dodds's *Select Passages Illustrating Neo-platonism*. Brian Atkins gives some details of Yeats's relationship to Dodds in 'Yeats and the Prophecy of Eunapius' (*N&Q*).

Compared with recent years T. S. Eliot scholars have been relatively unforthcoming in 1985, but there is still a substantial number of interesting contributions. Two journals have issued special T. S. Eliot numbers – *Agenda* (spring/summer) and *SoR* (autumn). They are uneven in quality but both contain important articles, including hitherto unpublished items by Eliot himself. *Agenda* opens with 'Scylla and Charybdis', a lecture given by Eliot at Nice in 1952 which discusses the relationship between philosophy and poetry. In an essay with wide implications, John Heath-Stubbs's 'Structure and Source in Eliot's Major Poetry' looks at some sources of imagery and considers some

169. *The Double Perspective of Yeats's Aesthetic*, by Okifumi Komesu. Smythe/B&N. pp. 200. £12.50.

170. *W. B. Yeats: Poetic Theory and Practice*, by Rama Nand Rai. SSELPDPT 54. pp. 210. USalz (1983).

aspects of musical form in the poems and suggests that the major poetry 'has itself an overall unity of structure, so that as a corpus it might legitimately be considered one long major poem'. In an essay on *Ash Wednesday* Kathleen Raine reflects usefully on her experience of the poem on its publication and on the need for interpretations of its allusions to take account of a broad cultural context. Derek Stanford and Julie Whitby's 'Three Readings of T. S. Eliot: Clio, Melpomene, Euterpe' addresses the fashionable question of ways in which Eliot's relationship with Vivienne colour his poetry. Jonathan Barker's '"Wanna Go Home, Baby?": *Sweeney Agonistes*' argues convincingly that the fragment shows 'a continuity of dramatic development from *The Waste Land* and the quatrain poems. In '*L'Oncle Tom*: Some Notes and Queries' Roy Fuller comments on Eliot's use of lilac imagery and on his handling of *vers libre*.

The *SoR* issue contains thirty-five articles. In pride of place again is a previously unpublished lecture by Eliot himself, delivered in Dublin in 1936 and entitled here 'Tradition and the Practice of Poetry'. It is concerned with the danger of provinciality and the need of the poet to be 'surrounded by an atmosphere of intellectual activity, speculation and criticism'. Among a number of biographical items the most important is the printing of a series of photographs of Eliot taken by Valerie Eliot between 1958 and 1960. Significant critical essays on the poetry include 'On *Gerontion*' by Denis Donoghue, 'Eliot's Ritual Method: *Ash Wednesday*' by Linda Leavell, and 'Psychological Pressure in *Four Quartets*' by M. L. Rosenthal. The issue includes essays on Eliot as dramatist and critic and a symposium of comments by poets on Eliot's work. Attention should be drawn particularly to 'T. S. Eliot and the American South' by Cleanth Brooks to whom this issue of *SoR* is dedicated.

James Longenbach's 'Guarding the Horned Gates: History and Interpretation in the Early Poetry of T. S. Eliot' (*ELH*) is a valuable discussion of some influences on Eliot's theoretical ideas about historical interpretation and of the view of history in 'The Death of the Duchess', *The Waste Land*, and 'Gerontion'. 'T. S. Eliot, Virgil and Theodore Haecker: Empire and the Agrarian Ideal' (*Agenda*), by Gareth Reeves, traces the significant influence of Haecker's literary and political ideas on Eliot's thinking. Stanley Sultan's 'Tradition and the Individual Talent in "Prufrock"' (*JML*) is a wide-ranging article on the Modernism of 'Prufrock' in which Sultan is particularly good on Eliot's handling of his literary sources. Eliot's Modernism is pursued also by John Steven Childs in 'Eliot, Tradition, and Textuality' (*TSLL*). In a discussion of 'Tradition and the Individual Talent' Childs relates Eliot's ideas, particularly about impersonality, to such poststructuralist terms as 'intertextuality' and sees Eliot's essay as a 'peculiarly twentieth-century attempt to erase the gap between poet and critic, between commentator and object of commentary'.

Three contributions deal directly with *The Waste Land*. In a stimulating article, '*The Waste Land*: A Menippean Satire' (*ES*), Max Nänny analyses the innovative shape of Eliot's poem and the diversity of its content in relation to the Menippean or, more generally, the carnival tradition. 'A Handful of Words: the Credibility of Language in *The Waste Land*' (*TSLL*), by Jonathan Bishop, usefully examines varied modes of discourse in the poem – quotation, dramatic utterance, prophecy, and the scholarly voice of the Notes. *Literature*

in Crisis 1910–22[171], by Anne Wright, contains an important reading of *The Waste Land* which argues that 'the poem establishes for us a dimension of crisis, and leaves us locked within it'. The argument is supported by some absorbingly detailed analysis of grammar and syntax.

Ole Bay-Petersen notes that in 1930 Eliot translated Charles Mauron's essay 'On Reading Einstein' for *The Criterion*. In 'T. S. Eliot and Einstein: The Fourth Dimension in the *Four Quartets*' (*ES*) Bay-Petersen discusses some of the philosophical implications of the theory of relativity and contrasts the time of commonsense and the traditional concept of a limitless space with Einstein's theory of the interdependence of space and time. Einstein is seen as a possible influence on the treatment of time in *Four Quartets*. 'Eliot and Dante' (*Agenda*) by Ronald Gaskell is an illuminating, detailed comparison of some passages in 'Ash Wednesday' and *Four Quartets* and the *Divine Comedy*.

Eliot presented inscribed copies of many of his works to his old friend Emily Hale and these are now in the Ella Strong Denison Library, Scripps College, Claremont, California. In 'T. S. Eliot and Emily Hale: Some Fresh Evidence' (*ES*) William Baker examines the inscriptions but has to admit that they offer 'no startling revelations'. Finally, Ann Massa offers a brief discussion of Harriet Monroe's editorial judgement in 'Harriet Monroe and T. S. Eliot: A Curious and Typical Response' (*N&Q*).

Two books not yet available for review in this section may be noted: *Critical Essays on T. S. Eliot: the Sweeney Motif* by Kinley E. Roby (Hall) (see p. 573) and *T. S. Eliot and Hermeneutics: Absence and Interpretation in 'The Waste Land'* by Harriet Davidson (LSU).

Jon Silkin's 'Narrative distances: an element in Lawrence's poetry' (*CQ*) argues effectively that the mixture of narrative and lyrically sensuous elements in Lawrence's verse often leads to weakness, but that in 'Bavarian Gentians' the two modes support each other.

Hugh MacDiarmid continues to attract considerable attention. *Hugh MacDiarmid: The Man and His Work*[172], by Nancy K. Gish, begins with a succinct account of MacDiarmid's life and an examination of the range of the early lyrics 'from comic to mysterious to tender to horrified or awed'. There is then a detailed exposition of the early masterpiece *A Drunk Man Looks at the Thistle*, a combination of vision, comedy, and satire, and of *To Circumjack Cencrastus*, seen as 'fragmented and confused' in its ideas, an interesting failure. The later verse, both in Scots and English, is sympathetically considered. This is a well-informed book which faces up to the undoubted difficulties presented by MacDiarmid's work and it is refreshingly willing to offer judgements. It would make a good introduction to the *Collected Poems*.

For this purpose, however, Roderick Watson's *MacDiarmid*[173] is outstanding. Expanded from an Open University Study Unit, this brief account of MacDiarmid's work is essentially pedagogic. It is helpfully expository and concerned to lead the reader towards a fuller engagement with the poetry. Watson effectively relates MacDiarmid's poetry to his life and ideas.

171. *Literature of Crisis 1910–22. 'Howards End', 'Heartbreak House', 'Women in Love' and 'The Waste Land'*, by Anne Wright. Macmillan (1984). pp. vii + 236. £25.

172. *Hugh MacDiarmid: the Man and His Work*, by Nancy K. Gish. Macmillan (1984). pp. 248. £29.50.

173. *MacDiarmid*, by Roderick Watson. OpenU. pp. x + 115. pb £3.50.

Alan Bold reminds us in his introduction to an edition of *The Letters of Hugh MacDiarmid*[174] that the poet once said: 'I'm all for Giantism in the arts.' This is a giant selection, covering the period 1911–78 but concentrating on MacDiarmid's most creative years between the wars. The letters to each correspondent are grouped together; there are helpful notes and a biographical and evaluative introduction. The volume provides essential reading for those interested in MacDiarmid or in twentieth-century Scottish literature.

Kenneth Buthlay makes a distinct if marginal addition to the canon in 'Some Uncollected Poems by Hugh MacDiarmid' (*ScLJ*). He prints eleven short poems omitted from the revised Penguin edition of the *Complete Poems*. Francis Russell Hart's 'Datchie Sesames: A New Moment in MacDiarmid Criticism' (*ConL*) is a useful survey of recent critical work on the poet.

Two further items on Scottish writers may be noted. In 'Robert Garioch's Different Styles of Scots' (*ScLJ*) Graham Tulloch distinguishes between 'formal', 'colloquial', and 'broad' elements in Garioch's work in terms of spelling, vocabulary, and grammar. 'Morgan's "Cinquevalli"' (*ScLJ*) by Kevin McCarra is an exposition of a poem by Edwin Morgan about a well-known juggler.

There are several excellent items on Auden. In *W. H. Auden*[175], an exciting study, Stan Smith looks at contradictions and vacillations in Auden's career from a fresh standpoint. The rebellious poet of the 1930s and the later Christian Auden are seen as both concerned above all to present dramatic explorations of the self, so that Auden's Christianity is 'a translation into a new discourse of those impulses which lay behind his thirties writing'. The argument is concentrated and subtle but rewarding in its details and it is presented with elegance and bravura. It is an excellent addition to Terry Eagleton's Rereading Literature series. Allan Rodway's *A Preface to Auden*[176] is a short but very helpful introduction to the poet arranged for easy reference and assimilation. There are sections on Auden's life and on the political/historical and cultural/philosophical contexts, a chronological table, and a biographical index of relevant contemporaries. All this is very serviceable. The centre of the book, however, lies in the analysis of groups of representative poems. Here Dr Rodway is particularly successful in his discussion of the distinctive tones of Auden's writing. The volume is copiously illustrated.

Alan Bold has edited a worth-while collection of new essays on Auden's work, *W. H. Auden: the Far Interior*[177]. In an introduction Bold claims that 'Auden is the only twentieth-century poet who has devoted a great talent to exploring exhaustively the theme of friendship by looking at all its manifestations from casual acquaintance to agape'. Several articles deal broadly with the theme of relationships. Charles Osborne writes on the hesitancies and vacillation but also on the humility and sincerity of 'Auden as a Christian Poet'. In an excellent article on 'Auden's Political Vision', Walter Perrie insists that, despite his flirtations with Marxism, the poet remained throughout his life 'an old-fashioned liberal . . . for whom politics was subsidiary to moral sense'. This

174. *The Letters of Hugh MacDiarmid*, ed. with an intro. by Alan Bold. HH (1984). pp. xxxv + 909. £20.

175. *W. H. Auden*, by Stan Smith. Blackwell. pp. x + 227. hb £12.50, pb £3.95.

176. *A Preface to Auden*, by Allan Rodway. Longman. pp. xii + 172. hb £9.95, pb £6.95.

177. *W. H. Auden: the Far Interior*, ed. by Alan Bold. Vision/B&N. pp. 223. £15.95.

makes it natural that the accent in his later verse should be firmly 'on the individual and on subjectivity' and that his work should develop a wide range of social reference. Auden described fairy-tales as 'a kind of universally intelligible dream-language'. In 'Goebbels and Goblins: Politics and the Fairy-Tale in Auden's Poems', Jan Montefiore examines Auden's use of this symbolic shorthand and demonstrates how it gives power to political verse from the 1930s to near the end of Auden's career in the short poem 'August 1968'. William Logan's 'Auden's Images' relates imagery to rhetoric with particular reference to Auden's fondness for lists, abstractions, topography, etc. Other articles include an account by Donald Pearce of a course taught by Auden at Michigan in 1941, and a discussion of 'Auden and the Idea of Opera' by Robert Giddings. The collection as a whole is engaging and stimulating.

Images of Belief in Literature[178], edited by David Jasper, includes an article by Peter Walker, 'W. H. Auden – *Horae Canonicae*: Auden's Vision of a Rood – A Study in Coherence'. This is an extended discussion, arguing that a Christian view of the Crucifixion is at the heart of Auden's sequence and that Charles Williams's *The Forgiveness of Sins* was an important influence.

Paul Ferris's edition of Dylan Thomas's *Collected Letters*[179] brings forward a mass of important material. He prints three times as many items as the *Selected Letters* published twenty years ago and makes substantial corrections to many letters contained in that volume. Amongst new material is a collection of letters to Pamela Hansford Johnson and revised versions of letters to Vernon Watkins and to his wife Caitlin. The volume gives an exceptionally full picture of Thomas's life. There are an introduction and notes. This is a significant contribution to Thomas studies.

John Haffenden's 'The Importance of Empson (1): The Poems' (*EIC*) stresses the relationship between Empson and Donne and the intelligence and moral and emotional courage of his poetry. M. L. Rosenthal's 'Laura Riding's Poetry: A Nice Problem' (*SoR*) compares Riding to Emily Dickinson and suggests that we can see her 'riddling ambiguities ... at once projecting frustration and providing a psychological refuge'. A modern use of the Actaeon myth is considered by Michael Cameron Andrews in 'Betjeman's "Senex"' (*Expl*).

There are two general studies of poetry during and after the Second World War. Bruce K. Martin's *British Poetry Since 1939*[180] is really about poets who began to publish after the outbreak of war since it excludes work by Auden, Spender, Dylan Thomas, etc. that might have been used to establish a fuller sense of continuity. The one exception is Roy Fuller, who is seen as an important influence on the Movement poets. Martin's method is to select a fairly small group of poets – including Keith Douglas, Alun Lewis, Larkin, Hughes, Geoffrey Hill, Stevie Smith, and Charles Tomlinson – and to treat them as representative of broader movements. This allows for a fairly full description and analysis of the poets chosen but at a necessary expense of coverage. The book is designed primarily for an American audience and provides simplified surveys of political and cultural developments.

178. *Images of Belief in Literature*, ed. by David Jasper. St Martin's (1984). £25.

179. *The Collected Letters of Dylan Thomas*, ed. by Paul Ferris. Dent. pp. xxiii + 982. £20.

180. *British Poetry Since 1939*, by Bruce K. Martin. Twayne. pp. 210. $18.95.

British Poetry of the Second World War[181] by Linda M. Shires is based on a belief that the success of the reaction of Movement poets against their predecessors has meant that poetry of the forties is consistently undervalued and wrongly felt to have been dominated by the Apocalyptics. Shires's own survey sometimes seems feebly literary-historical ('Bernard Spencer ... a junior member of the Auden school, is noteworthy ... as a bridge figure from the 1930s to the 1940s') but there are some good analyses (for example of F. T. Prince's 'Soldiers Bathing') and helpful extended discussions of Alun Lewis, Sidney Keyes, and Keith Douglas.

An important sourcebook for the period covered by Martin and Shires is provided by the publication of Stephen Spender's *Journals 1939–83*[182], edited by John Goldsmith. This is an extensive selection with a linking commentary relating the journals to the main events of Spender's life. It is pleasant also to note the appearance of Stephen Spender's *Collected Poems 1928–1985*[183].

Alka Nigam's *F. T. Prince: A Study of His Poetry*[184] provides patient analysis of selected poems. There is a tendency to enumerate stylistic features without sufficiently demonstrating their critical significance and a more persistent attempt at assessment would have been welcome. None the less, as Prince himself says in a foreword, the readings are often 'full of insight' and this is a study which frequently breaks new ground.

Arthur C. Rankin's *The Poetry of Stevie Smith: 'Little Girl Lost'*[185] is a brief and affectionate study of the poetry with some reference to the novels and to biographical facts. No attempt is made at elaborate analysis but there is extensive quotation and many of Stevie Smith's drawings are reprinted. Many readers who enjoy Stevie Smith's poetry find her drawings inept and coy. In 'The Relevance of Stevie Smith's Drawings' (*JML*) Jack Barbera concedes that some drawings are weak but argues in detail that they often offer significant support or modification to the text. *Stevie: A Biography of Stevie Smith* by Jack Barbera and William McBrien (Heinemann) has not been available for review.

Recent poetry that relies on myth and symbol has attracted a good deal of attention this year. In a stimulating study of *Ted Hughes*[186], Thomas West addresses himself 'to the poet's own subjective relationship to his writing and the problems this presents to the reader', by looking at the sources of myth in Hughes's early experience and at his frequent reliance on two opposed voices, one that of the ordinary man, uncomprehending in the face of larger forces, the other expressing a supernatural vision. In a broadly chronological study West makes excellent use of biographical material and is good at establishing the cultural and intellectual context of Hughes's work,

181. *British Poetry of the Second World War*, by Linda M. Shires. Macmillan. pp. xvi + 174. £25.

182. *Journals 1939–83*, by Stephen Spender, ed. by John Goldsmith. Faber. pp. 510. £15.

183. *Collected Poems 1928–1985*, by Stephen Spender. Faber. pp. 240. hb £12.50, pb £4.95.

184. *F. T. Prince: A Study of His Poetry*, by Alka Nigam. SSELPDPT 75. USalz (1983). pp. 151.

185. *The Poetry of Stevie Smith: 'Little Girl Lost'*, by Arthur C. Rankin. Smythe. pp. 120. £8.50.

186. *Ted Hughes*, by Thomas West. Methuen. pp. 126. pb £2.75.

but the volume also contains effective stylistic analysis. There is a useful bibliography.

The publication of Geoffrey Hill's *Collected Poems*[187] provoked a symposium of essays on his work in *Agenda*. The most substantial item here is Jonathan Barker's 'Imaginative Feeling' which comments on the 'movement of energy' and 'linguistic intensity' of the poems. Peter Levi, Heather Buck, and Alan Massey make brief points; Jean McVean analyses 'Pentecost Castle' and W. S. Milne comments on 'Hymns to Our Lady of Chartres'.

Peter Robinson has edited a distinguished collection of essays on Geoffrey Hill's work[188]. In a number of essays dealing with individual collections of Hill's poetry there is much acute, if often minute, analysis. Oustanding here are essays by Gabriel Pearson on *King Log*, Martin Dodsworth on *Mercian Hymns*, and Christopher Ricks on *Tenebrae*. A second section deals with more general topics and includes Eric Griffiths on Hill's criticism and John Bayley on Hill and contemporary poetry. Finally, there is a bibliography of works by and about the poet. This is a serious and timely collection.

Inhabited Voices. Myth and History in the Poetry of Geoffrey Hill, Seamus Heaney and George Mackay Brown[189], by David Annwn, is an ambitious book. After briefly considering the treatment of myth and history in the influential work of Pound and Yeats, Annwn gives an individual analysis of the work of his selected poets. Each 'has worked out of different responses to the land, its history or histories and myths' but, Annwn suggests, they raise similar questions about the relationship between present and past, between Christian tradition and pagan cults and also about 'the linguistic implications of the ways in which we answer these questions'. There is some stimulating discussion here but in the end the attempt to relate the three poets provides a rather uncertain focus.

An article by A. V. C. Schmidt has a similar standpoint to Annwn's. In '"Darkness Echoing": Reflections on the Return of Mythopoeia in Some Recent Poems of Geoffrey Hill and Seamus Heaney' (*RES*) he argues that each of these poets 'questions the logic of practical reason with energy and with scruple; at their best they do this by withdrawing from the light of common day into the echoing darkness of myth'.

'Ted Hughes and the Laureateship' (*CQ*) by Neil Roberts briefly explores the possibility that Hughes might turn his official position into 'an organ for exploring the role of religion, ritual and mythology in our society'. *The Art of Seamus Heaney*, edited by Tony Curtis (UWales), has not been available.

'Philip Larkin's Unpublished Book "In the Grip of Light"' (*Agenda*, 1984) by A. T. Tolley describes an unpublished collection of verse put together by Larkin from poems written between March 1945 and December 1946. Several extracts are printed and commented upon. R. S. Thomas's presentation of 'the complex relationship between faith and doubt' is discussed sensitively by J. D.

187. *Collected Poems*, by Geoffrey Hill. Penguin. pp. 207. pb £3.95.

188. *Geoffrey Hill: Essays on His Work*, ed. by Peter Robinson. OpenU. pp. vii + 259. hb £18, pb £5.95.

189. *Inhabited Voices. Myth and History in the Poetry of Geoffrey Hill, Seamus Heaney and George Mackay Brown*, by David Annwn. Bran's Head (1984). pp. xv + 244. pb £8.95.

Vicary in 'Via Negativa: absence and presence in the recent poetry of R. S. Thomas' (*CQ*). Richard Poole's 'The Poetry of C. H. Sisson' (*Agenda*) is a substantial appreciation which argues that Sisson's work is indebted both to the Modernism of Pound and Eliot and to the lyric tradition represented by Hardy and Edward Thomas. In the same issue of *Agenda* Shaun McCarthy reviews Sisson's *Collected Poems*.

'Ending what began at the surface: themes of time and distance in some recent poetry' (*CQ*) is an article by Bill Ruddick which refers to work by Gareth Reeves, David Scott, and the American William Logan.

3. Drama

This section has two categories: (a) General Studies, organized on a broadly historical basis; (b) Individual Authors, in alphabetical order. New plays are not listed unless they contain introductions or some kind of critical commentary or have some other claim to be included, such as being based on a previously existing literary work or exciting particular controversy. Coverage of film and television is confined to works by writers with a substantial theatrical reputation. *MD* should be consulted for the annual bibliography by Charles Carpenter.

(a) General Studies

Probably the most welcome news of the year is of the arrival of *NTQ*, essentially a continuation of the much missed *Theatre Quarterly*. The first volume includes David Williams's study of Peter Brook's innovative work in Paris, an interview with Max Stafford-Clark on the Royal Court in the 1980s, and Frances Gray and Janet Bray on radio drama since 1971, as well as a number of pieces on theatre semiotics.

Theatres of the Left, 1880–1935[190] is an important collection of essays and documents which carries on the process of recovering neglected areas of theatrical history initiated by such works as *Performance, Politics and Popular Theatre* (*YW* 61.393) and David Bradby and John McCormick's *People's Theatre* (CH, 1978). Raphael Samuel's introductory 'Theatre and Socialism in Britain (1880–1935)' draws heavily on primary sources to contextualize first-person narratives by Tom Thomas on the Workers' Theatre Movement, Ray Waterman on the Yiddish-speaking WTM, and Ewan MacColl on 'Some Origins of Theatre Workshop'. These narratives are complemented by some WTM scripts and documents from WTM and other workers' groups. The volume, an instructive record of debates about the relative merits of epic and naturalistic forms which continue to exercise socialist theatre companies to this day, probably tries to cover too much ground to be entirely successful, but it will become an important starting point and stimulus for future research. In the final essay Stuart Cosgrove discusses 'The Political Stage in the United States' and reprints *Waiting for Lefty*.

Humphrey Carpenter's centenary history of O.U.D.S.[191], never entirely

190. *Theatres of the Left, 1880–1935*, by Raphael Samuel, Ewan MacColl and Stuart Cosgrove. RKP. pp. xx + 364. £8.95.

191. *O.U.D.S. A Centenary History of the Oxford University Dramatic Society*, by Humphrey Carpenter. OUP. pp. xiii + 227. £12.95.

sure whether it should celebrate or analyse, achieves more than parochial interest in offering information on the early careers of some notable theatrical figures but seldom transcends the quality of its sources. When the author can draw on the memoirs of Emlyn Williams, for example, the book is far more interesting than when it merely records dates and cast lists.

Rather more significant is Susan L. Carlson's analysis of 'Two Genres and Their Women: The Problem Play and the Comedy of Manners in the Edwardian Theatre' (*MQ*), a reading of the importance and innovatory quality of Granville Barker's *The Madras House* through a comparison with Henry Arthur Jones's *Mrs Dane's Defence*, Somerset Maugham's *Penelope*, and Pinero's *Mid-Channel*. The essay offers an important perspective on the difficulties the writers faced in attempting to move their chosen forms into a more sympathetic presentation of women: 'the compromise of comedy' cannot solve the 'woman problem' in *Penelope* and, despite the authors' better intentions, 'Jones and Pinero signal to us in their problem plays that no alternative to the sad end for women like Mrs Dane and Zoe exists'. Barker's success in *Madras House* was to 'find a form as well as a content that questions the status quo'.

How the Vote Was Won[192], an important anthology of suffragette plays selected and introduced by Dale Spender and the actress/director Carole Hayman, makes widely available seven plays, the majority performed at suffrage meetings, which dramatize aspects of 'the woman question'. Recent revivals of some of them have demonstrated not only their theatrical virtues but also, sadly, their continued relevance. The plays included are *How the Vote was Won* by Cicely Hamilton and Christopher St John, *Votes for Women* by Elizabeth Robins, *Lady Geraldine's Speech* by Beatrice Harraden, *A Chat with Mrs Chicky* and *Miss Appleyard's Awakening* by Evelyn Glover, *A Woman's Influence* by Gertrude Jennings, and *The Apple* by Inez Bensusan. The context in which these plays were staged is discussed in Claire Hirshfield's 'The Actresses' Franchise League and the Campaign for Women's Suffrage 1908–1914' (*ThR*).

In *Plays in Review 1956–1980*[193], Gareth and Barbara Lloyd Evans have reprinted in chronological order extracts from reviews of some sixty British plays first performed during that period. The selection of significant plays and authors is not unexpected, though one might quibble over individual inclusions and exclusions; I would, for example, have expected *Endgame* and *Oh What a Lovely War* to merit discussion. This is however a relatively minor matter compared to the tone of the introduction and headnotes to the extracts in which the authors wage a largely unacknowledged campaign against eritical verdicts they disagree with. In some cases the review chosen for reproduction fails to convey adequately the general tone of critical response to the production in question and in many cases the authors' lack of sympathy with a play's politics or dramaturgy precludes objectivity. In *YW* 63.155 David Daniell commented that 'Lloyd Evans seems to dislike much of the century he lives in, and such shading seems to prevent him from getting to matters at depth';

192. *How the Vote Was Won*, sel. and intro. by Dale Spender and Carole Hayman. Methuen. pp. 155. pb £3.95.

193. *Plays in Review 1956–1980*, ed. by Gareth and Barbara Lloyd Evans. Batsford. pp. 257. pb £7.95.

unfortunately that verdict applies only too accurately to this posthumous volume which cannot be recommended over John Elsom's earlier *Post-War British Theatre Criticism* (RKP, 1981) which, although different in scope, offers a far better conspectus of the period.

Maria Garstenauer's *Selective Study of English History Plays in the Period between 1960 and 1977*[194] concentrates on plays by John Osborne, Robert Bolt, Peter Shaffer, and John Whiting and reaches the unsurprising conclusion that they 'appealed to a middle-class audience, to people who may have a certain knowledge of the historical background. Although they could have offered the audience the opportunity to discuss social issues, they did not.' This verdict reflects the essential weakness of the study which is that the initial choice of subjects excludes those dramatists like Arden and Bond who did use the history play to greater effect.

Arden and Bond, together with Beckett and Wesker, are among the first dramatists whose work is considered in Methuen's *On File*[195] series, a new variation on the casebook theme. Each volume has a chronology of the writer's career, a list of his plays (each work with a list of major productions, a brief plot summary – often taken from a newspaper review – and a few extracts from reviewers or academic critics or comments by the author) and non-dramatic writing, a section devoted to 'The Writer on his Work', and a bibliography. The volumes are carefully compiled and useful brief guides and aide-memoires, particularly for students, if they are regarded as the beginning of a research process rather than a substitute for it.

General essays in *MD*, which has a special number of 'Modern Drama and the Media' with several essays on Beckett and Pinter discussed below, include Martin Esslin's 'Drama and the Media in Britain', a chronicle and brief analysis of the development of British radio and television drama; Richard Johnstone's 'Television Drama and the People's War: David Hare's *Licking Hitler*, Ian McEwan's *The Imitation Game* and Trevor Griffiths's *Country*', a brief, and therefore rather unilluminating, study of the well-known debt of those plays to Angus Calder's *The People's War*; Gail Finney's 'The One-act Tragedy at the Turn of the Century', which refers incidentally to Synge and Wilde; and Kathy J. Gentile's 'A Hermit Dramatized' in which she discusses the unsurprisingly different responses of Edward Bond and James Saunders to a real life hermit – Bond examined his social significance in *The Pope's Wedding*, Saunders used him as 'a symbol of man's tenuous situation in an absurd universe' in *Next Time I'll Sing to You*.

In 'The Modern British Homecoming Play' (*CompD*) Albert Wertheim offers a rather routine discussion of *The Homecoming*, *In Celebration*, and *Born in the Gardens*, suggesting that *The Family Reunion* was influential in defining the nature of the contemporary British homecoming play but concluding, inevitably and weakly, that each author uses the motif for different ends. J. J. Peereboom notes a brief vogue for invalidity and sickness plays in

194. *A Selective Study of English History Plays in the Period between 1960 and 1977*, by Maria Garstenauer. SSELPDPT 15. IAAUS. pp. iii + 275.

195. *Arden on File*, comp. by Malcolm Page. Methuen. pp. 105. hb £7.95, pb £3.50; *Beckett on File*, comp. by Virginia Cooke. Methuen. pp. 96. hb £7.95, pb £3.50; *Bond on File*, comp. by Philip Roberts. Methuen. pp. 80. hb £7.95, pb £3.50; *Wesker on File*, comp. by Glenda Leeming. Methuen. pp. 67. hb £7.95, pb £3.50.

'London Theatre Survey: Possible Patterns', a wide ranging but somewhat simplistic essay in *DQR*.

Methuen, as well as continuing to publish anthologies of plays by women, also offer two collections based on a single theme: *Gay Plays*[196] and *Peace Plays*[197]. Michelene Wandor's fourth volume of *Plays by Women*[198] continues the successful format of the earlier volumes with a trenchant introduction by the editor and afterwords by the authors, Caryl Churchill on *Objections to Sex and Violence*, Grace Dayley on *Rose's Story*, Liz Lochhead on *Blood and Ice*, and the Australian Alison Lyssa on *Pinball*. Whereas Wandor concentrates on contemporary plays, Michael Wilcox, who also offers a short but illuminating introduction, interprets his brief as editor of *Gay Plays* to allow him to include Mordaunt Shairp's historically significant *The Green Bay Tree* from the 1930s as well as more recent work by Tom McClenaghan (*Submariners*), Martin Sherman (*Passing By*), and Wilcox himself (*Accounts*). Stephen Lowe's selection of *Peace Plays* has an emotional introduction by the editor and comments on the individual plays by their authors; Adrian Mitchell (*The Tragedy of King Real*), Berta Freistadt (*The Celebration of Kokura*), Deborah Levy (*Clam*), Lowe himself (*Keeping Body and Soul Together*), and Common Ground (*The Fence*). One noteworthy feature of both Wandor's and Lowe's anthologies is their willingness to include work from outside the mainstream: Grace Dayley's play has had only a student production, Berta Freistadt's was created for a school, Adrian Mitchell's was produced by Welfare State, and Common Ground, 'a collective group of women, only two of whom had previous stage training, who decided to work for a theatrical expression of their common experiences of living and working at Greenham', staged their play at Greenham as well as in London.

Austin E. Quigley's *The Modern Stage and Other Worlds*[199] sets out to explore the ways in which changes in dramaturgy, audience expectation, and theatre shape relate to one another. It is a thoughtful, sometimes convoluted, book which, in fact, says relatively little about the significance of theatre architecture, but has interesting chapters on Beckett's *Krapp's Last Tape* and Pinter's *Betrayal*.

Two introductions to the study of drama from Macmillan include material on twentieth-century drama: G. J. Watson's reprinted *Drama: An Introduction*[200] includes discussions of Shaw, Beckett, and Pinter; Peter Spalding's *Drama in Practice*[201] looks at Bond's *The Sea*. Both volumes would be appropriate introductions to the areas they cover: Spalding's emphasis is on practical problems of staging, Watson's is more concerned with critical approaches.

196. *Gay Plays*, sel. and intro. by Michael Wilcox. Methuen. pp. 154. pb £3.50.

197. *Peace Plays*, sel. and intro. by Stephen Lowe. Methuen. pp. vii + 135. pb £3.95.

198. *Plays by Women*, Vol. 4, sel. and intro. by Michelene Wandor. Methuen. pp. 159. pb £3.95.

199. *The Modern Stage and Other Worlds*, by Austin E. Quigley. Methuen. pp. xvi + 320. hb £20, pb £7.95.

200. *Drama: An Introduction*, by G. J. Watson. Macmillan. pp. xii + 219. hb £15, pb £4.95.

201. *Drama in Practice*, by Peter Spalding. Macmillan. pp. xiv + 133. hb £20, pb £5.95.

(b) Individual Authors

In *MD* Michael Cohen's important analysis of 'The Politics of the Earlier Arden' refutes revisionist attempts by Albert Hunt, Catherine Itzin, and Arden himself to claim him for Marxism early in his career, demonstrates that he was essentially an anarchist pacifist during the decade up to 1968, and reads the plays of that period in that light, demonstrating that socialist and anarchist positions co-exist in the 1974 published text of *The Island of the Mighty*. As Cohen says, 'To ignore the radical shift in values would be, apart from anything else, to ignore the very principles of change and development to which Marxists normally adhere.'

Samuel Beckett's *Collected Shorter Plays*[202] prints all his dramatic work, including *Film*, except for *Waiting for Godot*, *Endgame*, *Happy Days*, *Eleuthéria*, and *Human Wishes*, but as James Knowlson points out in 'State of play: performance changes and Beckett scholarship' (*JBeckS*) the changes that Beckett himself has made in working on productions of his plays have not percolated into the printed English and French texts of the plays. As well as discussing these changes, Knowlson also considers broader issues of theatre scholarship and the need to spread the nets of theatrical collections more widely. He also adds additional details about Beckett's own directorial practices and a useful appendix listing videos and films of Beckett's work. In 'Directing/Acting Beckett' (*CompD*) Barbara S. Becker and Charles R. Lyons draw some interesting analogies between the demands of acting Beckett and the techniques of preparation associated with Stanislavski's methods: 'The actor must, however, work both to establish and then dissolve the character's consciousness of his or her history and focus, not upon what grounds the character in space and time, but – rather – upon the uncertainties that undermine the processes of self conceptualization.'

Revised editions of two standard guides to Beckett's plays have appeared this year. John Fletcher is partly responsible for each of them and their copyright pages alone could be the start of an interesting bibliographical study! The *Student's Guide*[203] (co-authored by Beryl S. Fletcher; see *YW* 59.421) is more of a handbook than *Beckett the Playwright*[204] (co-authored by John Spurling; see *YW* 53.406), which has room for more discursive comments, but both are sound introductions. Unfortunately, they do not entirely agree about the canon of Beckett's work since Fletcher and Fletcher find room for two *Roughs for Radio*, two *Roughs for Theatre*, and *The Old Tune*, whereas Fletcher and Spurling have one *Rough for Radio*, no *Roughs for Theatre*, and no *The Old Tune* but do include *Eleuthéria* and *Human Wishes*.

In the special issue of *MD* devoted to 'Modern Drama and the Media' there are three essays on Beckett. Thomas F. Van Laan insists on the importance of reading '*All That Fall* as "a Play for Radio" ' and Enoch Brater's 'Towards a Poetics of Television Technology: Beckett's *Nacht und Träume* and *Quad*' is largely descriptive. Linda Ben-Zvi's 'Samuel Beckett's Media Plays' is the most substantial of the three, suggesting that, as in his other work, Beckett

202. *Collected Shorter Plays*, by Samuel Beckett. Faber. pp. 316. pb £3.95.

203. *A Student's Guide to the Plays of Samuel Beckett*, by Beryl S. and John Fletcher. Second rev. and expanded edn. Faber. pp. 279. hb £10, pb £4.95.

204. *Beckett the Playwright*, by John Fletcher and John Spurling. Third rev. and expanded edn. Methuen. pp. 175. pb £4.50.

foregrounds the traditional devices of the medium he is working in to the point where the audience must be aware of these usually hidden influences on perception.

In 'The shaping of a Beckett text: "Play"' (*JBeckS*) Maurice Blackman gives a clear and concise study of the evolution of that play from manuscript to finished text which does much to substantiate his claim that it 'lifted Beckett's theatre to a new level of minimalism in theatrical language, dramatic form and staging teehnique'. In 'Playing *Play*' (*TJ*) W. B. Worthen offers a subtle and erudite reading of what happens when *Play* is repeated, using Freud on the uncanny and the Fort/Da game and aspects of Lacanian theory to reach the conclusion that '*Play* casts us in a familiar part, constitutes us as its object by constituting each of us as an object, a *spectator*, a vanishing point in the play's perspective'. Karen Laughlin's 'Beckett's Three Dimensions: Narration, Dialogue and the Role of the Reader in *Play*' (*MD*) is equally perceptive and works towards similar conclusions but with an emphasis on speech act theory, the role of narration, and the function of the audience: 'all dramatic speech is presented for the benefit of an onlooker whose shifting attention and potentially aggressive probing are in this case embodied by a scenic double, the spotlight.' Also in *MD*, but of a rather different order, is Antoni Libera's highly speculative look at *Catastrophe*, which is full of such observations as 'The producer, for example, asks three times for a light for his cigar with the word "fire", which implies hell. The manner of his dress [fur coat] is also significant, for it indicates that he must be cold, and the Devil, as we know, is always cold.' This kind of portent search misses the humorous and theatrical dimensions of the play completely.

Kathleen Behan's reminiscences[205] cover much of twentieth-century history, including many references to Brendan and Dominic which will be of interest to *YW* readers.

The critically undervalued Alan Bennett should benefit from the publication of two selections of his plays and the screenplay for *A Private Function*[206], each with an incisive introduction by the author in which he discusses aspects of the plays' composition. Lindsay Anderson also contributes a perceptive introduction to *The Old Crowd* in *The Writer in Disguise*.

Steven Berkoff's *Three Plays*[207] has a brief general appreciation by Pete Townshend and a page of comments by Berkoff himself which sketch the background to *West*. As Townshend remarks, 'His plays are written with a rhythmic colloquialism that brings them into line with modern rock music'; a factor which may well partly explain the oft remarked critical hostility to Berkoff's work.

Leonard Smith's study of Robert Bolt's *A Man for all Seasons*[208], aimed at the schools market, is a sound and straightforward introduction to the play.

The best criticism of Edward Bond this year comes in David L. Hirst's

205. *Mother of All the Behans*, by Kathleen Behan, ed. by Brian Behan. Arena: Arrow. pp. 138. pb £2.95.

206. *'Forty Years On' and Other Plays*, by Alan Bennett. Faber. pp. 257. pb £3.95; *The Writer in Disguise*, by Alan Bennett. Faber. pp. 256. pb £3.95; *A Private Function*, by Alan Bennett. Faber (1984). pp. 110. pb £3.95.

207. *Three Plays*, by Steven Berkoff. Faber. pp. 96. pb £3.95.

208. *'A Man for All Seasons' by Robert Bolt*, by Leonard Smith. Macmillan. pp. viii + 87. pb £0.99.

Edward Bond[209], a lively and energetic survey which gives full weight to some of the more recent work and offers a rewarding analysis of Bond's engagement with older dramatic forms. The book is too brief to be able to develop fully some of the author's more interesting insights and occasionally accepts some of Bond's own statements too uncritically, but it deserves to be read very carefully by anyone interested in Bond.

Howard Brenton's *Bloody Poetry*[210], the best new play of 1984 according to *The Times*, is notable for its treatment of the relationship between the Shelleys and Byron. This play was followed by *Pravda*[211], a hugely enjoyable Jonsonian attack on Fleet Street, written jointly by Brenton and David Hare, which won many awards and, unsurprisingly, generated considerable journalistic controversy.

Simon Callow's stimulating *Being an Actor*[212] (*YW* 65.577) has now appeared in paperback.

Caryl Churchill's *Plays: One*[213] is a collection of five plays with a general introduction and individual prefaces to each play by the author. All the plays have been published before in individual editions but this volume makes them readily accessible to the wider audience they deserve and will, no doubt, enhance the already considerable reputation of one of the most significant contemporary dramatists. One of the best discussions of Churchill's dramaturgy in *Cloud Nine* is to be found in Elin Diamond's 'Refusing the Romanticism of Identity: Narrative Interventions in Churchill, Benmussa, Duras' in a special issue of *TJ* on 'Staging Gender'. Diamond argues that each of the dramatists she discusses is attempting to find a way of representing history 'without using the illusionistic apparatus of the stage to tell just another story in which female rather than male identity is valorized'; their plays offer a 'radical representation of history itself – not as backdrop or setting but as narrative text which insistently shapes or interrupts the dramatic present and thus alters audience perspective on the event'.

T. S. Eliot's career as a dramatist is given the Casebook[214] treatment with Arnold P. Hinchliffe's excellent and well-balanced selection of the dramatist's own comments on drama and those of critics both friendly and antagonistic. Clifford Davidson's 'T. S. Eliot's *Murder in the Cathedral* and the Saint's Play Tradition' (*PLL*) is a scholarly and occasionally speculative rehearsal of possible connections between Eliot's play and aspects of medieval Christian drama and liturgical tradition.

In 'George Fitzmaurice's Dramatic Fantasies: Wicked Old Children in a Disenchanting Land' (*IUR*) Jochen Achilles investigates the elements common to those fantasies, and in '"The Glame from that Ould Lamp": the Unity of George Fitzmaurice's Plays' (*Éire*) he further suggests that Fitzmaurice's fantastic and realistic plays share thematic concerns which transcend their surface differences and which may be ultimately autobiographical.

209. *Edward Bond*, by David L. Hirst. Macmillan. pp. viii + 176. hb £15, pb £4.95.

210. *Bloody Poetry*, by Howard Brenton. Methuen. pp. 82. pb £2.95.

211. *Pravda: A Fleet Street Comedy*, by Howard Brenton and David Hare. Methuen. pp. 124. pb £3.50.

212. *Being an Actor*, by Simon Callow. Penguin. pp. 224. pb £3.95.

213. *Plays: One*, by Caryl Churchill. Methuen. pp. xiii + 320. pb £3.95.

214. *T. S. Eliot: Plays: A Casebook*, ed. by Arnold P. Hinchliffe. Macmillan. pp. 190. hb £20, pb £6.95.

Brian Friel is the subject of a careful and illuminating study by Ulf Dantanus[215] which, benefiting both from the co-operation of its subject and, paradoxically, from being written from outside the immediate confines of the Anglo-Irish situation, should become a significant point of departure for future studies.

Christopher Fry's *Selected Plays*[216], a different selection to those previously published by Oxford, disappointingly comes with no critical or editorial apparatus.

In the substantial title essay of *An Unnatural Pursuit*[217], Simon Gray records his experiences of Harold Pinter's production of his play *The Common Pursuit* in 1984. There are many insights into the rehearsal process and illuminating anecdotes about the work of both Gray and Pinter. The other essays are reprinted ephemera on Leavis, Cambridge, writing for television, and cricket.

Lady Gregory is the subject of Mary Lou Kohfeldt's new biography[218] which handles the career details well enough but offers accounts of the plays marred by a reductive reflectionist view of the relationship between the subject's art and life.

Christopher Hampton's *Les Liaisons Dangereuses*[219], a highly successful stage version of Choderlos de Laclos' epistolary novel, is now available.

The screenplay for David Hare's *Wetherby*[220] includes some production photographs. The only substantial discussion of his work this year is Steven H. Gale's 'Sex and politics: David Hare's *Plenty*' (*TD*), a study of the play, not the then unmade film, which reflects on Hare's treatment of the 'parallel between the decline in English [*sic*] world power ... and a decline in the English character, though it is not clear which is the cause and which the effect'. Most of the essay is devoted to explaining the sociopolitical contexts for an American audience, rather than analysing the workings of the play.

Michael Hastings's moving and trenchant play *Tom and Viv*[221] has been published with an introduction by the author in which he outlines some of the difficulties placed in the way of his attempts to research the lives of Vivienne Haigh-Wood and T. S. Eliot and also discusses audience responses to the first production. The biographical and critical material deserves the most careful consideration for the insights it sheds both on the Eliots' lives and the activities of the literary establishment.

Paul Mortimer's 'W. Stanley Houghton: An Introduction and Bibliography' (*MD*) is an important account of newly discovered plays and biographical material which also offers a balanced assessment of Houghton's qualities as a writer.

Ann Jellicoe's *The Knack* and *The Sport of My Mad Mother*[222] have been

215. *Brian Friel: The Growth of an Irish Dramatist*, by Ulf Dantanus. AUG. pp. 235. Skr 110.

216. *Selected Plays*, by Christopher Fry. OUP. pp. 365. pb £4.95.

217. *An Unnatural Pursuit*, by Simon Gray. Faber. pp. 244. hb £10.95, pb £4.95.

218. *Lady Gregory*, by Mary Lou Kohfeldt. Deutsch. pp. xiii + 366. £12.95.

219. *Les Liaisons Dangereuses*, by Christopher Hampton. Faber. pp. 103. pb £3.95.

220. *Wetherby*, by David Hare. Faber. pp. 92. pb £3.95.

221. *Tom and Viv*, by Michael Hastings. Penguin. pp. 126. pb £2.50.

222. *'The Knack' and 'The Sport of My Mad Mother'*, by Ann Jellicoe. Faber. pp. 168. pb £4.50.

issued in a single volume with an introduction previously published in *Women and Theatre* (*YW* 65.578).

Susan L. Carlson's stimulating theoretical study of 'Women in comedy: problem, promise, paradox' (*TD*) uses Somerset Maugham's *The Constant Wife* as the basis of her analysis of the relationship between the reactionary and revolutionary modes of comedy. None of the articles in a special number of *CVE* devoted to Maugham is concerned exclusively with his plays, but Robert L. Calder's '"Nothing So Becomes a Man": Maugham in Peace and at War' uses *For Services Rendered* as a starting point for an examination of Maugham's espionage career and wartime activities, and Anthony Curtis's 'Maugham and his Critics' includes a useful two-page outline of the development of his theatrical reputation.

Ian McEwan's screenplay for *The Ploughman's Lunch*[223] includes some production photographs and a brief but interesting introduction by the author in which he discusses the genesis of the film.

Peter Nichols's autobiographical *Feeling You're Behind*[224], now in paperback, deals with his career up to the success of *Joe Egg* in a witty and incisive manner. A pleasure to read, it offers illuminating insights into the autobiographical roots of many of his plays.

There are several substantial contributions to O'Casey studies this year. Ronald Ayling's new Students' Edition of *Seven Plays by Sean O'Casey*[225] will help to draw the later plays to a wider audience. Apart from the Dublin Trilogy, the edition includes *The Silver Tassie*, *Red Roses for Me*, *Cock-a-Doodle Dandy*, and *The Bishop's Bonfire*. Ayling defends the omission of *Purple Dust* on the grounds that 'its major value lies not in its own worth but in the new direction to which it points', a direction which is well represented by *Cock-a-Doodle Dandy* and *The Bishop's Bonfire*. The edition has a selection of production photographs and a good basic introduction and critical apparatus as befits its status. Ayling has also edited a Casebook[226] on the Dublin Trilogy which offers a useful selection of contemporary comment from supporters and antagonists of O'Casey as well as later critical analysis. Despite the volume's title, there are only two extracts devoted to the idea of the three plays as a trilogy, but by selecting comments from each of the later critics on only one of the plays, Ayling has managed to find space for fourteen different viewpoints. Bernice Schrank's '"There's Nothin' Derogatory in th' Use o' th' Word": a Study in the Use of Language in *The Plough and the Stars*' (*IUR*) is a thorough and convincing discussion of a relatively neglected topic. Schrank ably argues her point that, while 'the lush verbal excesses of the characters in the first half of *The Plough* may be understood as partial compensation for the multiple impoverishments of the slum, their truncated language in the second half is a direct response to the accelerating political collapse'. At the same time, as the situation deteriorates and the speeches get shorter, 'some of their remarks assume a relevance, a concern for others and a dignity that was

223. *The Ploughman's Lunch*, by Ian McEwan. Methuen. pp. xxvii + 34. pb £3.95.

224. *Feeling You're Behind*, by Peter Nichols. Penguin. pp. ix + 242. pb £3.95.

225. *Seven Plays by Sean O'Casey*, sel. with an intro. and notes by Ronald Ayling. Macmillan. pp. xl + 545. hb £27.50, pb £9.95.

226. *O'Casey: the Dublin Trilogy: A Casebook*, ed. by Ronald Ayling. Macmillan. pp. 207. hb. £20, pb £6.95.

previously absent' and there is a suggestion that 'they are beginning to fashion out of their recent experience and their verbal eccentricities a language of resistance to foreign occupation'. Heinz Kosok's *O'Casey the Dramatist*[227], a revised version of his 1972 *Sean O'Casey: Das dramatische Werk* (*YW* 53.406), is a worth-while survey which covers all the plays in roughly chronological order, somewhat in the manner of John O'Riordan's *Guide to O'Casey's Plays* (*YW* 65.583), but with the advantage of a concluding section drawing together threads from the individual discussions. The *O'Casey Annual*[228] has the usual mixture of essays, reviews, and E. H. Mikhail's annual bibliography of O'Casey studies. Much of the material has a biographical and even autobiographical flavour: Mikhail contributes 'Sean O'Casey and Brendan Behan', a collection of comments made by them on each other and comparisons of their work by others; David Krause recollects 'Sean O'Casey and Alan Simpson: Two Dubliners in Search of a Theatre'; Peter Newmark's 'Sean O'Casey: Two Plays' is based on the essayist's involvement in the Unity Theatre production of *The Star Turns Red*; William J. Maroldo studies some of O'Casey's biographical writing in 'Easter 1916: Choral Lyric and Epic in O'Casey's Irish Books'. The other essays are more exclusively critical: Edward Gillin examines *Purple Dust* and Shaw's *John Bull's Other Island* in 'Letters for Man, A Postscript for God: Shaw's Comedy and O'Casey's Farce'; Richard Corballis argues uneasily for 'The Allegorical Basis of O'Casey's Early Plays', seeing Mollser and Mary Boyle as types of Cathleen ni Houlihan; Ronald G. Rollins examines the use of Irish mythology in the extravagantly titled (and conducted) '*The Drums of Father Ned*: Celtic Heroes and Harps and the Merry Mummers of Modern Ireland'.

Joe Orton's *Loot*[229], in the Methuen Student Edition, contains production photographs of the 1984 London revival, a brief biography and a sensible commentary and notes by Andrew Mayne, though I am not sure that attributing a quotation to a non-existent study by one A. Enyam, however appropriate to Orton's methods, is suitable for a volume 'intended for use by overseas students as well as English-born [*sic*] readers'.

Harold Pinter's *One for the Road*[230] has been re-issued in revised form with production photographs and an important interview between Nicholas Hern and Pinter which discusses the politics of this play and also glances at Pinter's earlier work in terms of its often neglected political dimension. David T. Thompson's valuable study of *Pinter: The Player's Playwright*[231] examines probable connections between the plays Pinter appeared in as an actor and his own dramaturgy. The fullest discussion so far of Pinter's indebtedness to his early career as an actor, it establishes links sensitively without dogmatism. There is a useful list of plays Pinter appeared in which will be of considerable help to anyone who wishes to pursue this line of investigation. In '"The Hothouse" and the epiphany of Harold Pinter' (*JBeckS*) Ronald Knowles

227. *O'Casey the Dramatist*, by Heinz Kosok. Smythe. pp. xiv + 409. £19.50.

228. *O'Casey Annual*, No. 4, ed. by Robert G. Lowery. Macmillan. pp. ix + 131. £25.

229. *Loot*, by Joe Orton, with commentary and notes by Andrew Mayne. Methuen. pp. xxxviii + 99. pb £2.95.

230. *One for the Road*, by Harold Pinter. Rev. edn with illus. and interview between Harold Pinter and Nicholas Hern. Methuen. pp. 80. pb £3.95.

231. *Pinter: The Player's Playwright*, by David T. Thompson. Macmillan. pp. ix + 152. £22.50.

offers a rather unfocused view of the revue sketch as a 'creative matrix' in Pinter's work. In the special issue of *MD* Shoshana Knapp considers 'The Transformation of a Pinter Screenplay: Freedom and Calculators in *The French Lieutenant's Woman*' through a thorough and detailed examination of the relationship between John Fowles's novel, Pinter's script, and the final film, and Christopher Hudgins offers a sensible close reading of '*The Basement*: Harold Pinter on BBC-TV' in order to suggest that the play is not only an important television work but also begins to develop many of the techniques which would be important in Pinter's later theatre work. Susan Melrose's 'Theatre, Linguistics, and Two Productions of *No Man's Land*' (*NTQ*) is a mainly theoretical, and possibly overcomplicated, essay concerned with the possibility of developing a semantics of the dramatic text based on M. A. K. Halliday's linguistic theories, which includes a discussion of Peter Hall's and Roger Planchon's productions.

Anthony Curtis blends biographical, critical, and theatrical insights in his reasonable introduction to Rattigan's *Plays: Two*[232], which includes the first version of *In Praise of Love* as well as *The Deep Blue Sea*, *Separate Tables*, and *Before Dawn*.

Richard Adams's edition of Willy Russell's *Educating Rita*[233], in the Longman Study Text series, has the usual notes 'intended to serve the needs of overseas students as well as British-born users' and is more obviously aimed at a pre-undergraduate audience than some other volumes in the series. Its most interesting feature is an autobiographical essay by Russell which suggests parallels between Rita and the author.

There seems to be something of a crisis of confidence in studies of Peter Shaffer this year as critics tackle the question of his status as a writer. In 'Trying to Like Shaffer' (*CompD*) Michael Hinden worries at the issue of 'whether Shaffer's technical virtuosity serves as a substitute for dramatic content' without ever quite being able to reach a conclusion. Along the way the author suggests that the theme of incompleteness in Shaffer's work may relate to his being a twin, that his reputation has suffered the less realistic he has become ('which is not true of audience responses, however true it may be of critics'), that many of Shaffer's key speeches tend to become lost in the rhythm of their scenes, and that, finally, 'Perhaps, then, what we ought to value most in Shaffer is his penchant for transforming private experience to gorgeous spectacle.' C. J. Gianakaris also finds himself coming to a rather lukewarm conclusion in 'Drama into Film: The Shaffer Situation' (*TJ*). After using the unpublished screenplay of *Amadeus* and tapes of his own conversations with Shaffer in an attempt to discover the 'aesthetic compensations' which allow a distinguished author to relinquish his work to Hollywood, the article concludes that the film has allowed Shaffer to develop his ideas on music, art, and the divine: 'Whether or not Shaffer has in fact added something new to his concepts already stimulating the play's audiences is another matter. Only those experiencing both versions can honestly respond, and then only for themselves.'

232. *Plays: Two*, by Terence Rattigan, with an intro. by Anthony Curtis. Methuen. pp. xvi + 303. pb £2.95.

233. *Educating Rita*, by Willy Russell, ed. by Richard Adams, with a personal essay by Willy Russell. Longman. pp. xxii + 96. pb £1.35.

Pride of place in this year's Shaviana must go to the latest volume of Shaw's *Collected Letters*[234], which covers 1911–25. As the editor Dan H. Laurence remarks, the 578 selected letters (many of them previously unpublished) 'effectively and freshly communicate the manifold interests and ideas and moods of the astonishing polymath' as he corresponds with figures as diverse as Baden-Powell, Stanley Baldwin, John Barrymore, and W. J. Bassett-Lowke, whose names are consecutive entries in the index. Laurence's exemplary editorial skills are also put to good use in *Shaw on Dickens*[235], co-edited with Martin Quinn, which prints for the first time an essay on Dickens that Shaw began in 1889, as well as collecting a variety of longer and shorter pieces which demonstrate that 'Shaw brought his intimate knowledge of Dickens to bear on nearly every enthusiasm and cause that he happened to pursue'. The introduction is valuable, drawing attention to parallels between the two writers' careers and discussing Shaw's personal links with surviving members of the Dickens family, as well as providing ample evidence of Shaw's lifelong engagement with Dickens.

Two more of Shaw's plays have appeared in the Longman Study Text series, both adhering to the usual format. In addition each includes the Personal Essay by John Russell Brown which features in all the Shaw volumes in this series. Frances Frazer contributes a careful and scholarly introduction to *Caesar and Cleopatra*[236] and Harold F. Brooks to *Major Barbara*[237].

In *MD* Stanton B. Garner Jr examines 'Shaw's Comedy of Disillusionment', referring mainly to *Major Barbara* and *Heartbreak House*. In a thoughtful approach, Garner argues that, despite the energy which is released in Shaw's characters when they break out of illusions, they 'are marked by the pain of loss' which threatens to leave them in limbo. In a particularly interesting extension of this point, he further argues that 'It is no doubt in response to this immanent loss of purpose in Shavian drama that we encounter the massive prefaces and stage directions, filled with Shaw's own insistent purposes, attempting to preclude through exhortation the inertia inherent in his plays.' Stephen Watt's 'Shaw's *Saint Joan* and the Modern History Play' (*CompD*) is a stimulating study which perhaps raises too many issues for its length. Watt discusses *Saint Joan*'s 'dialogue' with the Victorian history play, particularly Tom Taylor's *Jeanne D'Arc*, and suggests that Shaw attempts to redefine the relationship between the audience and the performed text, particularly in the Epilogue's resistance to closure and its attempt to implicate the audience in the historical process. He also argues that the modern history play is dominated by ideas not action but the discussion here would benefit from a greater consideration of Brecht. Nevertheless it is a far more fruitful approach to the history play than the one adopted by Maria Garstenauer in the work discussed above. Keith M. May's disappointingly routine *Ibsen and Shaw*[238] offers

234. *Collected Letters 1911–1925*, by Bernard Shaw, ed. by Dan. H. Laurence. Bodley. pp. xxiv + 989. £25.

235. *Shaw on Dickens*, ed. with an intro. by Dan H. Laurence and Martin Quinn. Ungar. pp. xliv + 150. $12.95.

236. *Caesar and Cleopatra*, by Bernard Shaw, ed. by Frances Frazer, with a personal essay by John Russell Brown. Longman. pp. xlii + 160. pb £1.60.

237. *Major Barbara*, by Bernard Shaw, ed. by Harold F. Brooks, with a personal essay by John Russell Brown. Longman. pp. xlvii + 173. pb £1.60.

238. *Ibsen and Shaw*, by Keith M. May. Macmillan. pp. x + 228. £25.

largely discrete analyses of the individual authors' plays from a somewhat Freudian perspective. I have not seen the annual *Shaw* this year.

Stoppard criticism has had a fairly quiet year. Tim Brassell's *Tom Stoppard: An Assessment*[239] suggests that the characteristic elements of Stoppard's work are 'adventurousness with theatrical form' and 'ostentatious theatricality', and that the abiding question is how serious the plays really are. *The Real Thing* and *The Dog It Was That Died* were produced too late to receive more than cursory attention. In 'Theatre at the Limit: *Rosencrantz and Guildenstern are Dead*' (*MD*), John M. Perlette discusses Rosencrantz's and then Guildenstern's inability to believe in England as a displacement of their inability to believe in their own deaths.

Neither Marie Stopes nor Alfred Sutro normally receives much critical attention but their names are linked in Lewis Savin's 'Alfred Sutro, Marie Stopes and *Vectia*' (*TJ*), an account of exchanges between Stopes and Sutro following the banning of her play *Vectia*, a study of her unconsummated marriage: Sutro, appealed to by Stopes as an eminent author, did not believe the events depicted in the play could possibly have occurred and was appalled to be told the play was autobiographical.

Joan Templeton examines Synge's sexual politics in 'The bed and the hearth: Synge's redeemed Ireland' (*TD*), demonstrating that Synge used the individual women's struggles as a medium for analysing the impoverishment of Ireland.

In 'W. B. Yeats and Florence Farr: The Influence of the "New Woman" Actress on Yeats's Changing Images of Women' (*MD*) Cassandra Laity argues that Florence Farr, who had already been influenced by Bernard Shaw, influenced Yeats's move towards treating strong female figures of the past rather than the chaste sensuous maidens who previously appeared in his work. Malcolm Richardson considers 'AE's *Deirdre* and Yeats's Dramatic Development' in *Éire*, suggesting that despite the admitted shortcomings of AE's effort it influenced Yeats's own treatment of the theme and his development as a dramatist.

239. *Tom Stoppard: An Assessment*, by Tim Brassell. Macmillan. pp. x + 299. £25.

XVII

American Literature to 1900

ALLAN LLOYD-SMITH

This chapter is divided into two sections: 1. General; 2. Prose. As adequate copy for 'Poetry to 1900' and 'Prose to 1800' was not available at time of printing, coverage of these areas has been postponed.

1. General

Last year (*YW* 65.590) I discussed an article by Nina Baym which anticipated her book *Novels, Readers, and Reviewers: Responses to Fiction in Antebellum America*[1]. The fuller work enables a more comprehensive annotating of the way that contemporary reviewers used such terms as 'novel' and 'romance', and examines the assumptions – many of them unconscious – that determined responses to literary efforts in the early years of the republic. Many writers, for example, would be praised for their accuracy of portrayal of the female character, as if that were a single thing, but the male character was assumed to be various. In fact, if female characters were strongly individualized, reviewers were likely to object. Baym is adept in discovering the secret contradictions underlying the reviewers' consensus, such as how their visions of novel readers' (who were assumed to be female) 'appetites' were not congruent with their idea of women as pure, innocent, and self-sacrificing. This considered attention to the working practices of reviewers gives valuable new insights into the conditions of literary production for Hawthorne, Poe, or Melville. The cutting edge, as it were, of literary commentary may be contrasted to the more deliberated dicta of 'literary criticism'.

Sergio Perosa's study of the theorizing of the American novel *American Theories of the Novel, 1793–1903*[2], deals very competently with the major critical perspectives which have determined the course of the study of American literature and sometimes even its very writing. Perosa inevitably touches on much familiar ground, for example the question of the hostility of the early American culture to imaginative works, without facing up to the contradictions inherent in such assumptions – given this hostility, why were romances and even gothic thrillers so very popular? – but one can hardly complain if the more conventional explanations are offered in an overview of this kind. The boundary of 1903 is addressed tolerantly, so that we have an account of Henry

1. *Novels, Readers, and Reviewers: Responses to Fiction in Antebellum America*, by Nina Baym. CornU (1984). pp. 287. $27.45.

2. *American Theories of the Novel, 1793–1903*, by Sergio Perosa. NYU (1984). pp. xiv + 243. $43.

James's last essay on the novel (of 1914), in an appendix. This flexibility shows the marks of some strain, as is often felt in academic efforts to place James as a nineteenth- *or* twentieth-century writer, but the effort to address critical thinking of the nineteenth century, 'the years of discovery', without assuming it as mere preamble to our own seems eminently reasonable.

Ellery Sedgwick III offers in *NEQ* a mine of information and sidelights on authors in 'The Early Years of the *Atlantic Monthly*', including James Russell Lowell. Terence Martin asserts in *AL* that 'To be sure of what they were, Americans . . . came to assert what they were not', to cancel institutions and practices in the hope of a new beginning ('The Negative Structures of American Literature'). Negativism makes clear the promise of an original world, but at the same time establishes 'the potential terror of absence'. This provides a useful insight into the possibilities of terror fiction for early writers. An important series of articles appears in 'The Extra' in *AL*, wherein Emory Elliott, Annette Kolodny, and William C. Spengeman variously comment on the two new projects for literary histories of the U.S.A. from Columbia and Cambridge. All three stress the difficulty, even the impossibility, of such projects. Spengeman sees that they must either err towards the literary or the historical side, seeing 'American' and 'literature' as terms that point in opposing directions, and proposes that 'language' is the key reconciling term, thus calling for a literary history of the English language, which is not likely to be popular among Americanists, as he concedes. Kolodny argues for a thoroughgoing rereading and repair of the (currently largely male, English) canon, to include Indian, African, and female writers. Elliott sees problems of range, dogmatism, and conformity but argues warily that the centripetal and centrifugal impulses can perhaps be reconciled.

William L. Vance offers an account of Victorian Americans and art in 'The Sidelong Glance: Victorian Americans and Baroque Rome' (*NEQ*). Vance convincingly shows how American writers such as Hawthorne consistently misrepresented the Rome they actually encountered by preferring classicism and romantic medievalism to show a Rome without baroque.

Douglas Robinson's *American Apocalypses*[3], a study of the tradition of incorporating images of cataclysm and the end of things which he sees as especially prevalent in American literature, identifies a division of critical opinion between radical critics, who see such images as central, and conservative critics (including, for example. R. W. B. Lewis or Robert Alter) who argue that they are ideologically seditious. Robinson feels that there is a better chance of recovering the 'astonishment', the ideoclastic and iconoclastic power of American apocalypses, if the critic takes some of the same risks as the authors themselves, to discover how American writers mediate the oppositions between old and new earth, present and future, and are aware of the impossibility and yet the necessity of apocalypses. Densely argued, and sometimes giving the sense of intellectual introversion, *American Apocalypses* suffers from a certain indigestibility of style ('To note that metalepsis complexly transforms the biblical hermeneutic, hyperbole the Romantic, metonymy the continuative, and synecdoche the ethical . . .' is a characteristic instance), which innocent readers will not welcome. But its serious engagement with this

3. *American Apocalypses: The Image of the End of the World in American Literature*, by Douglas Robinson. JHU. pp. xviii + 283. £20.35.

tantalizing theme is nevertheless useful. A similar focus is apparent in Lee Schweninger's account of 'The Building of the City Beautiful: The Motif of the Jeremiad in Three Utopian Novels' (*ALR*), in which he discusses the role of declamation and prophecy in Bellamy's *Looking Backward*, Donnelly's *Caesar's Column*, and Howells's *A Traveler From Altruria*.

American criticism of prose endlessly engages with the problem of romance, as recent titles have indicated. Latest in this distinguished line is Evan Carton's *The Rhetoric of American Romance: Dialectic and Identity in Emerson, Dickinson, Poe, and Hawthorne*[4]. Discussion is set at the level readers will expect from a Johns Hopkins UP book: that is to say we encounter Kant and Hegel in the introductory chapter – rightly enough, it is refreshing to read a critic with some sense of the significance of philosophy for fiction – and continue to register the sense of the problematical interactions of phenomena and noumena through the labyrinthine uncertainties of these fragmenting authors. Typical of Carton's *aperçus* is his recognition that in recent Hawthorne criticism, the diachronic and synchronic alternatives 'tend to replicate the polarized notions of past and present and of actuality and imagination that "The Custom House" seeks to overcome'. The transitional surface of romance replicates the enterprise of language itself in joining experience and imagination, thing and idea. It is an illusion, but it is a real illusion, and, to an extent unites criticism and creativity. Such a representation of the processes of romance moves the argument well beyond Chasean registrations of its distance from realism or its employment of fantasy and begins to set American usage against the neeessary context of romanticism.

Carton's book is addressed really to the academic reader, whose familiarity with the canon extends even to minor works like 'Howe's Masquerade'. With a rather less sophisticated audience in mind, Alfred Kazin has reworked lectures given in 1961 and 1963 at Princeton and Berkeley, to produce *An American Procession*[5], a survey of the major American writers from 1830 to 1930. You will not find Kate Chopin in the index; but then you will not find Cooper either, which indicates a certain eccentricity within what might otherwise seem a predictable galaxy of figures. Kazin begins with Emerson, because Whitman saw him as the originator of the great procession. But then Whitman would, wouldn't he, given his own intellectual positioning? So, some questions are begged in the apparently innocent survey of 'major' figures. With the ease of long experience in writing of Americans Kazin moves elegantly between biographical and textual information to create a full image of literary personalities. This could be a book to recommend to students seeking some further filling out of the shadowy cyphers they know only as 'Poe', or 'Melville', or 'Eliot'.

The Nineteenth-Century American Short Story[6], edited by A. Robert Lee, has the usual strengths and weaknesses of the Vision Press Critical Studies Series, and indeed, represents several of the usual Vision Press contributors:

4. *The Rhetoric of American Romance: Dialectic and Identity in Emerson, Dickinson, Poe, and Hawthorne*, by Evan Carton. JHU. pp. ix + 288. £20.35.

5. *An American Procession: The Major American Writers from 1830 to 1930 – The Crucial Century*, by Alfred Kazin. S&W. pp. xiii + 408. pb £12.50.

6. *The Nineteenth-Century American Short Story*, ed. by A. Robert Lee. Vision. pp. 196. £14.95.

A. Robert Lee, Harold Beaver, Herbie Butterfield, Eric Mottram, and Andrew Hook, with additionally, Michael Wood, Howell Daniels, David Timms, and Judie Newman. The writers concerned are those one would expect, from Poe to James, with Chopin now finding her place in the roll. The focus on the short story form is a little uncertain, rather than the central principle of organization, with Wood's essay on Poe, for example, concerning not his short story practice so much as the issue of whether his shallowness, his 'entertaining' of ideas, is not really his enduring strength. Similarly, Howell Daniels zeroes in on Irving's parodic indeterminacy of subject and treatment, and shows how the resemblance of 'The Stout Gentleman' to Sir Walter Scott causes a complication of authenticity, while David Timms considers whether Hawthorne's distrust of authority led him to seek a collaborative rather than dictatorial relationship with the reader. We do not much have the sense of theorizing the short story, in the way that the title might imply, nor do the essays bear any relation to one another; on the other hand, we do also have the virtues of the Vision Press series: the essays are stimulating, well informed, original, and (especially with regard to Eric Mottram's piece on James) provocative of much thought.

William E. Lenz's *Fast Talk and Flush Times*[7] considers the figure of the confidence man as an expression of the uncertain psychic landscape of the new republic. The sense of possibility, of contradictory truths, and of the need for a national identity, all operate in the construction of the comic-heroic trickster figure, Davy Crockett or Natty Bumppo, and ultimately the lower type of the confidence man. The dependence of this convention upon stable identity as the bastion of individual consciousness means that the American confidence man both appears and disappears in the nineteenth century; twentieth-century instability is too widespread, too much the condition of everyone, ensuring the return of the victim as fictional protagonist, and laughter as a near hysterical reaction to the common fate of individual disintegration.

Annette Kolodny's *The Land Before Her*[8], now available in paperback, provides access to a further range of literary materials: the letters and diaries of women engaged in pioneering, selected not for their literary excellence but for their ability to illuminate women's developing literary response to the west. Instead of exploitation and alteration of the continent women seem to have preferred the notion of an ideal domestic space, or garden. The contrast between this vision and the harsh, often crude realities of the wilderness cabins was to strike Margaret Fuller and Caroline Kirkland as much as their lesser known sisters. (See also *YW* 65.589–90.)

Although Q. D. Leavis's essays on American literature are deservedly well known, the *Collected Essays 2: The American Novel and Reflections on the European Novel*[9] is a new book, not a paperback edition of a previously published hardcover. Several of the essays included are here published for the

7. *Fast Talk and Flush Times: The Confidence Man as a Literary Convention*, by William E. Lenz. UMiss. pp. 237. $21.

8. *The Land Before Her: Fantasy and Experience of the American Frontiers, 1630–1860*, by Annette Kolodny. UNC (1984). pp. xix + 293. pb £9.95.

9. *Collected Essays 2: The American Novel and Reflections on the European Novel*, by Q. D. Leavis, ed. by G. Singh. CUP. pp. vii + 280. hb £27.50, pb £9.50.

first time, including 'The American novel', 'Henry James and the disabilities of the American novelist in the nineteenth century', 'James, Trollope and the American-English confrontation scene', 'The fox is the novelist's idea: Henry James and the house beautiful', and 'Edith Wharton: *The House of Mirth*'. Others, such as 'Hawthorne as Poet', will be already familiar after their appearance in the *Sewanee* and *Hudson* Reviews, and in *Scrutiny*. Welcome as may be a disdain for the kind of celebratory democratism evident in many works of American criticism – which refer to 'our' literature – the substitution of a moral disdain is perhaps no great improvement ('we may reflect that when literature is studied merely as a means to acquire credits towards an American university degree [note that "American"], the whole object of introducing the young to a great work of literature is frustrated, and literature itself will perish'). In fact some of Mrs Leavis's moral certainties seem to intrude upon the integrity of her readings. Melville, for example, could not be using the deaf-mute (a Christ-figure) as the first avatar of the confidence man, 'for the reasons I [Q. D. Leavis] have already stated', which turn out to be that Melville was neither 'irresponsible', nor 'a contemptible thimble-rigger'. (But what if he were an admirable thimble-rigger instead, and a responsible atheist?) Or again, Melville offers evidence for the difficulty '(but not, as some critics allege, the impossibility) of deciding what *is* right conduct in such a world as this . . .'. Such assertions, seeming to depend more upon right reading than evidence, like the assumption that 'Cock-a-Doodle-Doo' contains no sexual innuendo, whereas the sympathetic 'Tartarus of Maids' is allowed to, considerably reduce the otherwise subtle persuasiveness of these essays.

2. Prose

The Bicentennial project continues with a handsome new critical edition of Charles Brockden Brown's *Edgar Huntly*[10], edited by Sydney J. Krause and S. W. Reid, with an historical essay by the former and a textual essay by the latter. Krause's essay offers a wealth of useful information about contemporary views on somnambulism and Indians, with a résumé of the history of Brown criticism; Reid's textual essay I must leave to the judgement of specialists. 'Plague and Politics in 1793' (*Criticism*) is Shirley Samuels's Foucaultist account of the parallels seen at the time between the yellow fever and Jacobinism, loose French morals, the reign of terror, and the importance of the family as a controlling social structure in the early Republic. *Arthur Mervyn* is seen as a novel of 'social regulation'. Unfortunately Samuels misses a major connection between the plague and the French in *Ormond*.

Brown's near contemporary James Kirke Paulding (1778–1860) is far less celebrated. So the study by Larry J. Reynolds[11] is a valuable addition to the previous biographies (of 1867 and 1926) as the first full-length critical work on Paulding. Reynolds's competent account begins with a brief 'life', then considers the *Salmagundi* essays, reversing the early reviewers' attributions of the better of these to Irving and the lesser to Paulding. Then he considers the

10. *Edgar Huntly*, by Charles Brockden Brown, ed. by Sydney J. Krause and S. W. Reid. KSUP (1984). pp. xiv + 495. $35.

11. *James Kirke Paulding*, by Larry J. Reynolds. Twayne (1984). pp. v + 162. $16.95.

anti-British satires, and the poetry and literary criticism (though some of it is 'superficial and intentionally provocative' – Reynolds is sturdily willing to offer a strong opinion on his subject – it was Paulding's most important work and 'years ahead of its time'), concluding with the plays, short stories, and novels.

James Fenimore Cooper is the subject of a valuable new Vision Press volume of essays edited by Robert Clark[12]. Essays by Heinz Ickstadt, James D. Wallace, Eric Cheyfitz, Charles Swann, Richard Godden, John P. McWilliams, Gordon Brotherston, and the editor focus on the relationship between Cooper's work and its 'historical moment'. This involves Cooper's 'attempt to legitimize his own position, and that of his class, with respect to the national destiny and the lower orders'; the question of the literal and the figurative in his representation of Indian language and the frontier; and the denial or obscuring of an actual history of the Indians that Cooper, more than most of his white contemporaries, is said to have understood. Additionally the essays enquire into the problematics of Cooper's evident inconsistencies, whether of plot, or language, or history. Clark contends that Cooper's significance comes about not in spite of his literary failings but actually because of them: a position that might have relieved Reynolds of some embarrassments in his book on Paulding, but is justified by the claim that 'the ideological and historical complexity of the experiences he [Cooper] relates cannot be expressed in a fiction that protects itself from absurdity'. This is exampled by the way that Cooper sought to disown radicalism (part of a widespread repudiation of the class threat) without disowning Independence (the necessary national mythology) in, for example, *The Spy*.

An unlikely but amusing argument is made by Gary Scharnhorst in *SSF*, 'Another Night-Sea Journey: Poe's "M.S. Found in a Bottle"', which proposes that the story is an allegory of a spermatozoa's fruitful journey, like John Barth's celebrated fantasy. Certainly this 'explains' some of the oddities of Poe's bizarre tale: but at some cost in credibility. Christian Kock has a rather too ingenious point to make also, in *SSF*: 'The irony of Oxygen in Poe's "Eiros and Charmion"'. The irony apparently depends upon the fact that pure oxygen, as Poe would know, is not flammable, so the earth dies of its own combustibles.

Gayle L. Smith produced two excellent articles on Emerson: 'Emerson's Prose Style: Following Nature with Language' (*ATQ*), in which she establishes his development of a style able to express underlying unity instead of difference; and 'Emerson and the Luminist Painters: A Study of Their Styles' (*AQ*), which details the subtleties of relation involved in apparent transparency. In 'Emerson and *Fraser's* on Coleridge's *Aids to Reflection*' (*ATQ*) J. Lasley Dameron shows how RWE was introduced to Coleridge's ideas in 1832, by a review of Heraud's in this magazine, and several subsequent reviews. But since STC was already known to Americans such as Richard Henry Dana Sr this may not be a vital clue. In 'The Soldier and the Scholar: Emerson's Warring Heroes' (*JAmS*) Edward Stessel points out that an initial admiration for soldiers turned into adulation as RWE grew older, until they were virtually his only heroes, to the cost of the earlier poet or scholar models.

12. *James Fenimore Cooper: New Critical Essays*, ed. by Robert Clark. Vision. pp. 208. £14.95.

Thoreau continues to be the subject of intensive scrutiny, and this year Sharon Cameron[13] makes a claim for the *Journal* as Thoreau's fuller work, showing how 'fragments epitomize relations' such as Thoreau's to nature, or to an audience, or journal discourse to published discourse. This bold attempt to prioritize discontinuity is perhaps a measure of the affinity that exists between contemporary forms of critical destructuring and the ideals of the romantics themselves. Cameron lucidly explains the distorting effects of selection in excerpting, and offers a challenging perspective on the complexities of reader–author exchanges in Thoreau's work. In 'Learning the Language of the Railroad in *Walden*' (*ATQ*) Cheryl B. Torsney effectively challenges the idea that Thoreau was simply hostile to the railroad he describes, suggesting instead that it too was a means to transcendence. But here we run into the problem of interpreting a writer's irony correctly. In '"Walking" From England to America: Reviewing Thoreau's Romanticism' (*NEQ*) Lorrie Smith argues that his relationship to the English romantic poets was deeper than his expression of boredom implied. Thoreau demonstrates a pastoral vision in 'Walking', as Kenneth V. Egan Jr shows in *ATQ*, by borrowing pastoral themes, metaphors, and structures ('Thoreau's Pastoral Vision in "Walking"'). The point is perhaps well taken already by most readers. Similarly, the uses made of Spenser by the Transcendentalists may be well known to students of this area, but Joan Peck Krieg's detailing of exactly how their reactions varied remains valuable ('Spenser and the Transcendentalists' in *ATQ*).

Hawthorne: Calvin's Ironic Stepchild by Agnes McNeill Donohue[14] continues the tradition of establishing Hawthorne's equivocal relationship to the Puritan American past. Donohue's thesis is that in spite of his ambivalence towards this past, Hawthorne's creative consciousness and his conscience, were determined by Calvinism. Dogmas of total depravity and predestination lie beneath his clarity of style as a 'dooming underview', demonstrating a covert, probably subconscious loyalty to the basic tenets of Calvin, and thus generating an ironic treatment of views he could neither accept nor disavow.

> A nineteenth-century reluctant Calvinist could lapse into total despair or into the polite, insipid moralities of transcendentalism; or he could use an ironic mode which allows him to suspend judgement, offer alternative explanations, cloak the tragic vision, and sham the innocence and modesty of the author who only wants to write 'a series of good little tales'.

In my view, however, this appraisal neglects the possibilities of romanticism, including romantic irony, in assuming the transcendentalists to be merely polite and insipid, and misjudges the complexity of the act of writing, for Hawthorne, as a simple avoidance of the darker implications of the subconscious vision. And Donohue's determination to see Calvinism and personal guilt operative in her subject drives her into some fatuities, like the notion that Hawthorne's earlier observations about Una's demonic elfin qualities had an effect in the vast weariness he felt in Italy. Probably he had a severe organic

13. *Writing Nature: Henry Thoreau's Journal*, by Sharon Cameron. OUP. pp. x + 173. £15.

14. *Hawthorne: Calvin's Ironic Stepchild*, by Agnes McNeill Donohue. KSUP. pp. xii + 359. $27.50.

illness, the author admits, but then insists that 'most of all, it seems that *Hawthorne wanted to die*' ['wanted to die' because his European experience had unhinged him completely from the reluctant and tentative Calvinism which he had not had to question or analyse in America]. In a book about Hawthorne's irony, too, it seems odd to find a literal reading of his prayer in 'The Custom House' that the supposed curse upon his family be now removed.

Hawthorne's ironic view of Emerson is described in John S. Martin's account of 'The Old Manse' in *NEQ*, 'The Other Side of Concord'. Martin teases out ironic statements where they might be missed. In '"The Minister's Black Veil": A Parable' (*ATQ*) Rosemary F. Franklin studies the opposing possibilities of Hooper's sin versus his congregation's, and concludes that Hawthorne may have been testing his audience by a veiled tale. This is not a new conception. Hawthorne's political nous is considered in the scholarly piece by Larry J. Reynolds, '*The Scarlet Letter* and Revolutions Abroad', (*ALS*) which evaluates Hawthorne's frequent references to actual events of 1848 and 1849, and to the political cartoons about the guillotine. Reynolds reminds us of the significance of Hawthorne's choice of 1642–9 for his story. This analysis could go further, as Sacvan Bercovitch showed in the Budapest American Studies Conference recently. Richard C. Freed sees *The Scarlet Letter* as a 'Compositional Allegory' in *ATQ*: that is, of course, an allegory of the processes of composition. Why Hawthorne would want to provide us with this is not clear, but it is fair to say that the writer's concerns about writing are visible in his finished work, if hardly as any sort of sustained allegory. Also in *ATQ* is Luther H. Martin's unconvincing assertion that *The Scarlet Letter* involves an alchemical allegory, and C. J. Wershoven's attempt to show that each of the participants at Blithedale has a worldly twin. Coverdale and Moodie, we might accept, and Hollingsworth with Westervelt, but Zenobia/Priscilla? 'The Frozen Art or the Ethereal Domain: Hawthorne's Concept of Sculpture' (*SSF*) by Patricia Valenti makes some useful points about Hawthorne's sense that permanence could only be achieved through forfeiting vital human nature, but fails to develop the argument as it might be made, by using *The Marble Faun* as exemplary. In *Mosaic* David Stineback has an interesting article on the question of gender in criticism, and the extent of Hawthorne's putative feminism. 'A Show of Hands in "The Artist of the Beautiful"' (*SSF*) by John L. Idol is a thorough account of the appearance and possible significances of these appendages in the story. It seemed rather without sharp point.

Hawthorne contributed in ways he knew not of to Melville's 'Bartleby', according to Walter Evans, whose convincing article in *ATQ* – 'Hawthorne and "Bartleby the Scrivener"' – identifies Hawthorne's caricaturing in the lawyer and Melville's ironic self-portrait in Bartleby. This is a very well-judged and supported argument, which others have suggested but is here proved. Arnold M. Hartstein's 'Myth and History in *Moby-Dick*' (*ATQ*) proposes a shift from the mythic into the historical consciousness, between the figures of Ahab and Ishmael. But one could equally dispute the idea that the mythic dominated previously in the American culture, which was surely intensely historical, if to be Lockeanly aware of the particular would so qualify it? Darryl Hattenhauer's 'Ambiguities of Time in "The Encantadas"' (*ATQ*) similarly relies on notions of timelessness and timeliness in the American consciousness. Certainly the sketches do deal with that vexed issue. Charles Swann

discusses the use of the word mute as a noun in 'Benito Cereno', and the relations between the San Dominick, the Black Friars, and Jacobinism, in *JAmS*. Melville's attitude is of course sympathetic to the revolutionary Jacobites. In *SSF* Carole Moses questions whether Melville's Hunilla is entirely what she seems: the epigraphs indicate she is not. This seems ingenious but not in line with the rhetoric of the sketch.

Melville's *Piazza Tales* are given detailed attention in Mary-Madeleine Gina Riddle's study[15], which rightly takes nothing on trust, finding, for example that the religious implications of Hunilla's story in 'The Encantadas' are harrowing rather than comforting, and that the experiences of a Chola widow are not to be understood by a white male narrator. Riddle's recognition of the masculinist assumptions involved in Melville's writing is useful. 'Shakespeare and the Conclusion of Melville's *The Confidence Man*' (Vincent F. Petronella in *ATQ*) discusses the evident contribution of *Macbeth* to this novel. A scholarly piece in *NEQ* is Stuart M. Frank's account of the sea shanties, '"Cheerly Man": Chanteying in *Omoo* and *Moby-Dick*'.

'*Little Women* and the Boy-Book' in *NEQ* is an analysis by the prolific John W. Crowley of Louisa May Alcott's difficulties with *Jo's Boys*, in terms of such features of the 'boy's book' as innate conservatism and the habitual recapitulation of phylogeny in ontogeny.

The Experimental Fictions of Ambrose Bierce[16] by Cathy N. Davidson examines the less well appreciated side of Bierce as 'an impressionistic, surrealistic, philosophical, postmodernist fictionalizer'. Whether we can accept a writer of Bierce's period as 'postmodern' is arguable: presumably Crane would also qualify, or Stein? What then is the meaning of the modern? But readers familiar with Bierce's peculiarities will know what she means: Bierce has to be viewed as an experimentalist who will not fit without distortion into the usual categories of realist or naturalist; and Davidson abjures contemporary critical terms, drawing instead from Charles Sanders Peirce when a semiotic approach is needed. 'Point of View in "Owl Creek Bridge"' (George Cheatham, *ALR*) questions whether the ending is a trick or more philosophical, concluding that it is between these extremes but shows the basic irony of Bierce (who would be amused).

In 'Conjurin' the White Folks: Charles Chesnutt's Other "Julius Tales"' (*ALR*) Bill Christopherson argues that to conjure, or transform, a white readership into seeing from a black perspective is Chesnutt's aim in the less familiar short stories.

'The Importance of Mark Twain' (*AQ*) is Alan Gribben's polished and well-developed account of what makes Mark Twain special. Although many of his techniques can be seen in the work of other humorists, Twain developed a range and originality beyond them. This is a sturdy defence of the 'immortal' prose; I am surprised it seemed necessary. All reviewers know the impossibility of doing any justice to collections of essays: *Mark Twain: A Sumptuous Variety*[17], edited by Robert Giddings, is as varied as its title suggests, with

15. *Herman Melville's 'Piazza Tales': A Prophetic Vision*, by Mary-Madeleine Gina Riddle. AUG. pp. 250. pb.

16. *The Experimental Fictions of Ambrose Bierce: Structuring the Ineffable*, by Cathy N. Davidson. UNeb (1984). pp. 166. £15.95.

17. *Mark Twain: A Sumptuous Variety*, ed. by Robert Giddings. Vision. pp. 265. £16.95.

essays by Giddings, Philip Melling, John Whitley, William Kaufman, Robert Goldman, A. Robert Lee, Lyall Powers, Peter Messent, and Eric Mottram, ranging from Twain's serious uses of sport and play (and his ultimate retreat into billiards) to his attitudes to ideas of racial superiority (which he loathed). *One Hundred Years of 'Huckleberry Finn': Centennial Essays*[18], edited by Robert Sattelmeyer and J. Donald Crowley, provides another sampler of contemporary critical opinions, too many to list here but including Jay Martin, Millicent Bell, James M. Cox, and Roy Harvey Pearce among the twenty-four contributors. One can only recommend that this volume be purchased by university and college libraries as another 'sumptuous variety' of Twain criticism.

In *Criticism* Christina Zwarg makes a fair attempt to read Twain's *Joan of Arc* as a feminist book ('Women as Force in Twain's *Joan of Arc*: The Unwordable Fascination'). Twain attacks the whole process of masculine historical inscription in stressing experience rather than written history. But that, of course, was always the basis of his humour, and has nothing specifically feminist in it. In fact one could argue that Twain is particularly prone to a paralysing Victorian pedestalling of women, as when he told Livvy not to read *Don Quixote*, as too strong for her purity. Gamely Zwarg defends even Twain's awful sentimentality. James Grove's 'Mark Twain and the Endangered Family' (*AL*) considers Twain's sentimentality as angry (is this possible?) and based on his own family experiences and ambivalence about domestic life. Several articles in *ALR* pursue details of Twainiana: 'The Influence of Hamlet on *Huckleberry Finn*' (Anthony J. Bennet, S.J.), 'Mark Twain and the Shrewd Ohio Audiences' (William Baker), and Sean Peter Krist's 'By Mark Twain?' which considers whether 'A Wonderful Potato', that mildly funny newspaper sketch, was written by the great man (yes). These issues matter, more or less, according to one's miscroscopy of vision. *SAF* devotes the autumn issue to Twain, with articles by Louis J. Budd, Everett Emerson, Roger Asselineau, Susan K. Harris, Everett Carter, Alan Gribben, Leland Krauth, Stan Poole, and George Monteiro. One of the strongest essays on Twain this year is Neil Schmitz's 'Mark Twain, Henry James, and Jacksonian Dreaming' (*Criticism*), in which he asks what happens to the Jacksonian style (expansive, optimistic, hyperbolic) in post-Civil-War America. The answer is, of course, that it becomes parodied, the speech of the lunatic father, the 'dangerous hyperbole of the male hysteric', in books like *The Gilded Age*. A weaker article in *NCF* by Douglas Anderson argues that the Phelp's Farm episodes of *Huckleberry Finn* are a burlesque but also serious meditation on Emerson's 'Concord Hymn'. This seems to me unlikely. 'Dickens: Doubles :: Twain : Twins' by Susan K. Gillman and Robert L. Patten suggests that whereas Dickens's second selves develop latent aspects of the first self, Twain's doppelgängers enslave or obliterate them, as Twain eclipsed Clemens.

Four studies in *ALR* focus on W. D. Howells. Elsa Nettels discusses his treatment of race, showing that the realists' belief in a common human nature conflicted with the facts of a divided America which Howells had to recognize. 'Alternatives to Sentiment: Howells and the American Heroine' is Myra

18. *One Hundred Years of 'Huckleberry Finn': Centennial Essays*, ed. by Robert Sattelmeyer and J. Donald Crowley. UMiss. pp. xviii + 428. $29.

Kogen's reconsideration of the heroines, showing how they do not conform to Victorian ideals; and Ellen F. Wright studies one heroine in particular: 'Reading the Riddle of Clementina: *Ragged Lady* and Howells's "politely elusive" Humor', establishing that Clementina is calculating, but neither a lady or a tiger, simply benignly adept at taking care of herself. Also in *ALR*, Sarah B. Daugherty writes in 'Howells Reviews James: the Transcendence of Realism', of the irony that what Howells could admire in James was actually his transcendence of the realist conventions to which he himself adhered. In *NCF* John E. Barrett establishes Howells's views on Boston and the West as these are to be seen in *A Chance Acquaintance*. Howells learned from the romantics an epiphanic mode of signifying within everyday actions.

'Too Terribly Good to be Printed: 'Charlotte Perkins Gilman's "The Yellow Wallpaper"' (*AL*) offers Conrad Shumaker's careful close reading of the story, as significant not only from a feminist viewpoint.

Judith Fryer's *Felicitous Space*[19] investigates the visual and spatial awarenesses implied in Edith Wharton's and Willa Cather's fictions; the spaces women 'inhabit, break free from, transform'. It is amply illustrated and has, the author claims, its own logic of shape, 'in the way that dreams do, in the way that certain modes of art do'. It has the strengths – the sharp and vivid *aperçus* – and the inevitable weaknesses – the idiosyncracy of focus – consequent upon that structuring. Personal inner space, and public outer realms, are brought into fascinating conjunction in this study. 'Edith Wharton's Gibson Girl: The Virgin, the Undine, and the Dynamo', by Susan Wolstenholme (*ALR*) helpfully brings together Wharton's *The Custom of the Country*, the popular version of the Undine legend, and Henry Adams's meditations on female power in conjunction with Gibson's illustrations of the beautiful but cold and spoiled new American girl.

'Epic, Romance and Frank Norris's *The Octopus*' (*ALR*) is James L. Machor's account of Norris's aim for 'a big Epic' and his inability to combine the various unstable elements of epic and romance. A new and surprising view of Maud Brewster is offered by Forrest G. Robinson's 'The Eyes Have It: An Essay on Jack London's *The Sea Wolf*' (*ALR*). Maud, usually seen as a 'twittering female', is actually shrewd, amused, and manipulative of Humphrey. Robinson seems to me to run into the traditional problem of asserting an ironic intention in passages that could be read either way. But the essay is ingenious. George Monteiro's article on Stephen Crane's 'Dan Emmonds' (*ALR*) is almost too tight in focus: only Cranoholics will want to know where he picked up his knowledge of the animals customarily taken aboard ships. 'Value, Agency and Stephen Crane's "The Monster"' is an article in *NCF* by Michael D. Warner, showing how Crane destabilizes conventional reading patterns: meaning tends to disappear in Crane's uncanny. Warner correctly identifies William James's *Principle of Psychology* as a key text in this area.

Henry Adams's 'crisis of authority' is sketched by John Patrick Diggins in *NEQ*; he persuasively suggests that Adams's crisis centred in the attempt to establish religion and women as sources of authority which had to be resisted as much as revered. He wanted knowledge, not power.

19. *Felicitous Space: The Imaginative Structures of Edith Wharton and Willa Cather*, by Judith Fryer. UNC. pp. xvii + 403. pb £9.95.

In *ALR* Paula Marantz Cohen persuasively discusses 'The Shadow of Alice James in Henry James's Family Novels of the Nineties'. The placing of Alice within the James family, and her relations with Henry help to illuminate *What Maisie Knew* and *The Awkward Age*. Adeline Tintner produces 'The Correct Version of the Legendary Letter' from Henry James to Stark Young (James was misled into thinking Young wanted a guide to his fictions). In *CR* Jennifer Gribble comments on 'Value in *The Golden Bowl*' in a subtle attempt to explore the weight put on aestheticism versus ethical value in the novel. Elizabeth Coleman discusses James's criticism in *NCF*, showing that the assumption of James's position as a bridge between nineteenth-century naïvety and twentieth-century sophistication is ill founded: his central value was 'life' rather than 'craft' or 'form'. Similarly, Anne French Dalke in *ATQ* observes that James spoke with a decidedly American voice in his reviews of George Eliot, having an eye rather to the individual than to the society depicted. 'Attitudes Towards History: A Preface to *The Sense of the Past*' is Denis Donoghue's probing of the 'subterranean dissonance' of James's ghost stories which disturb the equanimity of belief that the present and immediate are the only reality (*Salmagundi*). Ian F. A. Bell's '"This Exchange of Epigrams": Commodity and Style in *Washington Square*' offers an acute location of James within the historical matrix, showing that James's attempt to 'know' the offensiveness of the Gilded Age required a historical recognition of its origins (*JAmS*).

Elizabeth Allen's *A Woman's Place in the Novels of Henry James*[20] addresses the issue of signification and the feminine, on the basis that the use of woman as sign and the woman as consciousness provides a pattern of development in the fiction, whereby women in the later novels are shown as controlling their appearance as sign, not evading it, which would be impossible, but becoming 'the subject of an existence as feminine by a conscious employment of signification'. This opens a series of profound questions about the relation of the female subject to herself as object and as subjectivity, which James, perhaps more than any other American writer, was able to explore. A subject with less complexity and depth for James proved to be his assignment to write the life of William Wetmore Story. In 'Keeping Story out of History: Henry James's Biographical *tour de force*' (*AL*) Bruce Redford shows how James squared up to the challenge of a subjectless biography, 'thinner than thin' by distancing his subject and treating him as a type of his times. The short story, 'The Glasses', is examined in George Bishop's 'Shattered Notions of Mastery' (*Criticism*), a story which has been neglected, Bishop says, because it undermines the 'figure of the master' on which canonical criticism is based. However, it is fair to add that Bishop's essay attempts to admit the story into the canon as 'important'.

Alan W. Bellringer's Unwin Critical Library study of *The Ambassadors*[21] is directed at the serious student, and it is easy to see how the book will prove useful for someone contemplating an essay (or even perhaps a lecture?) on this novel. It is perhaps more difficult to imagine the 'experienced and informed non-academic reader' responding with much enthusiasm to this lucid and

20. *A Woman's Place in the Novels of Henry James*, by Elizabeth Allen. Macmillan. pp. 223. £25.

21. *'The Ambassadors'*, by Alan W. Bellringer. A&U. pp. xv + 189. $25.

systematic but rather slow-paced, simplified account, with its extensive accounts of plot and mini-essays on such topics as 'Presentation of the Future in *The Ambassadors*: The Young'. However the chapter on critical responses to the novel is very well handled.

Peter Brooks, in *The Melodramatic Imagination*[22], originally published in 1976 but now available in paperback, offers an invaluable perspective on James in company with Balzac as a melodramatist, a practitioner of excess or heightened dramatization involving the language of sign and gesture, and the vocabulary of absolutes, in 'the struggle toward recognition of the sign of virtue and innocence'. This becomes in James increasingly transmuted into a melodrama of consciousness, so that indicators or tokens on the social surface achieve 'a charge of hallucinated meaning'. Brooks's perception of the 'abyss' in James's work is echoed in the title of William R. Goetz's excellent book, *Henry James and the Darkest Abyss of Romance*[23], and Goetz includes his name among those teachers to whom he is indebted. This study focuses on the issue of self-referentiality and the 'perils of the "I" ', using both formalist and philosophical or ontological methods of interpretation to uncover the complexities of the author's presence in his work. Vivien Jones's *James the Critic*[24] considers the triangulation of American, British, and French critical engagements in James's thinking about his own and others' writing, with useful quotations from reviews and letters in support. Predictably the arguments about realism are most interesting, showing how James's concern for the direct impression invalidated any prescriptive external criteria for the real. *Imagination and Desire in the Novels of Henry James*[25] by Carren Kaston charts that disturbing Jamesian territory of renunciation of material experience to show James's ambivalence towards acts of self-sacrifice and the melodramatic loss of self, or growth of self, that results from 'living in parental houses of fiction', or from growing out of them. The extended comparison of the design-making processes of life and of art produces many worth-while insights, but this reviewer regretted her decision to omit *The Wings of the Dove*, one of James's deepest studies of imagination and desire, from the analysis of the late novels.

In *The Theoretical Dimensions of Henry James*[26] John Carlos Rowe boldly sets out the necessity to chart James's position within a broader social perspective, and to determine a theory of rhetoric that is able to demonstrate the ways that the apparently simple notion of 'the mere impression', for example, 'disguises its powerful psychological, historical, and sociological determinations'. This study, then, proposes to locate James within psychological, political, and social frameworks, and to consider finally the question of reader reception. Inevitably, then, in reading the book one has the sense of the bringing to bear of a plethora of approaches, confidently deployed, and often

22. *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess*, by Peter Brooks. ColU. pp. xvi + 235. pb $12.50.

23. *Henry James and the Darkest Abyss of Romance*, by William R. Goetz. LSU. pp. xii + 215. £25.

24. *James the Critic*, by Vivien Jones. Macmillan (1984). pp. xiii + 230. £22.95.

25. *Imagination and Desire in the Novels of Henry James*, by Carren Kaston. Rutgers (1984). pp. xiv + 202. $22.50.

26. *The Theoretical Dimensions of Henry James*, by John Carlos Rowe. Methuen. pp. xv + 288. £20.

as confidently dismissed. Some of Rowe's assertions seem less soundly based than one would wish; usually when he has been seduced by the shaky imaginings of other poststructuralists. On the basis of the temptation to describe the children at Bly as illegitimate (for which there is no textual justification), Rowe is led to argue that the prologue of *The Turn of the Screw* maintains '*the essential ambiguity of illegitimacy*' [Rowe's italics]. But such reservations aside, this is an important contribution to James studies, and worth careful attention, not least for the careful attention that *he* has given to the work of others. Where Rowe widens the area of concern, Ross Posnock[27] narrows down to a single essential question, the relations of James with Robert Browning, whose challenging perfection of the life *and* the work as a master of both literature and women, as the dustjacket engagingly asserts, caused James the creative renunciator some concern, and led him to produce both 'The Private Life' and 'The Lesson of the Master'. The anxiety of influence could perhaps serve as the subtitle of works on James in recent years. Posnock's interpretations are cogent, but I think it inadvisable to decide that James used the form of the ghost story in 'The Private Life' to divert us from the real issue of his relation to Browning, and that this is therefore somehow not a ghost story. It can of course be both mimetic and fantastic.

Alan Shelston's casebook on *Washington Square* and *The Portrait of a Lady*[28] uses the familiar format of origins and reception, followed by early and later criticism of each novel. It is of course impossible for such studies to do more than dip a toe into the illimitable reaches of Jamesian criticism, but the range of choice here seems sensible, from Rebecca West to John Lucas, Tony Tanner, and Denis Donoghue. It forms a useful teaching aid. The usefulness of Edward Wagenknecht's *The Tales of Henry James*[29] is perhaps more in question, since the book seems to fall between two stools: neither a profound investigation of the oeuvre, because of its ambitious scale, nor a fully comprehensive survey because of the need to consider such a volume of work within a limited space. Wagenknecht lists the tales of each period, then zeroes in on those he thinks the more important, leaving aside such tales as 'The Last of the Valerii', on the one hand, and being driven to simplistic brevity on the other. Who, one wonders, except an American graduate student facing a term paper deadline, would care to read that 'The Story in It' is one of the briefest of James's tales and 'also one of the subtlest and most implicational'? 'Implicational?' snorts the shade of the Master.

27. *Henry James and the Problem of Robert Browning*, by Ross Posnock. UGeo. pp. 231. $24.

28. '*Washington Square*' *and* '*The Portrait of a Lady*', ed. by Alan Shelston. Macmillan (1984). pp. 210. £14.

29. *The Tales of Henry James*, by Edward Wagenknecht. Ungar. pp. vi + 266. $16.50.

XVIII

American Literature: The Twentieth Century

DAVID SEED and IAN BELL

This chapter has five sections: 1. Reference, General Criticism, and Anthologies, by David Seed; 2. Poetry, by Ian Bell; 3. Prose Fiction, by David Seed; 4. Non-Fictional Prose, by David Seed; and 5. Drama, by Ian Bell.

1. Reference, General Criticism, and Anthologies

The standard bibliographical aids in this area (mainly *AL* and *PMLA*) continue to be very helpful and *AmLS*[1], whose 1983 volume has now appeared, maintains its excellent standard in giving comprehensive and detailed coverage. It follows the same pattern of the series but some changes in personnel have been made. In the twentieth-century sections Hugh Witemeyer complains about the attitude of Pound's and Eliot's executors towards scholarship and Linda Wagner does full justice to the sheer volume of Faulkner criticism. Michael J. Hoffman points out a lack of general studies of American literature. Reports are included of criticism from France, Germany, Japan, and Scandinavia, but nothing this year from Italy or Eastern Europe. Ungar has published a second supplement to their Library of Literary Criticism[2] edited by Paul and June Schlueter. This differs from its original 1960 edition in a number of respects. Writers whose careers began in the nineteenth century have been excluded; entries on 143 authors have been updated; and thirty-one new writers have been added. Among the latter are Gore Vidal, Zora Hurston, and members of a younger generation including Maya Angelou and Paul Theroux. Each entry is designed to indicate the breadth of these writers and the volume concludes with a bibliography of the writers' major works. This supplement is a useful reference work, primarily for giving an indication of critical approaches to the writers covered. An excellent reference guide to Chicano literature[3] has been issued under the editorship of Julio A. Martinez and Francisco A. Lomeli. They date its origins from the cession of Texas in 1848 but find that this literature really flourishes in the 1960s. They provide full bibliographical details of each author, together with substantial critical discussions of the ethnic and political themes of their works. Valuable

1. *American Literary Scholarship: An Annual/1983*, ed. by Warren French. DukeU. pp. xvi + 535. $37.75.

2. *Modern American Literature*, ed. by Paul Schlueter and June Schlueter. Library of Literary Criticism V, 2nd supp. to 4th edn. Ungar. pp. xiii + 633. $65.

3. *Chicano Literature: A Reference Guide*, ed. by Julio A. Martinez and Francisco A. Lomeli. Greenwood. pp. xiv + 492. £49.95.

general essays examine Chicano literary theory (mainly from the 1970s onwards), children's literature, and the history of Chicano literature. An essay on Chicano philosophy concludes this valuable reference work. G. A. M. Janssens (*DQR*) has produced a useful survey of modern American biography, and Richard M. Cook and Richard Ruland (*ASInt*, 1984) have assembled a bibliographical essay on American literature 1910–30. In the same journal Elaine H. Kim has written an unusual and original essay on Asian-American writers of the last hundred years. Partly this is a valuable survey of the field (autobiographies, short stories, etc.); partly it is an interpretative study of changing themes and emphases.

DLB has issued a number of new volumes. Firstly Thadious M. Davis and Trudier Harris have edited three volumes on Afro-American writers since 1955 whose high standard should ensure that they will become obligatory reference works in their area. The first deals with fiction[4], concentrating on those authors who started producing works after the civil rights upheavals of the 1960s. Alphabetically and historically it begins with James Baldwin but also includes such younger figures as Alice Walker and Toni Morrison. John Oliver Killens emerges as one of the most prolific and varied writers who has also been a writer in residence at several colleges. The volume also includes an outline history of Afro-American literary criticism which points out its inadequacies. The companion volume deals with dramatists and prose writers[5], actually spreading across several literary forms. Thus the editors include dramatists like Ed Bullins (who has thirty-eight plays to his credit), poets like Ntozake Shange and essayists like Calvin Hernton (although oddly not Eldridge Cleaver). Autobiography is rightly stressed as an important medium in the serial writings of Maya Angelou, Alex Haley's ghosted autobiography of Malcolm X, and so on. The appendix contains valuable historical essays on such topics as the Black Arts Movement. The third volume in this excellent series covers poets[6], fifty-one authors from Nikki Giovanni to Pauli Murray and Lance Jeffers. The main concentration is on the 1960s renaissance and its continuation, the result according to the editors, of 'the convergence of political activity, social consciousness, and creative expression'. Many of these poets adopted the role of spokesman for an ethnic consciousness, and experimented with jazz rhythms, dialect, and typographical innovations. The detailed entries for each writer document their participation in group enterprises like anthologies, in recordings, and in the establishment of little presses. In spite of the practical difficulties of classifying writers who work in three or even four different modes Davis and Harris have done a splendid job of documenting contemporary Afro-American literature.

Turning to anthologies first mention must be given to anthologies from journals which are now defunct. Jay Landesman has re-issued in one volume the run of *Neurotica*[7], a journal he established in 1948. This was promoted as a

4. *Afro-American Fiction Writers After 1955*, ed. by Thadious M. Davis and Trudier Harris. DLB 33. Gale. pp. xiv + 350. $85.

5. *Afro-American Writers After 1955: Dramatists and Prose Writers*, ed. by Thadious M. Davis and Trudier Harris. DLB 38. Gale. pp. xvi + 390. $85.

6. *Afro-American Poets Since 1955*, ed. by Thadious M. Davis and Trudier Harris. DLB 41. Gale. pp. xviii + 401. $88.

7. *Neurotica: The Authentic Voice of the Beat Generation 1948–1951*, ed. by Jay Landesman and intro. by John Clellon Holmes. Landesman. pp. [560]. £15.

'lay-psychiatric magazine' which enterprisingly turned the psychiatric spotlight on popular culture (Gershon Legman) and contemporary American life (Marshall McLuhan). Just as important, it offered a vehicle for literary experiment by Chandler Brossard, Allen Ginsberg, John Clellon Holmes, and others. *Neurotica* took a crucial step in establishing an alternative literary outlet in the postwar period, making a protest, as Holmes points out in his introduction, against the prevailing cold war ethos. Also to be welcomed is a generous selection from Paul Krassner's *Realist*[8], an even more overtly anti-establishment journal which ran from 1958 to 1974. Prominent among its contributors were the comedians Dick Gregory and Mort Sahl. Lenny Bruce's monologues appeared here, as did pieces by Terry Southern. A series of 'impolite' interviews featured important and substantial comment by Joseph Heller (on *Catch-22*), Norman Mailer (on violence and sexuality), and Ken Kesey (on psychiatry and narcotics). Although the *Realist* carried statements by Jerry Rubin and Abbie Hoffman it was never identified with any single political stance. The seventy-fifth anniversary issue of *YR* assembles pieces by that journal's most famous contributors. Thus it includes poems by Berryman, Lowell, and Warren, and also several important critical essays not easily found elsewhere. Among the latter figure Edith Wharton on the Great American novel (on the restrictions placed on American novelists by public expectations), Wallace Stevens on modes of analogy, and John Hersey on the fiction of fact. In 1970 a group of young writers joined together in Cambridge, Mass. to found *Ploughshares*, a quarterly journal which was to be dedicated to publishing new poetry and fiction. To underline its independence of any particular school each number was brought out under a different editor. Now Dewitt Henry has issued an anthology of thirty-three prose pieces[9], a frankly personal selection based on the large themes dealt with by the fiction. Most of these authors are comparatively unknown (the two main exceptions being Jay Neugeboren and Raymond Carver), and it is a pity that no contributors' notes are included in this volume.

Two other journals have had special issues. *Shenandoah* (1984) celebrated its thirty-fifth anniversary with a number edited by James Boatwright containing poems by Berryman, Cummings, James Merrill, and Richard Wilbur. Hugh Kenner examines Pound's Chinese and Pound himself is represented by the draft of a Canto. As befits a journal based in Virginia, the South figures prominently here, in stories by Flannery O'Connor and Eudora Welty, an article on censorship by Katherine Anne Porter, and an article by Andre Lytle on the Tennessee writer Peter Taylor. *TriQ* celebrates its twentieth anniversary with a lavish special number containing pieces by Edward Dahlberg, William Gass, Joyce Carol Oates, and John Hawkes. Of the critical essays reprinted here Kenneth Rexroth mounts an attack on the thinness of contemporary American poetry (1967), William Goyen applies the biblical story of Jacob to the notion of recovery, and Saul Bellow reflects on his ethnic background and on contemporary America in an interview of 1983. All in all this collection confirms that *TriQ* is realizing its ambition of paying 'diligent attention to new writing'.

8. *Best of 'The Realist'*, ed. by Paul Krassner. Running (1984). pp. 256. pb $8.95.

9. *The Ploughshares Reader: New Fiction for the Eighties*, ed. by Dewitt Henry. Pushcart/NAL. pp. 514. hb $24.95, pb $9.95.

Two further anthologies have been devoted to regional and ethnic themes. The first volume in a series planned by the Centre for the Study of Southern Culture has now appeared[10] containing sixty-six pieces of fiction by Faulkner, Welty, and others dealing with childhood and youth. Dorothy Abbott has limited her editorial selection to works of this century as being more accessible to the contemporary reader. In an introduction Gordon Weaver has outlined the common characteristics of this fiction as involving an emphasis on regional environment, history, and race. This handsomely produced volume also carries a detailed list of Mississippi writers with their respective biographies and publications. Much of the work currently being done on neglected women writers consists of rescuing their works from obscurity, literally making them visible, and an excellent example of the enterprise involved can be found in an anthology of writings by Italian-American women[11], edited by Helen Barolini. In an eloquent introduction she explains how Italian social customs and American critical myopia have conspired to keep these writers unknown and in some cases unpublished. Their works are primarily exercises in self-definition. She divides her anthology into three parts: memoirs of immigrant experience, fiction, and poetry. This collection has been impressively researched and makes an important contribution to ethnic literary studies.

Separate mention must go to the *Norton Anthology of American Literature*[12] which has been thoroughly overhauled for its second edition. Additions have been made to the Early American Literature section and Emerson's *Nature* is now included in its entirety. The major changes, however, concern the twentieth century. A greater emphasis is now put on Afro-American writers (Zora Hurston and Alice Walker appearing for the first time) and several other novelists have been included after specific requests (Ellen Glasgow, John Cheever, Bernard Malamud). All the poetry in both volumes has been revised and the selections reflect changes in the climate of criticism. Later poems by H. D. appear as well as her familiar Imagist pieces; Edgar Lee Masters and Robinson Jeffers among others appear for the first time; and there is a special new section of post-1975 writers. In making their selections the editors have explicitly followed a policy of choosing texts suitable for teaching, but this anthology, which marks a big advance on its original edition, will also be of great interest to the general reader.

If we turn from anthologies to criticism undoubtedly the volume with the broadest reference is Harold Beaver's *The Great American Masquerade*[13] which collects essays and reviews covering the whole span of American literature from the Puritans to the present day. Beaver's main emphasis is put on role-playing and disguise whether in a context of travel where the writer finds himself in an alien culture, or in an ethnic context where projected stereotypes

10. *Mississippi Writers: Reflections of Childhood and Youth*, Volume I: *Fiction*, ed. by Dorothy Abbott, intro. by Gordon Weaver. UMissip. pp. xli + 785. hb $35, pb $14.95.

11. *The Dream Book: An Anthology of Writings by Italian-American Women*, ed. by Helen Barolini. Schocken. pp. xiv + 397. £17.95.

12. *The Norton Anthology of American Literature*, ed. by Nina Baym, Ronald Gottesman, *et al.* Second edn. Norton. Vol. I, pp xxxiv + 2535; Vol. 2, xxxiv + 2652. pb $18.95 each.

13. *The Great American Masquerade*, by Harold Beaver. Vision/B&N. pp. 238. £16.95.

force a double consciousness on to the Afro-American writer. Beaver also stresses the Romantic ideology of the self which informs the works of such writers as Fitzgerald, London, or Hunter Thompson. This witty and intelligent collection combines broad historical insights into numerous American authors. Where Beaver on balance deals with more prose writers than poets the balance reverses in another strikingly original publication related to the journal *L=A=N=G=U=A=G=E* (see poetry section of this chapter). Barrett Watten's *Total Syntax*[14] is a collection of seven essays which tackle artefacts as actions. Watten links himself to 'process' poetics and to the *LANGUAGE* group and touches on so many broad issues as almost to defy summary. He engages with Russian Formalism, Surrealism, and contemporary sculpture with an enviable ability and brings a lightly worn learning to bear on many linguistic and literary problems. The American poets who engage most attention are Charles Olson, Clark Coolidge, Larry Eigner, and Hart Crane. *Total Syntax* is undoubtedly one of the most thoughtful and thought-provoking critical books of the year. Another study to examine a broad topic is J. A. Ward's *American Silences*[15] which, as its title suggests, takes silence as its central concern. Ward argues that silence is crucial to American culture of this century, growing out of a tension between documentary realism and transcendental meaning. His study is rather more specific than his title might suggest as he tests his thesis on some half-dozen texts. Silence he finds to be an important dimension to isolation in *Winesburg, Ohio* and a means of retreat from life's intrusions in Hemingway's *In Our Time* (especially since Hemingway repeatedly demonstrates the falsity of speech). Ward's central chapter on James Agee is certainly his best, providing exceptional accounts of the inorganic, the counterpointing of sound and silence, and the use of cinematic perspectives in *Let Us Now Praise Famous Men* and *A Death in the Family*.

Two American cities have received special study. Peter Conrad[16] gives a critical and historical account of artistic responses to New York, and takes up topics (the window as vantage-point, Brooklyn Bridge, etc.) which cut across categories. Conrad can thus skip nimbly from abstract art to Henry Roth's novel *Call It Sleep* in a kind of lateral thinking which makes his book a goldmine of insights. Although he devotes most attention to photography and painting, fiction functions prominently here so that he considers the relation of interiors to privacy in Edith Wharton's works, Dreiser's investigative journalism, the atomization of character in Dos Passos, and the pursuit of pleasure in Scott Fitzgerald and Carl Van Vechten. Conrad argues that New York stands in a particularly close relation to Modernism and concentrates accordingly on the period from the 1890s to the 1940s. The 1940s also catch the critical attention of Alan Wald (*CentR*) who examines the New York intellectuals' shift from socialism to individualism in their fiction of this decade. He finds a common theme in the liberation from radical ideologies, taking each novel as being in some degree a *roman à clef*. David Fine has edited a collection of essays on the novelistic treatment of Los Angeles[17] which opens with a general piece by Richard Lehan arguing that the dream of the West finds its dead end

14. *Total Syntax*, by Barrett Watten. SIU. pp. xiii + 241. pb $13.95.
15. *American Silences*, by J. A. Ward. LSU. pp. xvii + 210. £20.
16. *The Art of the City*, by Peter Conrad. OUP (1984). pp. 329. £15.
17. *Los Angeles in Fiction*, ed. by David Fine. UNM. pp. vii + 262. hb $24.95, pb $9.95.

in the California fiction of Pynchon, West, and others. Fine begins the specific studies with a lively account of James M. Cain and Horace McCoy who deals with the illusion of freedom and mobility in the 1930s. Paul Skenazy gives a perceptive survey of hard-boiled detective fiction where he demonstrates a mixing of genres (Western turning into Gothic nightmare). L. H. Babener usefully identifies the prevalence of lies and artifice in Chandler's fiction. The main emphasis in this collection is thematic and historical but it has put together quite an impressive variety of subjects and approaches.

Andrew Wiget[18] has produced an introductory survey of Amerindian literature which begins with several sections on tribal mythology and the different kinds of oratory. The history of written Amerindian literature begins in the eighteenth century with religious writings and autobiographies. The first novel was Elias Boudinot's *Poor Sarah* (1823) which was followed at the beginning of the twentieth century with a series of frontier romances. The flowering of Amerindian literature came in the 1970s with a sudden marked increase in novels, poetry, and autobiography. Michael G. Cooke[19] also takes up an ethnic body of literature, this time Afro-American. This study gives far more than a historical survey. Taking up the notion of 'signifying' from the Blues, he proposes four phases to this literature. In the first the self is veiled and masquerade becomes a means of social manoeuvre (Charles Chesnutt, Nella Larsen, etc.). In the second (which includes Zora Hurston and Ralph Ellison) self-realization clashes with self-cancellation, resulting in isolation. The next phase (exemplified in Eldridge Cleaver's *Soul on Ice*) moves towards an acceptance of one's ethnic group, and in the final phase of intimacy (Robert Hayden, Alice Walker, etc.) the individual's identity is inseparable from that of the whole group. Cooke presents his thesis lucidly and draws on a considerable range of cultural materials to support it. Sanford Pinsker[20] has collected together eleven interviews with contemporary American writers which he introduces with an 'auto-interview'. Here he reflects on the methods of conducting and recording interviews, preferring to call them 'conversations'. Saul Bellow comments interestingly on his avoidance of populist simplicity and Joyce Carol Oates admits her growing preoccupation with time, while Barry Beckham thoughtfully considers the problems involved in defining a black aesthetic. Among other writers represented here are the Tennessee poet David Madden, Josephine Miles, and the novelist Marilynne Robinson.

From general collections and studies we move on to works examining specific periods. David P. Peeler (*JAmS*) has written a very good survey-article on the travelling done by literary figures in the 1930s. Writers like Dreiser and Anderson took time off from their main careers to report on the state of the country. There was general agreement that the failings of capitalism were to blame for the poverty they encountered at first hand. This is a well-argued and thoroughly documented study. The 1960s have been the subject of a collection of essays[21] which mainly examine sociological and

18. *Native American Literature*, by Andrew Wiget. Twayne. pp. 147. $33.50.

19. *Afro-American Literature in the Twentieth Century: The Achievement of Intimacy*, by Michael G. Cooke. Yale. pp. xiii + 241. £18.50.

20. *Conversations with Contemporary American Writers*, by Sanford Pinsker. Rodopi. pp. 138. pb Fl 20.

21. *The 60s Without Apology*, ed. by Sohnya Sayres, Anders Stephanson, Stanley Aronowitz, and Fredric Jameson. UMinn. pp. 390. hb $29.50, pb $12.95.

political aspects of the decade. In Section II of this volume Marilyn Coffey comments on Kerouac's romanticization of the journey, Ernie Brill briefly surveys the literature of the black liberation movement, and John Krafft argues that Thomas Pynchon was more passionately involved in the issues of the decade than might appear. Two pieces examine Paul Goodman's cultural criticism and in an interesting essay the novelist Sol Yurick reflects on the repressive institutions of America.

A considerable body of criticism has been produced this year on American fiction in general. Firstly let us consider thematic studies. The 1984 conference of the Netherlands American Studies Association has resulted in a volume which takes Orwell's novel as a pretext for considering the apocalyptic strain in American fiction[22]. Here Harold Beaver discusses catastrophe in Melville, Poe, and Twain, but the main emphasis is placed on twentieth-century literature. Thus G. A. M. Janssens compares the treatment of crisis in Walker Percy's *Love in the Ruins* and Robert Coover's *The Public Burning*, and Hans Bertens and Theo D'Haen find a common concern in works by Gaddis, Pynchon, and Delillo to undermine the areas of authority associated with Modernism (the transcendental power of art, history as an ordering principle, etc.). This is one of the best essays in the volume, contrasting favourably with Paul Levine's rather bland survey, 'Surviving the Apocalypse', where he searches for signs of hope in a number of contemporary novelists. John Z. Guzlowski has taken the sea as his subject comparing its uses in Hawkes's *Death, Sleep and the Traveller*, Pynchon's *Crying of Lot 49*, Gaddis's *The Recognitions*, and Barth's *Floating Opera*. He argues that the traditional use of the sea as a place of rebirth is being challenged. In Hawkes and Pynchon the protagonists 'fear the sea and struggle to isolate themselves further from it'; in Gaddis the search for an inner sea goes unfulfilled; and Barth parodies the very notion of sea-changes. From a volume of essays on marriage in literature[23] a number concern American literature. Victoria Aarons notes the tensions between patriarehal social conventions and women's roles as pioneers in fiction written by women writers at the turn of the century. Carol Wershoven gives a historical outline of the figure of the child bride in American literature and Cara Chell argues that contemporary women's fiction should not be read as dealing exclusively with women's problems, taking the works of Diane Johnson as a case in point. Elizabeth Long has produced a sociological analysis of hardback bestsellers from 1945 to 1975[24], her main concern being to show how the novels demonstrate changing attitudes to success over this period. She locates three main phases: initially there is confidence in individual entrepreneurial achievements; then success is seen as a state rather than a goal; and finally success is criticized within a general context of cultural breakdown.

In the area of fictional modes John J. Conder has tackled American naturalism[25] and injects new life into the much-diseussed topic of determinism.

22. *'Nineteen Eighty-Four' and the Apocalyptic Imagination in America*, ed. by Rob Kroes. FreeU. pp. 230. pb Fl 30.

23. *Portraits of Marriage in Literature*, ed. by Anne C. Hargrove and Maurine Magliocco. WIU (1984). pp. 186. pb $8.50.

24. *The American Dream and the Popular Novel*, by Elizabeth Long. RKP. pp. x + 243. £15.

25. *Naturalism in American Fiction: The Classic Phase*, by John J. Conder. UKen. pp. viii + 229. $21.

Tracing it back to Hobbes, Conder presents it as the central defining characteristic of naturalism and demonstrates the problems it raised for novelists. Twentieth-century writers resisted its implications in a number of ways. Dreiser moved towards a notion of self-fulfilment through Brahmanism; Dos Passos shows a kind of 'statistical determinism' in *Manhattan Transfer* by rendering his characters inseparable from their environment; Steinbeck introduces a new entity – the group; and Faulkner employs the Bergsonian notions of durational and social selves in *The Sound and the Fury*. This is a careful study which maintains an impressive clarity even when dealing with quite abstract notions. Samuel Chase Coale continues discussion of the American romance[26] by taking Hawthorne as the type of a manichean writer and then applying the pattern to novelists from Faulkner onwards. He demonstrates the persistent pairing of such opposites as mind and matter, and brings off penetrating analyses of individual writers (the metaphysical sophistication of John Updike, the 'romantic consciousness' of Joan Didion, etc.). He concludes with an explanation of 1960s experimentalism as being the result of a revival in the romance. Robert Augustin Smart[27] takes a subgenre for his subject which rose to prominence in this same decade – the non-fiction novel. He takes Agee's *Let Us Now Praise Famous Men* as the prototype but irritatingly insists on calling this work a 'novel' although Agee made strenuous efforts to avoid any single genre. Smart examines only a small number of texts (predictably Mailer is prominent here) and does not really confront the complex issues of referentiality in his paradoxical category 'non-fiction novel'.

Two more popular genres have been examined in different ways. David Geherin[28] gives us a concise history of American private eye fiction from the 1920s to the present, covering literally dozens of writers. The sheer quantity of materials has posed a problem for his book in that limitations of space force Geherin to keep biographical details down to thumbnail sketches and critical comment down to passing phrases (Hammett captures the 'confusion and uncertainty' of his times, and so on). While he usefully points out shifts in popularity and style, Geherin's book reads more like a discursive guide than an analytical history. Robert E. Skinner[29] takes the same genre as subject for his invaluable bibliography of American detective fiction. *The Hard-Boiled Explicator* concentrates specifically on Dashiell Hammett, Raymond Chandler, and Ross Macdonald, who all receive introductory essays. The various sections of this bibliography deal respectively with articles and forewords, books and dissertations, and lastly fugitive material. Under the latter category Skinner lists references to works which he has been unable to locate. This bibliography is annotated throughout and will certainly become a major reference work on this area of American fiction. Stefano Tani[30] stays with the detective genre but this time considers the transformations which have taken place in it in recent American and Italian novels. Tani argues that authors are

26. *In Hawthorne's Shadow*, by Samuel Chase Coale. UKen. pp. ix + 245. £21.75.

27. *The Nonfiction Novel*, by Robert Augustin Smart. UPA. pp. xviii + 135. hb $19.50, pb $8.75.

28. *The American Private Eye: The Image of Fiction*, by David Geherin. Ungar. pp. xi + 228. pb $7.95.

29. *The Hard-Boiled Explicator*, by Robert E. Skinner. Scarecrow. pp. x + 125. $13.50.

30. *The Doomed Detective*, by Stefano Tani. SIU (1984). pp. xvi + 183. $17.95.

now avoiding resolution, parodying earlier forms and playing a textual game of hide and seek with the reader. The argument is applied to three main American novels: Gardner's *Sunlight Dialogues*, Pynchon's *Crying of Lot 49*, and Nabokov's *Pale Fire*. This study is particularly useful for raising formal issues. Darrell Schweitzer has edited a collection of essays on a second genre – fantasy literature[31]. Michael Moorcock opens the volume with a broad-ranging essay mainly on Gothic fiction. Robert Silverberg, Robert E. Howard, and Robert Nathan all receive discussion in varying degrees of depth. Paul Spencer concludes the collection with an interesting if brief account of how James Branch Cabell turned from realism to fantasy in his fiction.

Regional and ethnic areas of fiction have also been discussed. Herman Nibbelink (*NDQ*) has produced a survey article on novels of rural life from 1963 to 1984, arguing that the persistence of rural subjects suggests the survival of agrarian values. Lewis A. Lawson[32] purports to identify a new generation of Southern novelists who are characterized by a common search for alternatives to despair. The main chapters concentrate on six novelists (Walker Percy, Flannery O'Connor, Richard Wright, Harriette Arnow, Mitchell F. Jayne, and William Styron) and one work by each writer is discussed in turn. Lawson usefully highlights themes in these individual works but hardly identifies the regional sensibility of these writers. The number of texts discussed is as limited as the number of writers, which becomes painfully evident when Lawson includes an extensive list of Southern writers (inexplicably the New York novelist Jerome Charyn figures here). Peggy Whitman Prenshaw, editor of *SoQ*, has edited an impressive anthology of essays dealing with seventeen women novelists from the South[33]. The collection does not have a thesis beyond demonstrating that there has been a proliferation of creative writing in the South which reflects a revolution in racial and social relations. The vast majority of the novelists considered are not well known but there are thoughtful analyses of Alice Walker's containment of rage within familial structures by Thadious M. Davis, and of Lisa Alther's treatment of the Southern theme of 'home viewed from the perspective of a native who has left and returns' by Mary Anne Ferguson. Daphne Athas rounds off this volume with a general consideration of the new kind of female characters appearing in Southern fiction. A similar proliferation of creative talent is demonstrated by Claudia Tate, who has edited fourteen interviews with contemporary Afro-American women writers[34]. These interviews bring out the writers' other interests, attitudes to their own works, and also naturally stress the importance of gender and race in their writings. In her introduction Claudia Tate identifies a repeated quest-pattern being followed by the female protagonists. The interviews are unusual in containing substantial statements by those authors on their main preoccupations: Maya Angelou on survival in her autobiographies, Nikki Giovanni on the relation of ethnicity to publishing, Toni

31. *Exploring Fantasy Worlds: Essays on Fantastic Literature*, ed. by Darrell Schweitzer. Borgo. pp. 112. hb $14.95, pb $6.95.

32. *Another Generation: Southern Fiction Since World War II*, by Lewis A. Lawson. UMissip (1984). pp. xviii + 158. pb $7.95.

33. *Women Writers of the Contemporary South*, ed. by Peggy Whitman Prenshaw. UMissip. pp. xii + 523. $20.

34. *Black Women Writers at Work*, ed. by Claudia Tate. Oldcastle. pp. xxvi + 213. pb £4.95.

Morrison on the difficulties of identifying valuable American fiction, and so on.

To conclude this section three volumes of general criticism of fiction by practising novelists must be considered. William H. Gass[35] has published a collection of essays and lectures which engagingly discuss some extremely abstract issues with wit and agility. 'Representation and the War for Reality' grapples with relation of fiction to objects, with the thorny question of referentiality, where Gass proposes that the novel is a mind like a Leibnizian monad. In another important essay he considers the tropes of a novel's text (its duplicitous pretence to be a history or a bundle of letters). The final essay levels a telling polemic against Roland Barthes's pronouncement on the death of the author. The main American writers Gass discusses are Gertrude Stein, Barth, and Nabokov, but always in the context of much broader issues. Secondly Ronald Sukenick[36] has gathered together his articles and interviews into a book which makes a sustained plea for a criticism based on form as process not finished product. He takes the 1960s as a watershed in American fiction when novelistic structures were opened out in a whole range of experimental directions. Sukenick is remarkably free from dogma and jargon, and ultimately seems to be making out a modest proposal that fiction should be regarded as an important part of contemporary life. The sort of novels he discusses are those with unpredictable open structures. As a co-founder of the Fiction Collective he is well aware of the commercial risks in promoting this kind of fiction but nevertheless Sukenick makes his case against mimetic realism with conviction. The writer to receive most individual attention in Sukenick's collection is Wallace Stevens, the subject of an earlier study by him. Most of his essays deal with broad theoretical issues but they are related to such novelists as Bellow, Beckett, Henry Miller, and the other writers associated with the Fiction Collective. Lastly Charles Newman[37] has published a brilliant piece of polemic which first appeared in 1984 in the journal *Salmagundi*. *The Post-Modern Aura* sets out to attack a certain frame of mind exemplified in postmodernist fiction and its exegetes. Drawing an analogy between economic and fictional inflation (built-in obsolescence, overproduction, etc.), he wittily exposes the contradictions in this literary area, such as the authoritative disclaimer of authority. Although this is an extremely lively and provocative book Newman has in fact adopted an old-fashioned stance as cultural critic. The defects he finds in fiction and criticism are applied to American culture as a whole. A number of other novelists have published collections of prose this year. For discussion of these volumes the reader is referred to the section of this chapter on non-fictional prose.

2. Poetry

We may welcome an abundance of very good general books on poetics. First published in 1965, during a period in which American literature 'had little

35. *Habitations of the Word: Essays*, by William H. Gass. S&S. pp. 288. $17.95.

36. *In Form: Digressions on the Art of Fiction*, by Ronald Sukenick. SIU. pp. xxii + 247. $16.95.

37. *The Post-Modern Aura: The Act of Fiction in an Age of Inflation*, by Charles Newman. Northwestern. pp. 203. hb $18.95, pb $7.95.

footing in Europe', the re-publication of *Connoisseurs of Chaos*[38], Denis Donoghue's lively and provocative discussion of nineteenth- and twentieth-century verse (focusing upon Walt Whitman, Frederick Goddard Tuckerman, Herman Melville, Emily Dickinson, Edward Arlington Robinson, J. V. Cunningham, Robert Lowell, Robert Frost, Wallace Stevens, and Theodore Roethke), stands as considerably more than a reminder of the battles that had to be fought to force its subject into the respectable curriculum of the academies. Donoghue, properly, has decided to let his initial observations stand, although he adds a fine essay on Elizabeth Bishop and his preface suggests a significant change in emphasis to his reading of Wallace Stevens: 'I think I exaggerated the philosophic ambition in Stevens; his meditations now seem more Epicurean, less systematic . . . he was in poetry for pleasure and desire rather than for epistemological coherence.' I suspect that such a shift is true of many of the more sophisticated and mature readings of Stevens to have appeared recently. Donoghue is, simply, one of those very few critics who produce the kind of work from which one always returns thoroughly energized.

Collected in *Twentieth Century Pleasures*[39] are a poet's essays and reviews; in effect, an autobiography of Robert Hass's reading which turns out to be richly various and unendingly perceptive and suggestive. Several of the essays consider specific poets (Robert Lowell, James Wright, Tranströmer, Stanley Kunitz, Czeslaw Milosz, and Rainer Maria Rilke), all of whom are embedded within the felt experience and occasions of reading to an extent that is unmatched by almost any other living poet. Additionally, there are reviews (of Joseph Brodsky, Yvor Winters, Robert Creeley, and James McMichael), and a memoir of the culture of San Francisco. But most expressive of all are the meditations on form (determined not by tone, or imagery, or particular qualities of content, but by 'the shape of its understanding'), on rhythm (recognized as having a power that is political because of its direct access to the unconscious, revolutionary because 'It is always the place where the organic rises to abolish the mechanical and where energy announces the abolition of tradition', and produced from 'live, attentive listening' because rhythms 'make texture in our lives'), and on images, a wonderful contemplation of, predominantly, the Japanese haiku through summer memories. Hass's title promises 'Pleasures': those pleasures belong to the grounds of reading, and rarely have they received such pleasurable articulation.

Taking his material from Walt Whitman, Hart Crane, William Carlos Williams, Theodore Roethke, A. R. Ammons, and David Wagner, Hyatt H. Waggoner in *American Visionary Poetry*[40], with the aid of findings produced by the psychology of perception, wants to restore the 'visionary' to its root in 'vision', to the literal act of seeing itself as 'attached both to the body and the nervous system, and to the perceived world around us'. Waggoner's motive seems respectable enough. He wishes a return of poetry to the common world where 'responsible imaginative vision may be noetic, may disclose or uncover previously hidden aspects of being', where 'poets when they write visionary

38. *Connoisseurs of Chaos: Ideas of Order in Modern American Poetry*, by Denis Donoghue. ColU. pp. 293. hb $34, pb $9.

39. *Twentieth Century Pleasures: Prose on Poetry*, by Robert Hass. Ecco. pp. 308. pb $9.50.

40. *American Visionary Poetry*, by Hyatt H. Waggoner. LSU. pp. xii + 226. $17.50.

poems are neither dreaming up fictive music nor projecting neurotic tensions but are perceiving in depth what is "out there", beyond the conscious mind and the self, but also in the body and brain, using the senses and imaginative intelligence as means of discovery'. The assumption here is the possibility of integration through a poetry which elides the conventional dualisms integral to Western thought – those of sight and insight, mind and matter, perceiver and perceived, subject and object. But this motive incorporates more than an innocent re-invocation of Emersonian unities and correspondences. Its subtext is a resistance to what Waggoner regards as the vacuous scepticism of contemporary literary theory, particularly in its deconstructive forms. Waggoner's version of 'visionary' poetry is one which demands a knowable world; a demand which is fair enough in the abstract, but which, in his practice, is inevitably trapped by an epistemology that fails to recognize the paradoxes of its transcendentalist impulses.

In *The Poet and the City*[41], John H. Johnston surveys urban poetry from both sides of the Atlantic and includes amongst his American examples Walt Whitman, T. S. Eliot, e. e. cummings, Hart Crane, Kenneth Fearing, William Carlos Williams, and Allen Ginsberg. His is not a scholarly enterprise, nor has it availed itself of the theoretical dimensions its subject requires: it is extraordinary, for example, to find no reference, at the very least, to the work of Georg Lukacs or Walter Benjamin, but it is simply disgraceful to discuss Raymond Williams's *The Country and the City* as a text in which 'ideological concerns limit its usefulness as literary criticism'. This dismissal is symptomatic of the weakness of an approach which is 'not meant to be an exhaustive treatment in terms of rigorous historical or literary principles, but rather an exploration of poetic materials which possess a sometimes tenuous but nevertheless real and illuminating relationship', and of an ambition to study 'the origin and development of city poetry itself, separately considered' in distinction from those works where 'purely evidential uses to which the subject is put . . . do not favour any substantial or sustained critical discussion of literature'. Here, then, the wish for 'the kind of direct, responsive attention that city poetry requires as a separable field of *literary* study' is merely an excuse for description at the expense of analysis and for the most meaningless form of critical evaluation.

Within a completely different order of things, Joseph G. Kronick's *American Poetics of History*[42] examines the practice of poetics in Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, Henry Adams, Ezra Pound, William Carlos Williams, Hart Crane, and Wallace Stevens, and is the first study substantially to apply deconstructive techniques to American literature's attitudes towards history. The main thrust of his complex and sophisticated argument is to expose the series of available tactics for resisting the fixity of history in favour of a freedom (for both writer and reader) to reconstruct the past in order to uncover what is 'usable'. To my original review of this exciting and challenging response to an important subject (*JAmS*, 1986), I would add that, while recognizing the significance of Kronick's shifting of the ground of historical studies from epistemology to tropology, I would want to maintain a

41. *The Poet and the City: A Study in Urban Perspectives*, by John H. Johnston. UGeo. pp. xx + 275. $25.

42. *American Poetics of History: From Emerson to the Moderns*, by Joseph G. Kronick. LSU. pp. xiii + 302. £36.

continuing need for some sort of material account (impossible within Kronick's discourse) of a poetics *in* history. While in one sense it is of major importance to read the secondariness and indeterminability of writing as a precondition for freedom from the prisons of origin, genealogy, and linear descent, in another sense it is of equal importance to recognize the grounds whereby such reading is produced. And this is a matter of considerably greater pertinence than a dispute between critical camps. Kronick has written a powerful work to which one will return, in agreement and disagreement, many times.

Almost as sophisticated and challenging is *A Poetics of Seeing*[43] where Carole Anne Taylor concerns herself with the 'look' of poetry and with poetry's distinction from both temporal and spatial art forms. Her choice of material registers the variety of modernisms which have engaged with visual forms (taken from Guillaume Apollinaire, André Breton, e. e. cummings, Stephane Mallarmé, Ezra Pound, William Carlos Williams, and Wallace Stevens), a choice which 'reflects judgements about when visual form exemplifies expressive qualities'. Taylor recognizes that visual effects alone, either by presence or absence, do not distinguish modern poetry from earlier forms, but claims, rightly: 'the intense and consistent exploration of the edges of poetic space more essentially delimits modern phenomena'. She takes as integral to her subject the implications surrounding the concepts and practices of symbol, image, and metaphor, and is careful to modify the risks of classification by debating these areas in relation to 'theory-dependent descriptions 'of the matrix of sight, sound, and sense'. The present reviewer, equally, will modify such risks by not attempting any reductive summary of the three areas Taylor analyses, but would wish to draw particular attention to her rewarding account of metaphor (regarded as having the most 'potentialities' for poetry) which, belonging to neither the literal nor the fictional, is proposed at their intersection. Perhaps the most significant feature of Taylor's approach (and fully in tune with the best practice of comparative literary criticism) is its resistance to the seductions of 'a neat typology of modernisms' in favour of an argument that 'More important than agreement or disagreement about where to place poets within the modernisms is an understanding of the correspondences between poetry, criticism, and theory in terms of implied values.' Her approach (admirably sensitive to the model of Roland Barthes who 'sensed how once the language of any way of seeing becomes habitual, a kind of tyranny sets in') thus avoids weak relativism to assume a 'model of progressive transformation' which incorporates the ethics of choice and the vulnerability of assertion. A rewarding study where theory is substantially matched in its practice.

'Matrix' is an excellent term for Stanford Schwartz's *The Matrix of Modernism*[44], an admirable project to explore the affiliations between modernist poetics (predominantly that of Ezra Pound and T. S. Eliot) and contemporaneous developments in philosophy (in the main, those engendered by Henri Bergson, William James, F. H. Bradley, Friedrich Nietzsche, and Edmund Husserl). It is a term whose provenance incorporates several of the

43. *A Poetics of Seeing: The Implications of Visual Form in Modern Poetry*, by Carole Anne Taylor. Garland. pp. 400. $44.

44. *The Matrix of Modernism: Pound, Eliot, and Early Twentieth Century Thought*, by Stanford Schwartz. Princeton. pp. x + 235. £18.

major intellectual resources for those affiliations, embracing as it does the elements of physiology (a place or medium in which something is bred), mechanical constructivity (a mould in which something is cast or shaped), and geometrical design (a rectangular arrangement of quantities or symbols). This fascinating book does not pretend, understandably, to touch on all these bases, but, properly, eschews the atomistic procedure of 'influence' on behalf of issues that were, more complexly, 'in the air' between 1870 and 1930. Schwartz's relational methodology thus enables not only an intellectual context for modernist poetry and new readings of its poems, but, crucially, permits us to discover 'why we came to read the way we did'. The stylistic features of the poetry (abrupt juxtaposition, metaphor, ambiguity, paradox, and irony) are seen to be 'not merely accidents of the history of taste', and the poetry's critical imperatives (impersonality, the unified sensibility, and the autonomy of the text) as more than 'merely isolated or arbitrary phenomena'. Schwartz chooses to focus his matrix through the psychoanalytical opposition between conscious 'surfaces' and unconscious 'depths', an opposition which in philosophy and poetics emerges as a dichotomy between abstraction and immediate experience or sensation, between rational formulation and direct intuition. This dichotomy is regarded as belonging to the same inversion of Platonism which preoccupied Bergson and Nietzsche and which motivates contemporary poststructuralism. Schwartz tackles a difficult subject and produces exciting and donative results. He reveals himself as a clean reader of problematical philosophy and while one would wish for some acknowledgement of the other languages of modernism (principally, the discourses of science and politics), his matrix renders a persuasive tribute to the era it engages.

The early modernists (Pound and Eliot, again, are the American exemplars) also attract the attention of Andrew M. Clearfield in *These Fragments I Have Shored*[45]. His argument is that the way to distinguish their work is to attend to issues of form, and the form he locates as the hall-mark of the period (ending around 1920) is that of discontinuity which he reads across a range of English, American, and French experimentation in collage and montage. The radicalism of such experimentation is understood in relation to a specific heritage: 'the romantic ideal of the poet as hero thrown into cruel juxtaposition with a milieu in which every pretension could be mocked by earlier pretensions, every vision held up against earlier visions, and every innovation minimized by precedents.' The 'incontrovertible answer' to the situation was to be found in discontinuous composition, 'employing the often unheroic images and language of the contemporary age to narrate, comment upon, or interrupt the more high-flying narratives of convention'. The usefulness of Clearfield's exercise lies not only in its very able tracking of an idea, but in its perceptive sense that modernist experiments, despite their exposure of new possibilities, ultimately constituted a further prison for the writer; 'both collage and montage composition have chained the poet to his literal text in a way unknown since the very early years of development of verse forms', a prison where 'the revolutionary is enslaved by his revolution, the poet by his method'. This is why, Clearfield suggests, the modernist adventure ran out of steam and why succeeding poets tended to return to metrical regularity and a traditional use of

45. *These Fragments I Have Shored: Collage and Montage in Early Modernist Poetry*, by Andrew M. Clearfield. UMIRes. pp. xii + 150. £40.

poetic forms. Modernity and its stress upon innovation, when read in these terms, is clearly displayed within its contradictory effects: 'the impersonal method led to the limitless projection of one selfhood across the whole universe. The romantic challenge remains always precisely that: a critique of the thing, rather than the new thing itself. Similarly, the result against formal convention ends by reasserting the importance of form, the value of convention.' (See also p. 512 for another review of this work.)

I'm not at all sure how the second generation of modernists would feel about Clearfield's judgement, but Michael Heller's *Conviction's Net of Branches*[46] certainly makes a powerful case for the continuing innovativeness of the Objectivists. Out of Walt Whitman, Heller tracks the poetry of what he formulates as 'the clear physical eye' in Louis Zukofsky, Carl Rakosi, Lorine Niedecker, Charles Reznikoff, and George Oppen. This is a disappointingly short book where the disappointment lies in the wish that Heller, an agile and challenging critic, could have written at greater length on a subject he handles so well. It is packed by gists and piths which avoid the axiomatic by their careful economy ('the Objectivist poem does not enact a mimesis but mediates between representational systems', for example), and is constantly alert to the Objectivist risks of composing 'at the horizon of knowledge'. These risks are central to the entire Objectivist practice in which a poem emerges not as an 'afterthought' about its materials but as 'the very process of their mediation' where the risks are exploratory and productive: Objectivist poetry, for Heller, is a test of other articulations, and 'since it is not *a priori* thought out in the realm of other discourses, its issuance, when laid alongside other discourse, is violent and creative'. Of parallel importance is Heller's view of Objectivism as 'an art always in relation', a relation (with its attendant features of denying conclusiveness and a desire for the evidential) in which the reader may be discursively engaged: 'The gap or lacuna, the leap across linguistic space, is not simply a flag or marker to indicate how the material of the Objectivist poem is to be read but is, in effect, the arena for discourse and participation.' Within such a relation, history is registered as 'a form of knowledge and interpretation (an object of knowledge which can be approached) rather than a form of destiny or dictatorial mandate'. The risks of Objectivist poetry and its relational strategies warrant fully the excellently gritty definition with which Heller concludes his enlivening analysis – 'a poetics of workability'.

Charles Simic's proposition that to subject ourselves to the dialectics and uncertainties of contemporary poetics is to 'experience the world we have inherited' provides the cue for Richard Jackson's *Acts of Mind*[47], a valuable contribution to an increasingly influential genre which arises from the interviews he has been conducting for *Poetry Miscellany*. Jackson wisely avoids any pretence at comprehensiveness in favour of a representative cross-section of the more important tendencies and impulses discernable in contemporary poetics, and recognizes the need to bring critical and poetic languages closer together. The collection is designed to affirm a sense of continuity in the ordering of the interviews whilst maintaining a sense of their variety. Thus, the opening interviews (with Stanley Plumly, Miller Williams, Mark Strand,

46. *Conviction's Net of Branches: Essays on the Objectivist Poets and Poetry*, by Michael Heller. SIU. pp. xiv + 126. $13.50.

47. *Acts of Mind: Conversations with Contemporary Poets*, by Richard Jackson. UAla. pp. x + 222. pb $9.95.

Charles Simic, Jean Valentine, A. R. Ammons, Carol Muske, W. S. Merwin, Robert Penn Warren, Marvin Bell, John Ashbery, and David St John) seek to establish and define some of the basic principles and ideas discussed throughout the book, ideas of form and place, for example. Jackson's second section (interviews with Philip Booth, Heather McHugh, Robert Pack, Maxine Kumin, Stanley Kunitz, Daniel Mark Epstein, William Stafford, Dara Wier, Richard Wilbur, Donald Finkel, Fred Chappell, Linda Pastan, and Robert Creeley) suggests implications of and variations upon these principles and ideas, while his concluding interviews (with David Ignatow, Marge Piercy, Michael S. Harper, Donald Hall, and John Hollander) map out more comprehensive contexts: feminism, black history and consciousness, biography and psychology, and symbolic history, for example. Jackson is well attuned to not only the theoretical and conceptual issues embedded within poetics but also the concrete practice of poetic experience. His intelligent and powerfully informed voice is fully responsive to the open-ended process of mind that characterizes a good interview, and his intellectual patience ensures properly dialogical engagements.

Richard Wilbur, William Stafford, Louis Simpson, James Wright, and Robert Penn Warren are the poets who, for Peter Stitt, constitute *The World's Hieroglyphic Beauty*[48]. He combines critical essays and previously published interviews with his subjects (updated in the cases of Stafford, Simpson, and Warren), and his concern is to trace a thematic preoccupation with varying forms of transcendence in contemporary poetry. This tracing is pursued in the essays, while the interviews, inevitably encompassing a wider range, are nevertheless seen as containing an 'oblique commentary' by the poets themselves on the book's thesis. The thesis finds itself in agreement with Hyatt H. Waggoner's judgement on 'visionary' poets, that the poets under consideration here present a unified conception of the world, a conception 'that brings the subjective and the objective, the physical and the metaphysical, the material and the spiritual together in a seamless whole'. It is this vision which distinguishes Stitt's five poets from their contemporaries, the confessionalism of Robert Lowell, John Berryman, and Sylvia Plath, whom he sees as having failed to achieve a meaningful connection between subjectivity and objectivity. By contrast, the poets of 'hieroglyphic beauty' are regarded as having created 'a situation of productive and nurturing tension out of the conjunction of their inner vision of the ideal and their outer vision of the real'. When such readings are evaluative as well as descriptive, literary criticism needs to look to its health.

Anthony Libby's *Mythologies of Nothing*[49], a book about 'hymns to negation', takes on a subject that has not received too much of the intelligent attention it warrants; the mystical strain detectable in poetry of the mid-century which assumes the form of a particular negativity: 'it reveals an inordinate preoccupation with death, as metaphor and as actuality, and it tends to define what it seeks as nothing.' Libby begins with the later meditative works of Wallace Stevens, T. S. Eliot, and William Carlos Williams; moves through the careers of Robert Lowell and Theodore Roethke, and concludes

48. *The World's Hieroglyphic Beauty: Five American Poets*, by Peter Stitt. UGeo. pp. xi + 291. $30.

49. *Mythologies of Nothing: Mystical Death in American Poetry 1940–70*, by Anthony Libby. UIll. pp. 225. £20.75.

with the 'new surrealist dreams' of Sylvia Plath, Robert Bly, and W. S. Merwin. This disparate and selective group is shown to 'share not only a preoccupation with death and often apocalypse, but a tendency to formulate the essential poetic and ontological questions in a variety of mystical terms', to display a deliberate negative mysticism which reflects reworkings of the medieval *via negativa* by imagining 'figural or literal death as the ground of revelation' within the idea of 'the dark night of the soul that must precede revelation'. Such secularizing of the medieval position, articulated less distantly in the thought of Walt Whitman, Carl Jung, Martin Heidegger, Charles Darwin, and Jacob Boehme, establishes that the preoccupation with nothingness and death 'is not inconsistent with ecstatic identities, apocalyptic vision, Orphic ecstasy, numinous moments'. In other words, negative mysticism is seen to be fully in line with the more general mysticism of all post-romantic poetry in its exploration of 'union with the other world understood as this world'. It is this 'clear perception of radical otherness within the ordinary world' and an attendant 'permanent alteration of ordinary awareness' created by that perception which marks the significance of the poetry of negative vision. Libby's careful discriminations of this sense of otherness signal the major achievement of an important book.

Two anthologies have appeared whose difference from each other casts a revealing light on the general state of contemporary poetry. In 1978, one of the most exciting and innovative arenas for poetic discussion, the journal *L=A=N=G=U=A=G=E*, began publication, and in *The L=A=N=G=U=A=G=E Book*[50] Bruce Andrews and Charles Bernstein have collected material from the journal's first three volumes. Its interest is in writing that attends to language and to ways of making meaning 'that takes for granted neither vocabulary, grammar, process, shape, syntax, program, or subject matter', and its ambition is to break down categories of 'self-encapsulation' on behalf of a 'latticework' of writerly *activity* which is not foreclosed and where 'the actual language work that goes on in writing poetry is not set aside in writing that "discusses" '. Central to such writing is its engagement with the issue of reference. And, equally central, is the editors' recognition that this issue involves a social and political, as well as aesthetic, activity: 'It is our sense that the project of poetry does not involve turning language into a commodity for consumption; instead, it involves repossessing the sign through close attention to, and active participation in, its production.' Well in excess of a hundred items are reprinted here, loosely (given their variousness) collected under the headings of 'Poetics and Language', 'Writing and Politics', and 'Readings' (encounters with specific texts). This is a marvellously stimulating volume, and a rare example of mainstream publishing performing the necessary duty of bringing to a wider audience much that is alive and radical in the poetic underground.

By comparison, the poetry collected by Robert Pack, Sydney Lea, and Jay Parini in *The Bread Loaf Anthology*[51] seems worthy enough, but a much tamer affair. The volume takes its title from the annual Bread Loaf Writers Conference held at Middlebury College in Vermont. It aims to be scrupulously up to

50. *The L=A=N=G=U=A=G=E Book*, ed. by Bruce Andrews and Charles Bernstein. SIU. pp. xi + 295. pb $12.95.

51. *The Bread Loaf Anthology of Contemporary American Poetry*, ed. by Robert Pack, Sydney Lea, and Jay Parini. UPNE. pp. xvii + 347. hb £21, pb £11.

date, representing in its selections what has been happening in the past half-decade of American verse; a function it hopes to achieve every five years as a testimony to the Conference's 'dedication to the communal sense of literature'. The grounds for inclusion are threefold and are symptomatic of the established tone which characterizes the collection. Each poet has published at least two books (the editors are concerned with a 'well-developed' voice rather than with one that is just beginning its explorations); each poem has been written since 1980; and none of the contributions has yet appeared in individual collections. Seventy-two poets (in the main, familiar) are represented by, in varying degrees, 231 poems. I offer these figures to point the impossibility of a detailed review, but would note that the anthology does present, in line with the editors' hopes, a 'moment' in the history of American poetry; a position and recognition of where the mainstream of contemporary verse stands.

Regrettably far from not only the mainstream but even the margins of poetry is native poetry, and John Bierhorst's translation of *Four Masterworks of Indian Literature*[52] has a battle to fight on two fronts: to provide a step towards establishing 'a body of standard works, a canon, of native American literature', and to rescue such literature from those who wish to subordinate it 'to the exposition of theory' (by whom he intends, presumably, anthropologists) by insisting upon its 'genuine literary interest'. It is a battle that Bierhorst fights successfully and with illuminating results. The four works presented here are selected as the leading examples of the styles characteristic of the culture which produced them: *Quetzalcoatl* (the bardic style of the Aztec), *The Ritual of Condolence* (the oratorical style of the Iroquois), *Cuceb* (the prophetic style of the Maya), and *The Night Chant* (the incantatory style of the Navajo). Each text is furnished with the full scholarly apparatus of an introduction, textual notes, a bibliography, and a map of the text's relevant geographical region. The great value of a collection such as this lies, self-evidently, in its opening up of a neglected body of important literature; but also, and perhaps of more consequence, through the shock of otherness, in its lessons for the restructuring of our habits of reading and criticism. Ideas and relationships, for example, are expressed without the use of abstractions. Bierhorst's volume reclaims and reconstructs admirably, and it is to be hoped that it prepares the ground for future work in similar vein.

In Robert Peters's two *Black and Blue Guides*[53] to literary journals, the critic has fun: noisily, provocatively, acerbically, but responsibly so. Each of these Guides surveys the poetry output in recent issues of selected journals of varying degrees of familiarity; from *Abraxas*, *Kayak*, *Telephone*, *Wormwood Review*, *Bogg*, *Pulpsmith*, *Sulfur*, and *Yellow Silk*, to *Chicago Review*, *Kenyon Review*, *The New Yorker*, *Salmagundi*, *Shenandoah*, and *New Letters*, some forty-nine in all with different journals being covered in each Guide. Peters's principle is simple: 'I seek poems that excite with zest, passion, and originality.I don't care how old, or how new, the forms.' Those poems suffering from 'Academic Sleaze', 'Momentosity', obsessions with belly-button fuzz, senti-

52. *Four Masterworks of Indian Literature*, trans. and ed. by John Bierhorst. UAriz. pp. xxiv + 371. pb $10.95.

53. *The Peters Black and Blue Guide to Current Literary Journals*, by Robert Peters. CV (1983). pp. 104. pb £3.95. *The Peters Second Black and Blue Guide to Current Literary Journals*, by Robert Peters. CV. pp. 125. pb £4.50.

mentality, reportage, imitation, and general ossification, get short shrift from a pen that is perceptive, discriminatory, and wicked. Peters is far from being an unquestioning supporter of minority publications, nor a generalizing debunker of established organs (although, roughly, it is in those directions that his sympathies ebb and flow), and he is genuinely tolerant of the fresh product and the fresh attitude wherever they may arise. The following is representative of his witty and accurate diagnoses: 'In rating literary magazines as one does motels, *Kenyon* would appear on all the Recommended Lists – clean, spacious, swag-lamped, with sanitized toilet seats complete with strips of ambassadorial paper over the bowls. . . . Turner *et al.* name their suites after celebrities, viz., The James Dickey Suite, The Galway Kinnell Suite, etc. They don't goof around much with lesser figures.' Praise and condemnation, whether of journal, poet, or poem, are not conferred cavalierly, but when Peters bites, he hurts and refreshes at the same time.

As its title suggests, Wyatt Prunty's 'Emaciated Poetry' (*SR*) claims a 'thinness' as characteristic of much of experimental poetry since World War Two (exemplified by Robert Creeley and A. R. Ammons), and that, with the exceptions of Robert Lowell and Theodore Roethke, the most 'talented' poets have taken advantage of traditional modes to produce a poetry that is 'successful auditorially as well as visually'. A sad example of a critical school which still manages to find an outlet. In 'Poetry Anthologies and the Canon' (*YR*), Barry Goldensohn offers an unsurprising meditation on what he terms the 'canon-dialogue', the fluctuating criteria of taste and sensibility that are most conveniently registered by anthologies of verse.

In 'A. R. Ammons: Ecological Naturalism and the Romantic Tradition' (*TCL*) Donald H. Reiman dissociates Ammons's work from Romantic and Modernist predecessors by arguing that his primary philosophical orientation resides in 'the nonhuman, unself-conscious operations of natural processes'. Herman Rapaport, in 'Deconstructing Apocalyptic Rhetoric: Ashbery, Derrida, Blanchot' (*Criticism*), instructively examines the concern with the collapse of system in John Ashbery's poetry through the figure of the body's hiccup, finding that hiccup to have an apocalyptic tone that is detectable in the 'gl' syllable of Jacques Derrida's *Glas*. Ashbery is shown as participating stylistically in the writing of texts (like those of Derrida and Maurice Blanchot) which do not offer catastrophe as climactic or apocalyptic but as pervasive and banal. Wendell Berry's claims for the dignity of the farmer and for the cultural and ecological necessity of agriculture render him, for Herman Nibbelink in 'Thoreau and Wendell Berry: Bachelor and Husband of Nature' (*SAQ*), as an inheritor of Thoreauvian values. *Clearing* is examined with *Walden* to demonstrate the affinity between the two writers and to distinguish their views about the place of agriculture in the relationship of culture and nature.

Gathered for the first time in paperback, in *Elizabeth Bishop: The Complete Poems*[54], is the entire range of Bishop's poetry, from the juvenilia she produced at the age of sixteen to 'Sonnet' that was published posthumously, and including several hitherto unprinted poems. It would have been useful to have the text accompanied by the apparatus of a scholarly edition, particularly since it incorporates various changes and corrections that Bishop made, but,

54. *Elizabeth Bishop: The Complete Poems 1927–1979*, by Elizabeth Bishop. Hogarth. pp. xi + 287. pb £6.95.

nevertheless, it is good to have a definitive collection presented in a popular form. The way in which 'respectful critical admiration' surrounding Bishop's work can make it appear 'tame' worries Patricia B. Wallace in 'The Wilderness of Elizabeth Bishop' (*SR*). As a correction, Wallace seeks to expose the 'brisk shock of surprise' generated by a poetry of 'authentic wildness'. Bishop's 'In the Waiting Room' occasions a fine and suggestive essay by Lee Edelman, 'The Geography of Gender' (*ConL*), which uses the poem as a productive resource for an examination of 'what is at stake in Bishop's readings of reading' in terms of her general preoccupations with the relationships of representation and literalism, with the functions of 'poetic coloration, or trope', and, most suggestively, in terms of the specific issue of female displacement.

Two of Gwendolyn Brooks's poems receive attention in *Expl*: Gary Smith stresses the ambivalence of her attitude towards the characters in 'We Real Cool', and Ronald R. Janssen illustrates the psychological dimensions of 'A Song in the Front Yard' which sets instinct against reason and authority, energy against order and law, within a Freudian drama of the interactions between the ego, the id, and the superego. In 'The Backward Flight of *The Bridge*' (*AL*), Margaret Dickie addresses one of the perennial problems of Hart Crane's poem, that of its organizational principle, its method of construction from end to beginning, and carefully plots the discrepancies between 'the poem he imagined and the one he was able to write'. She rejects it as a 'sequence' (understood both as a series of poems 'with continuity and connection' and as a formal response to 'the poet's progressive understanding of his purposes'), concluding sinuously that 'In the process of composition, *The Bridge* degenerated in vision and in verbal power, but it also grew through the means of such degenerative form.'

The Poet's Workshop series, in which the volume on Robert Creeley[55] is a fine example, follows on from the National Poetry Foundation's Man and Poet series in drawing attention to what Carroll F. Terrell calls the 'third generation' of poets in the 'Pound–H. D. Williams tradition'; poets who began to mature during the 1950s. The time is clearly right for the furtherance of academic interest in Creeley which the present collection provides. The essays are supplemented through two interviews with Creeley (conducted by Robert Sheppard during the poet's reading tour of England in 1982 and by Terrell in Maine later the same year) and a bibliography of Creeley's works compiled by Timothy Murray and Stephen Boardway. In the essays themselves, Creeley's 'epistemopathic path' is traced by Harald Mesch, and his 'poetics of duration' by Charles Bernstein. Jerry McGuire negotiates a poetics of absence and of presence to read Creeley as 'post-modern man' while, conversely, George Butterick argues for the indebtedness of the early poems to literary tradition. The 'purification of image through an evacuation of image' is, for Albert Cook, one of the main ventures shared by Creeley with Charles Olson, and in the hands of Cynthia Dubin Edelberg, the 'system' of Creeley's sequences is premised upon Roman Jakobson's notion of 'supposed orphanhood'. Jed Rasula 'places' *Pieces* with agility and ingenuity and, with less of either, Michael Heller ponders the problems of form and constraint in *Words*. Creeley's presence at the University of British Columbia in 1963 is remem-

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55. *Robert Creeley: The Poet's Workshop*, ed. by Carroll F. Terrell. NPF. pp. 383. pb $9.50.

bered by Linda W. Wagner, while Robert Basil offers a portrait of his teaching at Buffalo. Through wider configurations of reminiscence, a dispersive catalogue of '56 Things for Robert Creeley' by Pancho Savery establishes the 'enlargement' constituted by the poet for one man's imagination. Ekbert Faas chronicles the friendship with Irving Layton, and the affinities between *Presences* and Marisol's sculpture are explored by William Sylvester. The final critical essay, by Brian Coniff, acknowledges Creeley's care for the 'common world'. Within future histories of the field, this collection will find a firm place, sustained principally by the two interviews and the essays by McGuire, Edelberg, Rasula, and Sylvester.

In *Critical Essays on E. E. Cummings*[56], Guy Rotella collects twenty-four reviews of cummings's work, ranging from the coverage of *The Enormous Room* by John Peale Bishop in 1922 to that of *Complete Poems* by Helen Vendler in 1973, and thirteen essays, from R. P. Blackmur's 'Notes on E. E. Cummings' Language' of 1931 to Norman Friedman's 'Cummings Posthumous' of 1979. Additionally, Rotella provides a detailed survey of cummings scholarship in his introduction and an essay of his own, previously unpublished, on 'Nature, Time, and Transcendence in Cummings' Later Poems'. The collection intends 'an eclectic but representative introduction to the man and his work as well as to the criticism', and its well-judged historicism pictures not only the growth of a reputation from the 1920s to the present but the major controversies which contributed to that reputation. Material that is otherwise easily available is excluded, as are specific accounts of individual poems and the many linguistic analyses which have appeared during the past quarter-century (the latter two categories on the grounds of their purely specialist interest). The relative lack of overlap between Rotella's collection and those of S. V. Baum in 1962 and Norman Friedman in 1972 points not only the necessity for Rotella's enterprise but also its own place in the development of the cummings industry. In *Expl* Ann R. Morris sees 'A Man Who Had Fallen Among Thieves' as concerned with transcendental possibilities for human divinity.

The James Dickey bandwagon continues to gather momentum. A new collection of poems, *The Central Motion*[57], brings together *The Eye-Beaters, Blood, Victory, Madness, Buckhead and Mercy*, *The Zodiac*, *The Strength of Fields*, and *Head-Deep in Strange Sounds: Free-Flight Improvisations from the unEnglish*. The 'Central' of Dickey's title is both mathematical ('middleward in time' between 1951 when he began publishing in magazines, and a projected death-date imagined at the turn of the century) and evaluative (marking his attempts to move away from the anecdotal narrative of his previous work and anticipating 'further, perhaps more extreme changes'). Projected experimentalism, stylistic and thematic, is, then, the arena of this collection, and it seems most successful in what we might term the tendency towards the dialogical that begins to evidence itself in *The Zodiac*. The dialogical tendency becomes more sophisticated in his poems from other languages where his changing notion of poetry may be seen most clearly; where, as he claims in his Preface, the poems arrive out of 'misreadings, substitutions, leaps, absurdi-

56. *Critical Essays on E. E. Cummings*, ed. by Guy Rotella. Hall. pp. viii + 319.

57. *The Central Motion: Poems, 1968–1979*, by James Dickey. Wesleyan. pp. x + 148. hb $18.50, pb $9.95.

ties, wrenchings, embarrassments'. The 'vitality' and the 'glow' resulting from these 'bastard' products evince the newly discovered potencies of risk which characterize his more recent work.

The mark of Dickey's place in the current canon may be seen in the way the academies now find it necessary to provide not only a scholarly and critical response to his work, but introductions to it for a wider readership as well. Bruce Weigl and T. R. Hummer, in *The Imagination as Glory*[58], helpfully subscribe to this latter mode. They present a history of critical response to Dickey's work (from Howard Nemerov and Robert Duncan in the early 1960s to Dave Smith in 1981) and the most important and characteristic statements within that history (including those of H. L. Weatherby, Lawrence Lieberman, and Joyce Carol Oates). The volume concludes with two of Dickey's own most central addresses ('The Energized Man' and 'The Imagination as Glory'), and a checklist of secondary sources compiled by Dennis Vannatta which usefully includes material that has appeared since the items listed in James Elledge's *James Dickey: A Bibliography, 1947–1974*. An even more general readership is envisaged for another introductory account, Ronald Baughman's *Understanding James Dickey*[59], a readership which is well served by an overall assessment of Dickey, readings of his individual volumes of verse and his novel, *Deliverance*, and an account of his critical work. The final emphasis, following George Garrett's judgement that 'to find where James Dickey truly lives, one should turn to his poetry', is on the verse. This is accurate enough (although it plays down Dickey's experiments with other forms – personal essays, and scripts for television and the cinema, for example), and the volume emerges as efficiently and informedly true to its function. On a different level, but rather less useful, is 'James Dickey: From "The Other" through *The Early Motion*' (*SoR*) where Harold Bloom offers a paean, oddly uneven and insecurely focused, to Dickey's early poetry which is seen as a body of 'heroic vitalism', a 'throwback to those mythic hypotheses out of which strong poetry first broke forth' from a poet who is variously figured as 'Emersonian', 'Orphic', and 'Gnostic'.

Continuing its admirable and necessary policy of republishing H.D.'s work in paperback originals, Carcanet resurrects her major long poem, *Helen in Egypt*[60], along with Horace Gregory's Introduction to the first 1961 printing. Amongst the most fascinating of her oeuvre, the poem takes its cue from the *Pallinode* of Stesichorus of Sicily which recounts the story of Helen not in its Trojan but its Egyptian form; as H.D. notes in her powerfully suggestive prose preamble: 'According to the *Pallinode*, Helen was never in Troy. She had been transposed or translated from Greece into Egypt. Helen of Troy was a phantom, substituted for the real Helen by jealous deities. The Greeks and the Trojans alike fought for an illusion.' The shape of the poem is that of dramatic lyric narrative, interspersed with passages of prose, and it is a shape which exploits fully the mythic and writerly implications of its subject. Carcanet has brought before us a major and innovative event in the modernist canon.

Rodger Kamenetz's 'Realms of Being: An Interview with Robert Duncan'

58. *The Imagination as Glory: The Poetry of James Dickey*, ed. by Bruce Weigl and T. R. Hummer. UIll. pp. 198. £19.25.

59. *Understanding James Dickey*, by Ronald Baughman. USC. pp. xiv + 174. hb $19.95, pb $7.95.

60. *Helen in Egypt*, by H. D. Carcanet. pp. xi + 304. pb £6.95.

(*SoR*) is especially valuable for its focus upon a single aspect, central and comprehensive, of Duncan's thinking: the place of Jewish tradition in his thought and work. The same issue of *SoR* also includes a chapter from Duncan's *H.D. Book*, extracts from which he has been publishing since 1966, a new poem, 'After a Long Illness', and an intelligent assessment of *Ground Work* by Thomas Parkinson. In *Expl*, Ronald K. Giles argues that Richard Eberhart's 'For A Lamb' is a poem that has to be interpreted as both descriptive and transcendental.

Books on T. S. Eliot continue to flood the market. In one of the most sophisticated and suggestive studies to have appeared for some time, *T. S. Eliot and the Poetics of Literary History*[61], Gregory S. Jay proposes a theory of the discontinuities in Eliot's writing by attending to his predominant practice of figuration by means of a subtle and discriminating use of techniques derived from deconstruction and psychoanalysis. His book, importantly, is offered as having a 'double life' as both a reading of Eliot and as a work in critical theory on the grounds that 'the text should revise the theory as the theory revises the text'. The premise here is that many of the issues presently being debated at the level of theory (influence, authority, genealogy, repetition, difference, structure) are the very issues which generated Eliot's poetics. Jay wants to show how Eliot's stress on impersonality and technique formed 'a rhetoric of denial that obscured the human problems at stake in his work'. In order to display the plurality of subjectivity in the Eliotic text, Jay demonstrates the affinities between textuality and personality, between structures of writing and structures of the self. His method is to analyse the structure of Eliot's figural overdetermination in order to reveal how the figures confronting sterility, impotence, castration, misogyny, adultery, sensuous martyrdom, and ecstatic union incorporate issues in politics, religion, poetics, and philosophy. Jay's work is a major achievement on behalf of both Eliot's work and critical theory.

'There is a logic of the imagination as well as a logic of concepts', wrote Eliot, thinking of St John Perse, and David Spurr's *Conflicts in Consciousness*[62] adopts this distinction to oppose the 'superficial coherence' of those critical positions which insist upon the order and unity of Eliot's writings, positions which have 'left largely unexplored the sources of structural tension in Eliot's poems and the problem of relating those tensions to a developing poetic consciousness'. Unlike previous commentators who have identified the problem of a divided sensibility in Eliot as a distinction between order and disorder, Spurr offers a formulation in which the poems enact a 'dramatic rivalry' between two forms of order: one which is the rational product of the intellect, and one which is the intuitive, primitive, spontaneous product of the imagination. The illusion of coherence is properly displaced here by the notion of a field for the enactment of conflicts, and fusion of perspective is obliged to give ground to a tensile activity in which the two forces either diverge or compete. This is a necessary project, and is accomplished with intelligence and lucidity; but it would benefit from the kind of theoretical analysis which informs Gregory S. Jay's foray into a not dissimilar area.

A reworking of a familiar aphorism whereby the work of the adult Eliot can

61. *T. S. Eliot and the Poetics of Literary History*, by Gregory S. Jay. LSU. pp. xii + 256. $27.50.

62. *Conflicts in Consciousness: T. S. Eliot's Poetry and Criticism*, by David Spurr. UIll. pp. xx + 136. £16.50.

'most profitably' be seen through the 'total complex' of his earlier experiences, provides the premise for John J. Soldo's approach in *The Tempering of T. S. Eliot*[63]. Not, we may feel, a very promising start; and our suspicions are quickly confirmed, for, despite a fair spread of previously unpublished material, this study (concerned with the period between Eliot's birth and his reading of Dante during his Parisian stay of 1910–11) offers little more than a series of annotations which, by and large, matches the looseness of its title where 'tempering' is deployed in the sense of 'a blending, of a mingling of times'. It is useful to have appendixes listing Eliot's markings in his copy of the *Divina Commedia* (instructive from the point of view of just how brief those markings were) and the books he read at Smith Academy; but what on earth are we to do with a table of the grades he received for the courses he followed there – even given the possibility that some agile wit might be able to make something of the fact that he scored higher on 'Deportment' than on 'Elocution'.

The despair of *The Family Reunion*, 'I talk in general terms / Because the particular has no language', grounds the perspective of *T. S. Eliot and the Myth of Adequation*[64], a difficult, rich, and complex book where Alan Weinblatt attends to the competing discursive practices of Eliot's poetry and his social criticism. Eliot acknowledged 'an apparent incoherence between my verse and my critical prose' by which he meant that 'in one's prose reflexions one may be legitimately occupied with ideals, whereas in the writing of verse one can only deal with actuality'. Weinblatt productively suggests that this split focuses Eliot's 'essential pull', his 'drive, his obsession with social order and social issues as a counterpoise to exploring and mapping the geography of self'. Weinblatt uses the concept of adequation as a means of discerning Eliot's 'poetics of process', a poetics that would seek the languages, conventions, and forms adequate for rendering the protean boundaries of identity. And Weinblatt shows very clearly how Eliot's acceptance of the ideal or 'compensatory' vision of a Christianity rooted in a monistic, hierarchic, telic, and closed society enabled his explorations into the actuality of the self, concluding that 'Only by embracing the security of an ideal rooted in the myth of a premodern vision could Eliot continue to chronicle the shapes of self in a pluralistic, market society.' Implicit here, if Weinblatt had been a different sort of critic, are powerful resources for an analysis of the specific techniques of the modernist reactionary.

The relation of Eliot's work to his Victorian predecessors is a rather neglected area of investigation which David Ned Tobin takes on in *The Presence of the Past*[65]. Such neglect is understandable in view of both Eliot's famous pronouncements (and those of the early modernists in general) of liberation from the ties of the previous century, and his own acknowledged sources: Dante, sixteenth-century drama, seventeenth-century metaphysical verse, and nineteenth-century French poetry. But Tobin wisely takes his cue from Walter Jackson Bate: 'a movement may often be better understood by what it concretely opposes than by its theoretical slogans.' This is good advice that

63. *The Tempering of T. S. Eliot*, by John J. Soldo. UMIRes. pp. xv + 191. £40.

64. *T. S. Eliot and the Myth of Adequation*, by Alan Weinblatt. UMIRes. pp. xx + 184. £40.

65. *The Presence of the Past: T. S. Eliot's Victorian Inheritance*, by David Ned Tobin. UMIRes. pp. xii + 180. £40.

Tobin follows well, and his examination of Eliot through the lenses of Matthew Arnold, Cardinal Newman, Rudyard Kipling, and, particularly, Alfred Lord Tennyson, fills a substantial gap in the axes whereby we confront Eliot's work. He tells a necessary story carefully, but it is a pity that the story ends with a quite disgracefully inadequate index.

The material chosen by Kinley E. Roby for *Critical Essays on T. S. Eliot: The Sweeney Motif*[66] is, self-evidently, more selective in its scope than that of the companion volumes in the excellent 'Critical Essays on American Literature series. Such selectivity requires justification, which is provided not only by the body of the collection itself which is the first to direct attention upon an important and rather neglected area in Eliot criticism, but by Roby's substantial introduction which displays clearly how 'The Sweeney materials provide a surprisingly clear record of Eliot's development as a poet and are especially useful in tracing the evolution of Eliot's thinking. They are, in addition, important bridges linking various stages in the poet's work and helping readers to follow the shifting technical and conceptual developments in his writing.' It is the achievement of Roby's essay that it is true to its promise and, indeed, locates Swecney as a 'bellwether' of Eliot's transformations. The volume itself reprints essays that are specifically concerned with each of the four works in which Sweeney appears directly ('Mr. Eliot's Sunday Morning Service', 'Sweeney Erect', 'Sweeney Among the Nightingales', and *Sweeney Agonistes*), and concludes with a section of more general essays where the Sweeney motif is engaged within wider contexts. It contains also three essays that have been specially commissioned for the collection: Carol H. Smith, 'Sweeney and the Jazz Age', Jonathan Morse, 'Sweeney, the Sties of the Irish, and *The Waste Land*', and Nancy D. Hargrove, 'The Symbolism of Sweeney in the Works of T. S. Eliot'. Overall, here is a collection which performs its job very well.

A narrowing of scope is continued by Julia Maniates Reibetanz in *A Reading of Eliot's 'Four Quartets'*[67]; a work not of exegesis but of interpretation, an effort to see how the poem works line by line and how its basic units (words, lines, paragraphs, metrical and syntactical shapes) 'constitute the building blocks of Eliot's larger structure and affect our perception of the poem's symbols and ideas'. This ambition is reasonable enough, if one is content with the eloquence of literary talk rather than the interrogations of scholarship and analysis. The most purposive sections of the book concern metrics, an aspect of Eliot that even now has received insufficient attention. On the basis of Eliot's aim to create a new accentual line, Reibetanz explores his development of metre from *The Hollow Men* to the *Quartets* which is claimed as 'his most accomplished enactment of accentual metrics', and she constructs a finely discriminatory case for the contributions made by metrical patterns to the thematic arguments of the poem. With rather less originality, the study concludes with a view of the poem as poetry of place, 'standing squarely in the tradition of English landscape poetry'.

Eliot receives the tribute of an Anniversary Issue in *SoR* of October. Amongst the most notable of the more academic essays (as opposed to anec-

66. *Critical Essays on T. S. Eliot: The Sweeney Motif*, ed. by Kinley E. Roby. Hall. pp. viii + 245. $38.

67. *A Reading of Eliot's 'Four Quartets'*, by Julia Maniates Reibetanz. UMIRes. pp. xi + 236. £45.25.

dotes and reminiscences) are Ronald Bush's 'Nathaniel Hawthorne and T. S. Eliot's American Mind' which offers a subtle and persuasive case for reading Eliot within the contexts of American idealism; Denis Donoghue's agile 'On "Gerontion" '; Jeffrey M. Perl's 'The Language of Theory and the Language of Poetry', the second part of an essay begun with Andrew P. Tuck in the January issue which is a continuation of necessary work on Eliot's philosophical reading by examining, broadly, the relation between his notes on Asian subjects and his thoughts on contemporary Western philosophy; and J. P. Riquelme's 'The Modernist Essay: The Case of T. S. Eliot – Poetic as Critic', a sturdy negotiation of the tactics in 'Tradition and the Individual Talent'. The issue concludes with a 'Symposium of Poets on T. S. Eliot', comprising statements by Stephen Berg, Louise Gluck, Donald Hall, Anthony Hecht, Howard Moss, Lisel Mueller, Carol Muske, Robert Pinsky, and Theodore Weiss.

Three good essays confront Eliot's early poetics. *TSLL* prints two of them: John Steven Childs's 'Eliot, Tradition, and Textuality', which examines the textuality of 'Tradition and the Individual Talent' as 'the peculiarly twentieth-century attempt to erase the gap between poet and critic, between commentator and object of commentary', and Jonathan Bishop's 'A Handful of Words: The Credibility of Language in *The Waste Land*' where the various modes of discourse in the poem (quotation, the speech of speakers, prophetic, 'the language of the future, or voice of God') are analysed on behalf of a supple claim that 'the credibility of language is *the* persistent issue of the poem'. Through Wilhelm Dilthey's theorizing of 'existential' historicism and its attendant doctrine of historical relativism, taken to be central for twentieth-century philosophies of history, a dense and rigorous essay by James Logenbach, 'Guarding the Horned Gates: History and Interpretation in the Early Poetry of T. S. Eliot' (*ELH*), interrogates Eliot's problematic of interpretation to argue that, for Eliot, history is not separable from the life of the individual in the present, and is thus viewed as an ideal construction which is fabricated through empathy and intuition. This intelligent foray includes a strong discussion of 'The Death of the Duchess', a poem which has so far managed to evade much exegetical attention. In 'Mrs. Porter's Moon and "Red Wing" ' (*ELN*) William K. Bottorff succinctly suggests the song 'Red Wing' (music by Kerry Mills, words by Thurland Chattaway) as the allusion contained in the lines on Mrs Porter from *The Waste Land*.

The selection of thirty-eight of Robert Frost's poems in *A Swinger of Birches*[68] is both charming and irritating. Its charm resides in the delightful illustrations by Peter Koeppen, and its irritation in the banal and patronizing introduction by Clifton Fadiman. Selected are several of Frost's most famous poems ('Birches', Mending Wall', 'The Road Not Taken', and 'Stopping by Woods on a Snowy Evening', for example), and all register Frost's engagement with landscape in its various forms. The aim of the volume, to create a new audience of 'young people', is laudable enough, but it forgets that the deceptive difficulties of the poetry may present a misleading offering to the untrained mind.

Dick McBride, erstwhile manager of City Lights and aspiring novelist,

68. *A Swinger of Birches: Poems of Robert Frost for Young People*, by Robert Frost, illus. by Peter Koeppen, intro. by Clifton Fadiman. H&S (1983). pp. 79. £5.95.

has produced an idiosyncratic and perceptive memoir of Allen Ginsberg in *Cometh With Clouds*[69]. Lawrence Ferlinghetti in his introduction notes that McBride wanted 'both more and less from Allen's writing' and that his sense of it as 'foreign' is what constitutes the value of his memoir and what, rightly, makes it 'so interesting and so out of the usual run' of writing on Ginsberg. Domestie anecdotes combine with critical assessment, both couched in a vocabulary that espouses its beat genealogy, to produce a 'memory' that is judicious and affectionate without being sentimental. McBride has a fine eye which registers a portrait that fittingly begins with 'Lightning' and ends with 'Love'. Ginsberg receives further 'out of the usual run' attention in *Allen Ginsberg on Tour*[70], which is a 'supplementary' to the video made by the editors, Joachim Ortmanns and Wolfgang Mohrhenn, of Ginsberg's performance (with Peter Orlovsky and Steven Taylor) at the end of his tour through northern Europe in Wuppertal on 16 February 1983. Poems and songs rendered on that occasion are reproduced, together with some expressive stills from the video, and a brief interview with Ginsberg in which he talks about performances in general, his sense of audience, the Reagan administration, the politics of gentleness, drugs, Buddhism, and technology.

In 'The Pathetic Fallacy' (*YR*) Anthony Hecht, as poet and critic, enters an interesting and provocative re-investigation through, principally, John Ruskin, Wallace Stevens, and Robert Frost, of the problematic constituted by the terms 'subjective' and 'objective' within literary appreciation.

Paperback editions of the Columbia Introductions to Twentieth-Century American Poetry series are always welcome, particularly in the case of Onwuchekwa Jemie's *Langston Hughes*[71] where we have one poet commenting upon another who has still to receive the recognition his work deserves. Such a meeting is especially valuable since Hughes's poetry relies more on utteranee, on voices heard, than on recognizable metrics. There is a refreshingly broad sweep to this *Introduction* which offers an account of Hughes's major themes and techniques in the context of Afro-American oral tradition rather than close readings of individual poems. It provides not only an analysis of the politics of black literature but a map 'in which we watch in process the transmutation of oral into written forms'. Jemie responds sensitively and sturdily to both a fine lyrical achievement and to the difficulties of a 'literature of struggle'. By strident comparison, Arnold Rampersad's 'The Origins of Poetry in Langston Hughes' (*SoR*) is misguided and mediocre. His conclusion is astonishingly wrong, offensive, and worth quoting in full as a salutary lesson: 'For many writers, perhaps even most, race is a distracting, demoralizing force. Hughes' genius, or his good fortune, consisted in his ability to accommodate race harmoniously within the scheme of creativity common to all major poets, and to turn it from an anomaly into an intimate advantage.'

After an opening chapter which outlines the thematic and stylistic continuities of Kunitz's poetry in general, continuities of narrative, image, and

69. *Cometh With Clouds (Memory: Allen Ginsberg)*, by Dick McBride. CV. pp. 61. pb £3.50.

70. *Allen Ginsberg on Tour*, ed. by Joachim Ortmanns and Wolfgang Mohrhenn. LV. pp. 86. pb £4.95.

71. *Langston Hughes: An Introduction to the Poetry*, by Onwuchekwa Jemie. ColU. pp. xxxii + 234. pb $10.

self, Gregory Orr's *Stanley Kunitz*[72] enters a graceful chronology of his subject's books to examine the individual poems of 'a major poet of the dramatic lyric'. Orr rightly emphasizes the dramatic element of the genre, picking up on Kunitz's own espousal of the poet's need to 'polarize his contradictions' and claiming: 'These contradictions are polarized in order to enact a dramatic encounter whose events *are* its meaning.' The drama is that enacted by an 'irrational or nonrational intelligence' seeking to transform the private issues of the self into the public arena of a common sharing; and the accuracy of Orr's alert account is to regard such drama as a matter of language and of narrative, 'the tension-creating quality of disharmonious story', as well as a matter of ontology. Orr's assessment is discriminating and appreciative, but its personal tone (ciphered by the absence of a full bibliography and of a single reference to any other reader of Kunitz), although vibrant, needs to be acknowledged as such. Kunitz also appears in 'Communication and Communion: A Dialogue' (*SoR*) with Allen Tate, a dialogue which, an introductory note by Henri Cole informs us, was recorded as part of a series between Kunitz and a number of other poets in 1966. It has period charm in that it displays hardly any awareness of period whatsoever.

As Richard Benvenuto acknowledges in *Amy Lowell*[73], although Lowell has appeared in reminiscences and histories of modernism's nascence, that appearance has been predominantly biographical. With the exceptions of Glenn Ruihley's *The Thorn of a Rose: Amy Lowell Reconsidered* (1975) and Archibald MacLeish's 'Amy Lowell and the Art of Poetry' (1925), little notice has been taken of the poetry itself. There is a good reason for this: Amy Lowell was not a poet of any note. Benvenuto is properly alert to her limitations, and recognizes that the contemporary force she generated and popularity she attracted was probably a consequence more of her personality than her talent. He is certainly right to conclude that the age of Yeats, Pound, and Eliot 'would have been a very different and less exciting time without her', and is commendably restrained in his case for her poetic virtue; stressing her 'accomplished' story-telling, her capacity for creating complex characters and 'subtle and resonant' images which, at their best, were sensitive to the 'symbolic and connotative possibilities' of words. This is a good introduction to a body of work that has been little recognized: it is a pity that its subject is not more worthy of its treatment.

That other, and more familiar, Lowell – Robert – is considered in his literary relations by Steven Gould Axelrod in 'Robert Lowell and Hopkins' (*TCL*) where some substantiation is given to what has been, hitherto, little more than a critical throw-away judgement; that Gerard Manley Hopkins had a decisive impact on Lowell's early work, providing a model that was later to be dismissed. Lowell tends to take second place in 'Randall Jarrell and Robert Lowell: The Making of *Lord Weary's Castle*' (*ConL*) where Bruce Michelson relies on Jarrell's letters to Lowell in order to display Jarrell's role in the composition of the volume which gave Lowell instant fame and regarded by Michelson as owing 'a heavy debt to the way Jarrell expressed himself about the book in its formative stages'. More generally, Katharine T. Wallingford's

72. *Stanley Kunitz: An Introduction to the Poetry*, by Gregory Orr. ColU. pp. xxx + 297. $29.50.

73. *Amy Lowell*, by Richard Benvenuto. Twayne. pp. 163. $16.95.

'Robert Lowell's Poetry of Repetition' (*AL*) derives its conceptual impulse from the theory of therapeutic repetition announced in Freud's principle of working through', and examines Lowell's poetic repetition of the incident during his adolescence when he struck his father, a repetition which constructs a 'belated mastery' over the event and a 'form of *rapprochement* with his parents'.

I make no apologies for including Mina Loy's *The Last Lunar Baedeker*[74] in a chapter on 'American' literature since, despite the mere fact of her physical birth in London, her artistic birth occurred within cosmopolitan modernism and her poetry belongs to the diptych of Paris and New York. The present volume is the first English paperback edition of the text originally published by The Jargon Society in 1982, and, for historians of poetry in general and of modernism in particular, it is an important event. A substantial and richly informative essay by Roger L. Conover introduces a complete collection of Loy's poems (including twenty-nine that are previously unpublished), satires, and prose manifestos; a collection which sustains her as possibly the last great modernist figure to be rediscovered and establishes her as an innovative practitioner of considerable intelligence. It was not until 1980 that Virginia M. Kouidis's *Mina Loy: American Modernist Poet* marked the beginning of serious academic attention to Loy (and this was nearly twenty years after Samuel French Morse's 'The Rediscovery of Mina Loy and the Avant-Garde'), and the *Baedeker* must encourage and, indeed, enable, its continuance.

Marianne Moore's 'Preface to *Monsieur Teste* by Paul Valéry' (*YR*), edited by Patricia C. Willis, is the first printing of the last draft of an essay written between 1952 and 1955 and originally intended for the Bollingen Series volume of *Monsieur Teste*. Lois Bar-Yaacov discusses Moore's 'The Mind is an Enchanted Thing' (*Expl*) to display how, like the gyroscope, its pivotal metaphor, the poem 'revolves around a number of axes, visual and sensual analogies with metaphysical overtones'.

One of the most fascinating correspondences in modern literary history, that of Charles Olson and Robert Creeley, continues in George F. Butterick's edition of the sixth volume of their *Complete Correspondence*[75] which covers the period between 28 April and 27 July 1951. It includes the bonus of the first publication of a chapter from an untitled and unfinished novel, a short story called 'A Sort of Song', and a brief series of axiomatic statements, 'Notes on the Theatre', all by Creeley. The period covered is that in which Olson returns to Black Mountain College and begins to produce some of his major writings: the essay on 'The Human Universe', the second poem in the *Maximus* series, the long poem 'To Gerhardt, There, Among Europe's Things', and the dance scenario 'Apollonius of Tyana'. Creeley settles in the south of France and continues his progress towards the work of his maturity. It is also the period in which each begins to achieve regular publication, and so although these letters still register the intellectual restlessness that is characteristic of both poets, they are not fraught with the urgency of establishing a presence that was a feature of their earlier forms. This volume is abundant with gritty views on the

74. *The Last Lunar Baedeker*, by Mina Loy, ed. and intro. by Roger L. Conover, with a note by Jonathan Williams. Carcanet. pp. 1xxix + 334. pb £7.95.

75. *Charles Olson and Robert Creeley: The Complete Correspondence*, Vol. 6, ed. by George F. Butterick. BSP. pp. 244. pb £9.95.

theory and practice of writing, from Olson's meditations on the use of 'but' and 'of' to Creeley's conceptualization of symbol and metaphor in the theatre: it is essential reading for modern poetics. Olson's poetics itself receives stimulating expression in 'Charles Olson and the American Thing: The Ideology of Literary Revolution' (*Criticism*). Here, Philip Kuberski reads that poetics within the recurrent pattern in American culture of the 'return' to nature and to origin figured as the 'thing', a pattern where the proposed radical return to the natural produces instead a lexicon of subjectivities as Olson's style projects a metaphysical sense of loss inscribed in an idiom of personal loss. Kuberski's excellent reading of the Olsonian enterprise thus incorporates an important demonstration of the ideological power of literary history.

Until 1980, one dissertation, a half-dozen critical articles, and a dozen or so reviews constituted, as Burton Hatlen's Preface to *George Oppen*[76] notes, 'the only critical writings on Oppen that a serious student would feel compelled to consult'. Since then, things have begun to improve, most importantly in the shape of a special issue of *Paideuma* (the progenitor of the present volume and also based in the National Poetry Foundation stable) on Oppen in 1981. With the exceptions of a revised essay by Rachel Blau DuPlessis (on Oppen, Pound, and politics), William Carlos Williams's review of *Discrete Series* in 1934, the assessments by Donald Davie (on *Seascape: Needle's Eye*), Michael Hamberger, and Michael Heller (on *Collected Poems*), and Theodore Enslin (on *Primitive*), all the material here is new. It begins with a poetic testament by Harvey Shapiro, 'Brooklyn/San Francisco', and takes its early impetus from Oppen's biography in the form of an interview conducted by Burton Hatlen and Tom Mandel (focusing mainly on the period from the mid 1930s to the late 1950s) and an account of their Maine environment by Mary Oppen. There follows a group of essays which examines the varying intellectual contexts in which Oppen may be situated. John Peck takes his cue from Hannah Arendt to give a powerful polemic on the poet and 'the common world' while for Randolph Chilton, Martin Heidegger provides a lens for a discussion of 'being'. Paul Lake attempts to widen the field in which the poetry has been approached by considering its mythopoeic dimensions, and in two of the volume's most pertinent essays, Eric Mottram and Eric Homberger assess the poet's political relations. Edward Hirsch discusses the poetry of 'visual imperatives' that he regards Oppen as sharing with Charles Tomlinson. Analyses of Oppen's poetic method begin with the material focusing on specific poems that L. S. Dembo omitted from the published version of his 1968 interview. Marjorie Perloff illuminates the prosody by making acute and necessary distinctions from that of William Carlos Williams, and Michael André Bernstein tenders a fine case for Oppen's 'sincerity'. An excellent discussion of Oppen's cubist technique is presented by Abby Shapiro, while 'Boy's Room' and 'Vulcan' are explicated by Hugh Seidman and Harvey Kail, respectively. *Discrete Series* receives explications from Tom Sharp and Harold Schimmel, and individual later works from Burton Hatlen (*The Materials*), Norman M. Finkelstein (*This In Which* and *Primitive*), Henry Weinfeld ('Of Being Numerous'), and David McAleavey (*Of Being Numerous*). McAleavey also contributes an alphabetical listing of discussions of Oppen's work, and Burton

76. *George Oppen: Man and Poet*, ed. by Burton Hatlen. NPF. pp. 514. hb $28.50, pb $15.95.

Hatlen and Julie Courant provide an annotated chronological bibliography of such discussions. This volume is an excellent member of the valuable Man/Woman and Poet series: Oppen and literary history have been well served.

In 'William Alexander Percy and the Fugitives: An Exchange of Letters, with an Introduction by Walker Percy' (*SoR*) Jo Gulledge has edited a minor selection of correspondence between the minor poet William Alexander Percy and Allen Tate, John Crowe Ransom, and Donald Davidson between September 1921 and December 1923; a correspondence which barely forms a minor chapter in the history of the Southern Literary Renaissance.

Unashamedly published directly from its thesis form, Sylvia Lehrer's *The Dialectics of Art and Life*[77], by its own admission 'cannot claim to reveal much that is altogether new', but operates as a synthesis of available material on Sylvia Plath with the aim of achieving 'an objective balance to the large number of portraits written from a non-inclusive perspective'. Her approach is chronological in its treatment of the 'life', and thematic and developmental in its treatment of the 'art' to produce, avowedly, a 'rounded portrait of the artist'. It is in the nature of roundness to lack angle and to elide awkwardness of shape; and while there is little to fault in Lehrer's exercise (she has covered all the relevant material, both primary and secondary, and includes a substantial and helpful bibliography), equally there is little to admire beyond diligence and efficiency within the doctoral mode. Since Lehrer is a careful reader of the poetry, this book will probably constitute a safe introduction to Plath for beginners, but the absence of an index inevitably diminishes its utility. Grittier fare is offered by Linda W. Wagner in *Critical Essays on Sylvia Plath*[78] which reprints a selection of the major articles and reviews, and adds original essays by Melody Zajdel ('Apprenticed in a Bible of Dreams: Sylvia Plath's Short Stories'), Roberta Mazzenti ('Plath in Italy'), and Sandra M. Gilbert ('In Yeats' House: The Death and Resurrection of Sylvia Plath'). Wagner herself provides a solid survey of the scholarship on her subject and manages at the same time to make a strong case for Plath's career as one of 'impassioned diligence'. In 'The Mirror and the Shadow: Plath's Poetics of Self-Doubt' (*ConL*) Steven Gould Axelrod makes a wise and discriminating analysis of the images of incapacity in Plath's later poetry, images that are explored, predominantly, through the figures of the mirror and the shadow. Axelrod sustains a good case for the paradox of Plath's work whereby she 'attained her poetic strength in part by exploring the margins of weakness'.

Not only do books *about* Ezra Pound continue to shore up his reputation as the most discussed of American poets but, after too many fallow years, there are welcome signs of renewed access to necessary primary material. Predominantly, this material emerges in the form of Pound's correspondence, and top of the current list must be that conducted with Wyndham Lewis, gathered in Timothy Materer's *Pound/Lewis*[79], a finely edited volume of a relationship which lasted from 1914 until 1957 and was one of the most significant for the history of modernism. Pound's letters are curious affairs: as Materer rightly notes, 'Not even James Joyce's letters are so limited to the world of writing and

77. *The Dialectics of Art and Life: A Portrait of Sylvia Plath as Woman and Poet*, by Sylvia Lehrer. IAAUS. pp. iii + 288. pb.

78. *Critical Essays on Sylvia Plath*, ed. by Linda W. Wagner. Hall. pp. 231. $38.

79. *Pound/Lewis: The Letters of Ezra Pound and Wyndham Lewis*, ed. by Timothy Materer. Faber. pp. xxii + 346. £25.

publishing', and as Lewis himself felt obliged to comment, they 'can be of no interest to anyone but a writer'. And it is not only their single-minded concentration on the state of the arts that makes for their curiousness. It is also their double project; what Materer terms their doppelgänger effect: simultaneously they present an extraordinary self-effacement in their tireless efforts on behalf of the work and economic conditions of others (they are notable for the absence of any sustained reflection upon his *own* work) coupled with an implicit and powerful self-assertion that it is Pound alone who is capable of ameliorating the moribund condition of culture by precisely his entrepreneurship, his early campaigns for Lewis, Joyce, and Eliot, and his later battles for what to read and how to read. This double project enables us to discern the wider and most pervasive contradiction of his entire literary career, the contradiction which Charles Olson categorized in 1946: 'In language and form he is as forward, as much the revolutionist as Lenin. But in social, economic and political action he is as retrogressive as the Czar.' In this sense, it is instructive to note that the volume reveals a somewhat one-sided affair in the the preponderance of letters from Pound and in the way so many of Lewis's letters begin with an apology for the delay in replying.

A less famous correspondent of Pound's, but still of interest for a later period, was John Theobald, a Californian teacher and writer. Donald Pearce and Herbert Schneidau have edited *Ezra Pound/John Theobald, Letters*[80], a collection which marks the first of a number of volumes to be published by a new organization, Black Swan Books, on the less familiar areas of Pound's extensive epistolary enterprises. Here are fifty-one letters (thirty-two from Pound and nineteen from Theobald) covering the period from April 1957 to October 1958, the last phase of the poet's incarceration at St Elizabeth's. The correspondence began when Theobald wrote to Pound (amongst other contemporary poets) asking him to indicate a choice of his own poems for a high school textbook that Theobald proposed to compile. The explicator will find here the gauge of Pound's concerns in the later Cantos (Edward Coke, William Blackstone, Confucius, Linnaeus, Louis Agassiz, Joseph Rock, for example), but the editors, with admirable restraint, resist overstating any importance for the ideas espoused in the collection, ideas, predominantly, about themes that are familiar from the Cantos themselves (constitutional politics, the sanctity of selected texts, the cultural curriculum, etc.). The significance of the letters lies rather in the lapidary laconicism of their style, their abbreviated concision of thought, again familiar from the technique of the poetry, but here foregrounded in full didactic colours. As the editors note, it is here that we see Pound 'with his teeth bared' and, furthermore, in his refusal of conventional discursive practices, we recognize a community of articulation between the letters and the poetry which disposes completely of the myth of a distinction between private and public expression. For Pound, there is only ever a public voice, stridently opposed to the dialogical complacency of conversation, and that voice is designed to instruct, not to invite debate. His later correspondence exhibits all the difficulties of the instruction formulated during his London years and reiterated in one of his last letters to Lewis: 'Omission of unnecessary words.'

80. *Ezra Pound/John Theobald, Letters*, ed. by Donald Pearce and Herbert Schneidau. BSB. pp. ix + 161. $22.50

For collectors only, one suspects, but not unreasonably priced, a charming facsimile edition (limited to five hundred copies) has appeared of *A Quinzaine for This Yule*[81], Pound's second volume of verse that was first published in 1908. For those who do not have the benefit of Michael King's editing of the *Collected Early Poems*, the present text would have profited from some form of scholarly apparatus (particularly given the variations between the first Venetian and London printings), but its publication does act as a reminder of the abrupt leap from 1908 to 1912, from Victorian to Modern.

At the intersection between primary and critical material occurs biography, and J. J. Wilhelm's *The American Roots of Ezra Pound*[82] charts an area of the life that has long warranted attention. Apart from the fact that no other single study of Pound contains such an abundance of unpublished material, the poet's American context has had to wait until now for just the detailed and painstaking research that Wilhelm provides. Pound's immediate family history is documented in the first half of Wilhelm's study, and although his account is rich in suggestive details and is a fine exegesis of the characters inhabiting Pound's autobiographical *Indiscretions*, the tenseness of the prose suggests a certain uneasiness in the plain art of story-telling and in the reading of local history within the wider panorama of public events. Wilhelm feels on more comfortable ground in the second half which takes Pound's career from his enrolment at the University of Pennsylvania in 1901 to Venice and the private publication of *A Lume Spento* in 1908. Of particular value here is a moving discussion of Pound's relationship with Hilda Doolittle, an affair of veneration rather than consummation, and, in a different sense, a scrupulous documentary of his period at Wabash College. Wilhelm's tracing of the 'American' Pound cultivates one of the poet's most pervasive personae and one that has been too often neglected.

I want to discuss Peter Nicholls's *Ezra Pound: Politics, Economics and Writing*[83] and Peter Makin's *Pound's Cantos*[84] in tandem because they may be taken as symptomatic of the recent history of Poundian commentary which has tended to divide itself between a willingness either to question or to remain within the evaluative system of the *Cantos* as a structure of human knowledge. Nicholls responds to the poem within the former category while Makin tends towards the latter. The difference extends beyond the fact that Nicholls's is a specialist text and Makin's is designed for a more general readership. It is crucial, in terms of both the project of the poem and the nature of modernist debate, because Nicholls returns Pound's aesthetics to the arena of politics and economics in order to conduct analysis within a problematically material history, while Makin is content to argue that the purpose of bringing history into the poem 'was to show that divinity and beauty – or the "timeless" – were not defeated by an awareness of fact or time'. Both critics focus upon Pound's struggle against what Makin calls 'the dualism that divides all into Amassed Matter and Ideal Abstraction', but while Makin is certainly prepared to see the affirmation of the later Cantos as undercut by their 'thought-movement and image-choice', the 'deep change' registered in the poem is, for him, ultimately

81. *A Quinzaine for This Yule*, by Ezra Pound. StPB. pp. 27. £9.

82. *The American Roots of Ezra Pound*, by J. J. Wilhelm. Garland. pp. 230. $19.95.

83. *Ezra Pound: Politics, Economics and Writing*, by Peter Nicholls. Macmillan. pp. x + 263. £25.

84. *Pound's Cantos*, by Peter Makin. A&U. pp. xviii + 331. hb £15, pb £5.95.

only a matter of the movement from exuberance to despair. He is, throughout, too confined within his mimetic reading of the 'music' of Pound's early verse which is valued principally by virtue of having 'escaped measuring', of having resisted the forms of categorization refused by all post-Romantic thought. What for Makin is a battle against an unreconstructed dualism, conceived predominantly in terms of art, is revealed in its full field of contradiction by Nicholls who shows Pound's artistic play (in the main, rhythmic and visual) as allied to 'natural' productive commerce and the mobility of both goods and thought in order to oppose retention (wealth defined numismatically as money), intellectual rigidity, generalized ideas, monotheism, and bureaucratic rationalism. Makin would not deny this opposition, save to complain, perhaps, about its measurability, but Nicholls's advance is to display how Pound's writing, when read materially through this scheme, veered towards precisely the kinds of abstraction (of coin, democratic debate, and perverted linguistic practice) that he had begun by resisting.

Both critics take Pound's work during the 1930s to mark the visible tendency towards fixity and irrationality, but Makin reads this only as a collapse while Nicholls exposes the contradiction whereby Pound's commitment to totalitarian ideology and pretechnological theories of economics led to the authoritarian closure of a poetry premised upon openness, and to a cleavage between ideas and practice which his earlier aesthetics had attempted to overcome. Thus the authoritative Chinese ideogram which dominates the later cantos not only transcends experience but becomes in practice close to being totemistic in its assertion of an absoluteness of meaning, an absoluteness that is matched by the uncounterfeitable emblem of legal authority. The importance of Nicholls's account (and the concomitant failure of Makin's, despite its clever and expressive liveliness) is its location of the paradoxical consequence of Pound's insistence on money as simple sign rather than as social relation: how value in politics and writing, originally authorized within a public arena, becomes privately abstractive.

Christine Froula's *To Write Paradise*[85] is a first-rate and marvellously disruptive study which involves two projects: to establish 'genetic' and 'editorial' histories of Canto IV (as exemplary of Pound's struggle to 'bring together modern history and a "paradisal" language') and to register those histories through notions of 'style' and 'error' which question the assumptions of the Western epic tradition. By 'style' Froula invokes the crisis of representation which reconstructed the literary and visual arts during the early years of the century, and she reads Pound's resistance to the conventions of story, completeness, and verbal signification in terms of finding a language of adequacy through the techniques of fragment and subject-rhyme. Here develops a poetics based 'not on words as signs but on their powers of suggestion', and on the bits and pieces of documentary history which counter the illusions of narrative. While this section of her book contributes to an important debate, the real excitement of Froula's work for me lies in its account of Pound's 'errors' which are seen as challenging deeply rooted presuppositions about correctness, objectivity, history, poetic authority, and the very nature of the text itself. Common to all these categories is the assumed sanctity of 'facts',

85. *To Write Paradise: Style and Error in Pound's 'Cantos'*, by Christine Froula. Yale. pp. xiii + 205. £18.50.

details of events, personalities, dates, spelling, etc., a sanctity which prescribes as direct a transliteration as possible of source into text. Froula exposes the illusory idealism of such sanctity and stresses that, in modernist art, 'facts' are always reconstructed by desire. Hence, 'History' and 'Authority' (bespeaking values of absoluteness and transcendence) are restored to their proper lower-case field of social meaning; a field of incompleteness, speculation, provisoriness, of human dialogue itself. Pound wrote 'Not there, the poem ain't, to explain the history, but to arouse curiosity', and his textual errors in the *Cantos* become for Froula evidence of the poem's place *within* history. Reminding us of the root meaning of 'error' (travelling or wandering), Froula insists upon the word's foray into the 'risk of trial and adventure' and offers 'foot-prints' as a wonderfully donative term for its effect in the text; a tracing of the 'unfinished and unfinishable wandering which Pound's epic discovers ... to be modern history, modern experience'. There is much that one would want to argue with here (the sign, of course, of a work that productively repays close attention) – too great a willingness to rely upon Pound's own criteria (and, consequently, their mystical implications), too little alertness to any model of history that is not purely textual, and too large a confidence in the poem's promise of openness, for example – but this is one of the few books in recent years to be genuinely challenging about our habits of reading Pound, and it contributes substantially to the groundwork for a major overhauling of the critical perspectives of the Pound industry.

In *The Literary Vorticism of Ezra Pound and Wyndham Lewis*[86] Reed Way Dasenbrock provides one of the most detailed accounts we have of the thesis that the aesthetics of modern American poetry is largely derived from modern painting and that the character of modernism itself is traceable to the unprecedented 'richness of the interaction of the arts'. As the most appropriate arena in which to debate this thesis, Dasenbrock chooses Vorticism and gives persuasive documentation of its aesthetics in painting and sculpture. He then analyses its literary uses in the work of Pound and Lewis, concentrating upon its hey-day during the second decade of the century, and concluding with its influence upon their later writings. Dasenbrock's achievement in an impressive book is to stress Vorticist abstraction as a mode of representation which is 'nonillusionistic', but this crucial recognition of Vorticism's radicalism is then sanitized by arguments such as 'the Vorticist painters use an abstract or dehumanized style in the interest of making a comment about the dehumanization of the modern world'. The consequence of this form of argument is the misleading (and utterly un-Poundian and un-Lewisian) comfort of conclusions such as the following: 'the Vorticist desires to adopt a balanced attitude towards the modern world, not to identify with its flux and chaos but to observe and analyse it from a position of detachment'. Such terms as 'balanced' and 'detachment' are absolutely opposed to the *effect* of the new art, its felt disturbance and troublesomeness. It is a pity that Dasenbrock is not only reluctant to pursue his own innovatoriness but that he then anaesthetizes it within critical convenience.

Marianne Korn's *Ezra Pound. Purpose/Form/Meaning*[87] is designed to

86. *The Literary Vorticism of Ezra Pound and Wyndham Lewis*, by Reed Way Dasenbrock. JHU. pp. xi + 271. £24.

87. *Ezra Pound. Purpose/Form/Meaning*, by Marianne Korn. Pembridge. pp. 158. £11.50.

prepare us for negotiating the difficulties of the Poundian text; to prime us to 'question the way in which we go to Pound's work, and our reading strategy'. This important activity thus refuses the tendency of many commentators to explicate the text as though it were a riddle. Her method is to take the poetry and the prose (predominantly from Pound's London years) together in order to chart the preparation of the palette for the *Cantos* themselves. Korn begins, via Coleridge and Longinus, with one of the most acute discussions we have of the sublime and ecstatic elements in Pound's romanticism. She then documents the fusion of critical and creative strategies through his practice of translation to stress Pound's permanent faith in the critical function of poetry and to locate the shift from an aesthetic of the poet's energy to one of language's energy. From this emerges a notion of poetry as an event that can only be understood by considering the psychology of reading. Korn shows very clearly that the difficulties posed by the *Cantos* reside in our assumptions and expectations about *closed* texts, and since Pound's poem advertises itself as an example of the open, readerly text, a recognition of its contradictions and disturbances within that context ought, for Korn's programme, to prepare us more adequately for the experience of reading.

We are well served by Korn, because she has also edited *Ezra Pound and History*[88], a collection of papers presented to the 1982 Ezra Pound Conference at Middlesex Polytechnic. Their shared subject is that of the volume's title, but, as with any worth-while collection, they refuse their singleness of subject any matching singleness of approach and present a lively diagram not only of Poundian history but of the continuing effort of criticism to read that history within a democratic arena of thought. From the latter point of view, the most important of these papers is Martin Kayman's 'Ezra Pound and Science: Phenomenon and History' which attends both to the concrete history of discourses which produced Pound's aesthetics and to the critical habits which suppress acknowledgement of that production. Similarly innovative are Burton Hatlen's 'Ezra Pound and Fascism' (revealing Hatlen to be, again, one of the most astute commentators on the insufficiently probed questions of modernist politics), and David Murray's 'Pound-Signs: Money and Representation in Ezra Pound' (the best published account of Pound's economics to date). The remaining papers divide themselves between potent confrontations with the general issues and methods of history in the Poundian *oeuvre* (Alan Durant, 'The Language of History in *The Cantos*', Dennis Brown, 'The Translation of History in the Early Cantos', John J. Nolde, 'Ezra Pound and Chinese History', Lionel Kelly, 'Personal History in *The Cantos*', and Michael André Bernstein, 'History and Textuality in Ezra Pound's *Cantos*', of which the latter two are especially noteworthy), and more specific case-studies (Stephen Wilson, 'A Tentative Introduction in the Argument "Sous les Lauriers" ', Ian F. A. Bell, 'The Paralyzed History of *Canto XXXI*', Alan J. Peacock, 'Pound and Propertius: The Limitations of an Historical *Persona*', and Mohammad Y. Shaheen, 'The Story of Abd-el-Melik's Money in Cantos 96 and 97'), all of which productively use their specificity as grounds for wider theoretical investigations. This collection will be both useful and provocative for Pound studies.

Published to mark the exhibition at Kettle's Yard and the Tate Gallery,

88. *Ezra Pound and History*, ed. by Marianne Korn. NPF. pp. 204. $10.

Richard Humphreys's *Pound's Artists*[89] is a richly and intelligently illustrated text which contains three substantial and scholarly essays covering the main strands of Pound's relationship to the visual arts. Humphreys himself examines the affiliations of Pound's London years, the crucial period in which his poetics were so powerfully encoded by his contacts with Wyndham Lewis, Henri Gaudier-Brzeska, Jacob Epstein, Edward Wadsworth, and Alvin Langdon Coburn. John Alexander picks up the story in Pound's Parisian sojourn of 1920–5 through the figures of Francis Picabia, Constantin Brancusi, and Fernard Léger, and Peter Robinson concludes the volume with an account of Pound's lifelong passion for the Italian art of the Renaissance. While it would have benefited from an index, this catalogue marks a necessary contribution to the story of a writer for whom, in Canto CXVI, 'the verb is "see" '.

Ford Madox Ford, on being asked what a young writer ought to read, replied, in Pound's reportage, 'Let him get a DICTIONARY and learn the meaning of words'. William Cookson's *Guide to the Cantos*[90] functions like a dictionary on behalf of the discursive practices in the *Cantos*, organized according to Pound's own instruction that 'Textbooks contain MINIMUM of what the student NEEDS to know'. It is designed not for scholars, but as a repository of sufficient information whereby new readers may enjoy the poem. Thus Cookson omits reference to all but a few of the sixty or so books on Pound that have appeared in the last thirty years.This is acceptable enough since the scholar currently enjoys the riches of Carroll Terrell's magnificent two-volume *Companion to the Cantos* and the new reader certainly needs a textbook of more manageable size. The *Guide* is prefaced by an anthology of statements by Pound on the *Cantos*, and the detailed glossary for each section of the poem is preceded by a general statement of theme, source, and relationship to the sequence as a whole. Three appendixes give a chronology and select bibliography of Pound's writings, suggestions for further reading and an especially helpful select bibliography of sources, and a select bibliography of books about Pound. Cookson's handbook, despite its avoidance of its subject's political dimensions, ought to overcome many of the difficulties experienced by new readers of the *Cantos*.

In 1983 a special double issue of the Australian journal *Helix* appeared, edited by Les Harrop and Noel Stock, and subtitled 'Ezra Pound in Melbourne'. Pound, of course, never visited Melbourne, but a great deal of work was carried out there on his behalf by Noel Stock and William Fleming, principally in the journals *Meanjin* and *Edge*, during the period of his imprisonment in St Elizabeth's. As Harrop claims in 'The Cabbala of Ezra Pound', his introductory essay, 'Melbourne became a facsimile of his own circumscribed and harshly lit world'. Minority championship under adverse conditions of a seemingly dangerous poet demonstrated exactly the core of Pound's own struggles to break down settled opinion, and this 'Melbourne Vortex' is charted from the inside by Stock himself and from the outside by Earl Philrose. The remaining contributions concern themselves with various aspects of the Poundian pantheon, ranging from Mary de Rachewiltz's account of his interest in his grandfather, Thaddeus Coleman Pound to Timothy Materer's discussion

89. *Pound's Artists: Ezra Pound and the Visual Arts in London, Paris, and Italy*, ed. by Richard Humphreys. Tate. pp. 176. pb £9.50.

90. *A Guide to the Cantos of Ezra Pound*, by William Cookson. CH. pp. xxiii + 177. hb £19.95, pb £12.95.

of his renewed correspondence with Wyndham Lewis during the late 1940s. In between, we find assessments of Pound's connections with the less familiar (Frederic Manning and Margaret Cravens) and the overly familiar (Horace, T. E. Hulme, F. S. Flint, G. K. Chesterton, D. H. Lawrence, and William Carlos Williams), with the issues of Chinese and American history, and of his period in St Elizabeth's. Usefully, we have translations of a selection from his Italian journalism, and a transcript of his interrogation at Genoa. The most productive of the essays is Richard Reid's 'Determined Cones of Shadow' which compares the dissonant responses of Pound and Antonio Gramsci to Dante and Guido Cavalcanti.

From *Paideuma*, I shall follow the practice of last year by selecting those essays which warrant particular attention of varying kinds. Donald Davie's 'Poundians Now', a survey of a dozen or so recent writers about Pound, draws up very clearly the lines of a battle that has been going on for some time. The battle is between those whom Davie terms 'critics', attenders to poetic practice who maintain the sanctity of the text against any other mode of intellectual investigation, and the 'scholars', those *bêtes noirs* of Davie's own position (which is marked by a humane and respectful pluralism and is, by his own admission 'bourgeois'), principally Marxists and deconstructionists for whom 'a body of poetry is harnessed to serve an ideology' and thereby are accused of scandalously neglecting the text. Once again, an argument for 'art' serves as a suppression of a political position. It is because of this that Davie's controversial attack on the, by and large, younger theory-orientated, leftist branch of Pound studies is to be welcomed: it not only stands exposed ideologically, but as a statement about the condition of literary investigation, it obliges us all, from whatever critical camp, to take proper acknowledgement of where we stand and of what it is that we are fighting for. In 'Not of One Bird but of Many: Pound's Janequin' Walter Baumann offers another of his scrupulously researched pieces of scholarship (not in Davie's sense of the word) by examining the role of the composer Clement Janequin in Canto LXXV. On a wider canvas, John Cayley, a perceptive sinologist, considers 'The Literal Image: Illustrations in *The Cantos*', and, more briefly but equally perceptively, David Gordon, in '*The Great Digest*: A Pattern', allies the Confucian pattern in the *Cantos* with the poem's other structural plans. Oriental matters also concern Michele F. Cooper's 'Ezra Pound and the Japanese Cosmogony' which examines yet further the lines about So-shu in Canto II. Returning closer to home, Massimo Bacigalupo's 'Ezra Pound's Tigullio' considers Pound's affection for the Bay of Rapallo as one of the major keys to the *Cantos* with the aid of twenty-three well-chosen plates. In Peter Stoicheff's 'Pound's Final Personae in *Drafts and Fragments*', the poem's last sequence is regarded as an exception to its customary pattern of moving 'through consistently externalized experience', while in 'The Secrets of Eleusis, Or How Pound Grounds his "Epic of Judgement" ', Stephen Sicari regards Pound's 'project, his mission' as discoverable from Dante.

The critical misapprehension that regards Yeats and Pound as 'poetic opposites' is countered in 'Gyre and Vortex: W. B. Yeats and Ezra Pound' (*TCL*), a careful and discriminating essay by Colin McDowell and Timothy Materer. Its contention is that in their deep commitment to occult studies, both poets 'attempted to go beyond merely personal versions of myth to find the recurrent patterns that underlie all myths', and so Pound may be read as working within

the same esoteric tradition as Yeats. This area of investigation is necessary because Pound scholars (with the major exceptions of William French, Forrest Read, and John Leigh) have been reluctant to take his mysticism seriously, and Yeats scholars have been forced to only by the circumstance of Yeats's more overt and systematic insistence. Robert Casillo's excellent 'Troubadour Love and Usury in Ezra Pound's Writings' (*TSLL*) takes its material from the early, shorter poems to re-examine the concepts of usury and chivalric love not as polar opposites (which is the common assumption) but as sharing a realm where 'presence and absence, depletion and production, sterility and abundance, merge indistinguishably'. This is one of the most combatively intelligent essays on Pound of the year, and essential reading since its subject is so central to the entire Poundian enterprise.

The National Poetry Foundation continues its important function of bringing to light documents of neglected twentieth-century poetic history with *The Collected Prose*[91] of perhaps the least remembered of the Objectivists, Carl Rakosi. It is a significant event to have together in one volume 'Day Book', 'My Experiences in Parnassus', 'The Artist', 'The Ordeal of Moses', 'Observations', 'Seenes From My Life', and 'Little Meditations' since, as Rakosi points out in his brief foreword: 'The test of prose is whether it can escape into metaphor. If it can, it needs purifying. Obviously, therefore, I avoid prose, for there is nothing I like better than to escape into a metaphor.' Leaving aside irony (and Rakosi's own reconstructions of metaphor, particularly in 'Day Book'), the fact remains that his excursions outside poetry are rare. They take the forms of memoir (substantially about the literary history in which he participated) and, the larger category, what Rakosi himself terms 'aphorisms'. These aphorisms are regarded by Burton Hatlen in his excellent afterword as 'finely honed as his verse epigrams' and are the key to Rakosi's effective force because of their interruptive function. Hatlen, one of the most intelligent and perceptive critics of Objectivist poetics, emphasizes the aphorism's discomforting role. It is a form which 'lends itself to the diagnosis and the treatment of that auto-intoxication into which language ever tempts us' and is thus a purposive instrument for Rakosi's anti-Romanticism with its distrust of the rhetoric of the ego. Directness and integrity are the features which cling to the mind in the aftermath of reading this collection; and when the National Poetry Foundation produces the companion *Collected Poems*, these same features, in their reconstructed forms, may enter more fully into the critical consciousness.

The second least well-known Objectivist poet receives book-length attention for only the second time in Milton Hindus's editing of *Charles Reznikoff*[92]. After a biographical Introduction by Hindus himself, we are given a series of memoirs and reminiscences by Marie Syrkin, David Ignatow, Eliot Weinberger, Mary Oppen, Harvey Shapiro, Anthony Rudolph, and Ruth Whitman, followed by three interviews conducted by L. S. Dembo in 1969, Reinhold Schiffer in 1974, and Janet Sternburg with Alan Ziegler in 1973. Allen Ginsberg's thoughts on Reznikoff's poetics are in the form of a transcript of tapes he recorded while teaching several of the poems at Boulder, Colorado. Paul Auster reads Reznikoff as a 'poet of the eye', and his 'modernity'

91. *The Collected Prose of Carl Rakosi*, by Carl Rakosi. NPF. pp. 144. hb $12.95, pb $7.95.

92. *Charles Reznikoff: Man and Poet*, ed. by Milton Hindus. NPF. pp. 457. hb $28.50, pb $15.95.

is characterized by Michael Heller, a feature which also draws the notice of Anne Stevenson and Michael Farley in their attempt to place the poet within the traditions of Walt Whitman and the Old Testament. Objectivism and the function of being Jewish are the concern of essays by L. S. Dembo and Randolph Chilton, while for Linda W. Wagner and Linda Simon, Reznikoff is, respectively, a 'master of the miniature' and a 'witness'. Charles Tomlinson muses upon Reznikoff's 'unexaggerated truth to feeling or to perception'. Individual works constitute the evaluative ground for several of the contributors: Robert Franciosi (*Rhythms*), Tom Sharp (*Nine Plays*), Peter Quartermaine (the shorter poems), Sylvia Rothchild (*Holocaust*), Janet Sutherland (*Jerusalem the Golden*, *Holocaust*, *Testimony*), Milton Hindus (*Testimony*), Eric Homberger (*Family Chronicle*), and Alan Lelchuk (*The Manner-Music*). A series of introductions to various Reznikoff volumes are supplied by Louis Untermeyer and by C. P. Snow (*By the Waters of Manhattan*), Kenneth Burke (*Testimony*), Harry Golden (*Family Chronicle*), Seamus Cooney (*By the Well of Living and Seeing*), and Robert Creeley (*The Manner Music*). Reviews of *By the Waters of Manhattan* by Lionel Trilling (1930) and Hayden Carruth (1962), and of *Inscriptions* by Milton Hindus (1961), are reprinted, as is Louis Zukofsky's seminal 'Program: "Objectivists" 1931'. To complete the archive, the juvenilia of Reznikoff's year at the University of Missouri (1910–11) and his entries on Ezra Pound and Louis Zukofsky for the *Encyclopaedia Judaica* in 1969 are given an airing. The volume is completed by an annotated bibliography of works about its subject compiled by Linda Simon. If this collection fails to put Reznikoff more firmly on the scene, then I do not know what will.

Karen Alkalay-Gut examines the use of Shakespeare's Sonnet 94 in Adrienne Rich's 'An Unsaid Word' (*Expl*) as an exploration of the contrast between the concept of greatness for men and for women.

May Sarton published her first book, *Encounter in April*, a collection of poems, in 1937. Since then have appeared twelve volumes of poetry, sixteen novels, two books for children, and six autobiographical collections. It was not until the late 1970s, occasional reviews aside, that she began to attract critical attention, an attention that is reflected in Constance Hunting's editing of *May Sarton*[93], where we find reprinted three essays on the novels by Jane S. Bakerman, a general assessment by Hunting herself, and interviews by Paula G. Putney, Karla Hammond, and Robin Kaplan with Shelley Neiderbach. The remaining, new, essays cover the diversity of Sarton's output, and the volume concludes with Leonora P. Blouin's revised version of the annotated bibliography she first published in 1978. Constance Hunting offers 'An Eccentric Biography', while Sarton's excursions into autobiography are treated by Charles Frank, Carolyn G. Heilbrun, and Suzanne Owens. The novels are discussed by Mary Lydon, Deborah Thyng, Renée Creange, Sheila Shaw, Mary Bryan, and Gayle Gaskill, while the poetry receives attention from Sigrid H. Fowler, Darlene Mathis Eddy, Maureen Connelly, Henry Taylor, and Constance Hunting. The final essay, by George Bailin, attempts a case for Sarton's 'accomplishment'. Perhaps the finest moment of the volume lies in its printing of seven hitherto unpublished and very beautiful portraits of Sarton

93. *May Sarton: Woman and Poet*, ed. by Constance Hunting. NPF. pp. ix + 327. hb $25, pb $12.95.

by Lotte Jacobi taken between 1961 and 1980. This collection exudes warmth and appreciation; it is suitably tender towards its subject, but is in some danger of the kind of lyrical overkill that grants an accomplished minor literary figure rather more stature than her work warrants.

Steven E. Colburn has selected six essays and eight interviews for Anne Sexton's *No Evil Star*[94]. In 'Classroom at Boston University' (1961) Sexton briefly remembers Robert Lowell, and in 'The Bar Fly Ought to Sing' (1966) she remembers Sylvia Plath slightly more substantially, both in prose and in the poems 'Wanting to Die' and 'Sylvia's Death'. Her 'Comment' on 'Some Foreign Letters' in 1962 expounds the poem as her 'unconscious favourite', and is followed by another memory, here, of Christmas, in 'The Last Believer' (1963). 'All God's Children Need Radios' (1973) is a journal of the period from November 1971 to January 1972, while 'The Freak Show' (1973) records Sexton's views on giving poetry readings. These prose forays are, frankly, slight and of little interest. The interviews which follow, ranging in time from the mid 1960s until shortly before her death, are meatier, particularly at those moments when she discusses specific issues in specific poems, but one leaves the volume with the feeling that one has experienced a rather unimpressive talent.

Dave Smith's *Local Assays*[95] is a notable event as the first volume of criticism from a eontemporary poet whose reputation is advancing rapidly. Its project is engagingly simple; to pose the questions 'What is a poem? How does a poem work?' Its intervention in the world of letters is refreshingly direct: 'To the extent *Local Assays* is a criticism of contemporary American poetry, it is limited, disjointed, personal, and lacking a singular thesis. I did not intend the focus or exhaustion of scholarship. It is, to some extent, a polemic but I hope it hasn't the bullhorn noise of manifesto.' It begins and ends with revealing excursions into his own poetics, sandwiching suggestive accounts of other poets (Robert Penn Warren, Richard Hugo, James Wright, May Swenson, Louis Simpson, Sylvia Plath, James Diekey) and two reviews of younger contemporaries. The sheer variety of this collection impedes reductive summary, but suffice it to say that its publication is an important moment in present poetics and displays Smith as one of the best poet-critics around who is genuinely worth listening to. It is impossible not to respond warmly to a man who begins an essay on Richard Hugo through the triumph of the Pittsburgh Pirates in the 1979 World Series. Smith claims critical attention in his own right by Bruce Weigl's editing of *The Giver of Morning*[96], the first of a proposed American Poets Profile series which reveals itself as a modest enterprise that aecomplishes the worth-while job of introducing a good poet with perception and sensitivity. Selected poems from *The Fisherman's Whore*, *Cumberland Station*, *Goshawk, Antelope*, *Homage to Edgar Allan Poe*, and *Dreamflights* are accompanied by H. A. Maxson's 'The Poem as a Moral Act', an interview of 1977, and four critical essays. The first of these, by Robert Demott, surveys the range of Smith's output as the product of a Romantic, Emersonian tradi-

94. *No Evil Star: Selected Essays, Interviews, and Prose*, by Anne Sexton, ed. by Steven E. Colburn. UMich. pp. viii + 206. pb $8.95.

95. *Local Assays: On Contemporary American Poetry*, by Dave Smith. UIll. pp. xv + 256. £20.95.

96. *The Giver of Morning: On the Poetry of Dave Smith*, ed. by Bruce Weigl. Thunder/F-B. pp. 94. pb $5.95.

tion and concentrates particularly on the sacramental geography of his poems. Helen Vendler's contribution, more briefly, similarly considers Smith's Romanticism, while Bruce Weigl and Terry Hummer conclude the volume with a more specific focus, on *Goshawk, Antelope* and on *Homage to Edgar Allan Poe*, respectively. A full bibliography of primary and secondary material rounds off a collection whose format promises well for the future.

Good Wild Sacred[97] is a brief text, based on Gary Snyder's 1982 Schumaker Lecture, and marks one of his welcome excursions into prose. The adjectives which constitute his title refer to land, and it is Snyder's hope that by examining their frames of reference 'perhaps we can get some further insights into the problems of rural habitation, subsistence living, wilderness preservation, and third-and-fourth-world resistance to the appetites of industrial civilisation'. These issues have long been a preoccupation of the poetry which has striven towards the possibilities of 'a condition where wild, sacred, and good will be one and the same, again', and the present essay finely avoids sentimental naturalism in its awareness of the need for a 'dialogue between the poles of cultivation and original nature, technology and the self-born, production and reproduction'.

In 'Ghostwriting the Text: Translation and the Poetics of Jack Spicer' (*ConL*) Lori Chamberlain examines the exercise of translation in *After Lorca* as part of Spicer's general postmodernist project to 'investigate the borders of the text, the limits of meaning'. Translation is seen as having a formative role to play in such an investigation through its marking of 'an acceptance of the impossibility of origins, an opening of the play between before and after, and reveling in multiplicity'. Ronald K. Giles approaches William Stafford's 'Travelling Through the Dark' (*Expl*) to analyse the poem's plot of crisis and demonstrate its tone of apprehensive uncertainty which reflects the speaker's state of mind.

Wallace Stevens receives the decent attention of two decent books, but it is an attention which, as a result of its critical mode, limits its subject. The dust-jacket of Rajeev S. Patke's *The Long Poems of Wallace Stevens*[98] warns that 'Critical jargon and theorizing are kept at a minimum so that the pleasures of Stevens' poetic world can be made accessible to as wide a range of readers as possible.' In other words, we are back to close readings of the texts which, as the title indicates, lack a specific base in argumentation. Nevertheless, Patke's examination of Stevens's major long poems from 'The Comedian as the Letter C' to 'An Ordinary Evening in New Haven' demonstrates such readings at their most alert. He sees the form of the long poem in Stevens's hands as a means of making sense of the world, and so regards it not as the development of a single method but as a succession of methods, of trying things out: 'This succession must be read chronologically, for the trials and retrials form a history. It is a history of discontinuities as well as of continuities: an account of the commitment of the word to the world.' Recognizing that the core of the difficulty in reading Stevens's work lies in its self-referentiality, Patke's study proposes a 'selective collation or concordance of words, phrases, images, metaphors, symbols and fables wherever the long poems prove recalcitrant',

97. *Good Wild Sacred*, by Gary Snyder. FSP. pp. 29. pb £3.

98. *The Long Poems of Wallace Stevens: An Interpretative Study*, by Rajeev S. Patke. CUP. pp. xiii + 263. £25.

and it is here that the main usefulness of the book is to be found, in its supple location of the way the words work together, of, crucially, the 'gaiety' of Stevens's language, rather than in the wider ambition to establish the centrality of the long poem to Stevens's oeuvre. While it is insufficient to see the genre as a 'means of escaping from incessant beginnings', Patke's analyses of the 'non-linear' and 'commutative' features of Stevens's mediations are productive and engender an important comment on the genre's general shape: 'the form of the verse is scrupulously rigid, whereas the form of the development of idea, theme, figuration or mood is casual and freely associative'. The importanee of this view, however, is reduced by the corollary that 'Rigidity at one level balances and neutralizes freedom at another level', for, to use Patke's own adjectives, the 'angular' and 'eccentric' features of movement in a Stevens poem not only belie but actively undercut the facile comfort of balance and neutrality.

The poetry of Stevens's last decade marks the most difficult section of a diffieult body of work where the diffieulty lies in its seeming inwardness; but, as Charles Berger stresses in *Forms of Farewell*[99], such inwardness 'has nothing to do with hermeticism'. Rather, it is a registration of those very pressures that persuade other poets towards a more accessible, public mode. Berger begins by reading 'Esthétique du Mal' and 'The Auroras of Autumn' as war poems, as strategies of defence against the apocalyptic threat of war, and maps the move to what he terms the 'counterapocalyptic' exercises of 'Credences of Summer' and 'An Ordinary Evening in New Haven' where the possibility of a 'saved' world is envisaged. This movement prepares an arena in which 'The Owl in the Sarcophagus' and 'To an Old Philosopher in Rome' may be understood as tacties for an allied form of survival, that of his own literary history. Berger makes a productive analogy of the not dissimilar case of Yeats's *Last Poems* to sustain a very agile argument for imagining structures for survival, an argument which, simultaneously, conducts a very useful revision of Harold Bloom's notions of 'influence' through precursorship and origination to reveal 'the kind of dialogue between contemporaries which is not based on priority and hence might display clearer conceptual differenees'. Berger joins Patke as a good reader of Stevens within the traditional mould of New Criticism, but that mould, despite the book's ambitions to re-orientate the charge of hermeticism against its subject, inevitably retains a privatizing effect: not a single page seems prepared to acknowledge a public world, and it is that very world whieh Stevens criticism urgently needs.

Given Stevens's quite extensive reading in philosophy, David H. Hesla's 'Singing in Chaos: Wallace Stevens and Three or Four Ideas' (*AL*) essays a correction to those eommentators who are seen as being unfamiliar with the history of ideas in order to establish the 'souree and substance' of the poetry within a 'shootout among the philosophical assassins'. His sturdy and lively investigation begins by rereading 'The Snow Man' through John Ruskin, Alfred North Whitehead, Charles Sanders Peirce, and William James, and eontinues by debating the issues of realism, nominalism, and abstraction with the aid of Bishop Berkeley, Hippolyte Taine, Plato, George Santayana, and Friedrich Nietzsche. This is one of the most refreshing pieces on Stevens to

99. *Forms of Farewell: The Late Poetry of Wallace Stevens*, by Charles Berger. UWisc. pp. xviii + 197. $22.50.

have appeared for some time, and properly eschews the density of scholarship in favour of suggestive gestures towards a necessary field of intellectual play.

With the aid of intensive research into local and family history and that of Robert Penn Warren himself (who is acknowledged as having commented substantially on the volume as a whole), Floyd C. Watkins, in *Then and Now*[100], presents a case for Warren's work as 'poetic autobiography', claiming: 'No other poet that I know of in the English language . . . has created in diverse poems his childhood community or has written a chronicle of more than a hundred years of the lives of his family in a number of poems.' Watkins's idea is not only to attend to a neglected area of scholarship but to demonstrate the fallacy of New Criticism's divorce of art from the grounds of its production. But when 'history' emerges as a catalogue of domestic happenings and 'reality' as a series of stories about being bullied at school, one might be entitled to question the methodological and conceptual procedures that are content to leave it as such. More rewarding is Dave Smith's 'Robert Penn Warren: The Use of a Word Like Honor' (*YR*), a warm and intelligent celebration of an older by a younger Southern writer which accounts for the former's presence among the new generation of poets, a presence for which 'honor' is the 'exact and necessary' word.

The Man/Woman and Poet series is designed to draw attention to poets (working mainly in the Pound/Williams tradition) who have suffered neglect. Since William Carlos Williams has hardly been neglected since his death in 1963, a fact which is abundantly sustained by the 132 pages of Joseph Brogunier's scrupulous 'Annotated Bibliography of Works about William Carlos Williams: 1974–1982' that concludes the present volume under review, Carroll F. Terrell's editing of *William Carlos Williams*[101], the tone of the volume is essentially commemorative and memorial. Gathered here are twelve items of biography and reminiscence (including accounts by Allen Ginsberg and Robert Creeley, and the memoir of Williams's son Eric Williams) and twenty items of critical analysis. In the face of such breadth and diversity, the reviewer has no choice but to be somewhat unfairly selective in covering only a few of the contributions to what is, overall, a very fine assessment. Most stimulating are Marjorie Perloff's '"To Give a Design": Williams and the Visualization of Poetry' and Diana Collecott Surman's 'Towards the Crystal: Art and Science in Williams' Poetic' (which may be read productively in conjunction with Anne Janowitz's interesting exploration of the notions of mechanical manufacture and inventive assembly in *Paterson*). Perloff enters a characteristically energetic and innovative encounter with Williams's 'visual prosody', while Surman negotiates the interstices of philosophy, biology, chemistry, physics, and the questions of form in an enervating diagram of Williams's interest in the crystal which 'expresses both his Platonic desire for a pristine simplicity, and his engagement with the actual variety of life'. Also worthy of particular note are the well-researched account of Williams's visits to the southwest of America between 1947 and 1950 by Hugh Witemeyer and E. P. Walkiewicz; Bruce Comens's careful attention to the rather overlooked area of the poet's responses to Italian Renaissance painting;

100. *Then and Now: The Personal Past in the Poetry of Robert Penn Warren*, by Floyd C. Watkins. UKen. pp. xii + 184. £16.50.

101. *William Carlos Williams: Man and Poet*, ed. by Carroll F. Terrell. NPF. pp. 617. hb $32.50, pb $15.95.

and, by focusing on the issue of mimesis, Thomas Schwab's tracing of a line from modernist poetics to postmodern prose through Gilbert Sorrentino's inheritance from Williams (Sorrentino himself, elsewhere in the collection, considers one of the oddities in the Williams canon, the strategies of 'exhausted' language in the short story 'The Knife of the Times'). This volume is both finely commemorative and purposively analytical.

The recent scholarly interest in Williams's relations with the visual arts is furthered in Henry M. Sayre's *The Visual Text of William Carlos Williams*[102]. Sayre has the advantage of being an art historian as well as a literary critic, and is thus doubly well-equipped to undertake a study of this kind which, by placing Williams's work in the context of the developing modernist aesthetic from cubism to abstract expressionism, stresses that Williams's approach to the world is above all aesthetic, and that his texts, understood visually, compel a similar approach from the reader/seer. 'I have no form, I just try to squeeze the lines up into pictures', remarked Williams to Allen Ginsberg, and it is Sayre's suggestive argument that vision predominates over sound in his poetry and that its 'form' is essentially arbitrary, imposed from without. Such an argument instructively counters the conventional view of Williams as *the* modern poet of the spoken word and the organic form, and establishes visual pattern as his ordering design against the cacophony of the world which is conceived in primarily aural terms. Here, Sayre's notion of the 'visual text' recognizes the 'new poetic space' of Williams's verse, a space where 'the demands of the aural and the visual unendingly compete', in which 'the poem is an object to be perceived *and* read'. This dual function has no ambition to synthesize the mind and the world, but is rather 'the record of a conversation between them, statement and counterstatement, question and response'. A fine re-orientation of the sense of how Williams's poems operate. Within a more specific focus, the careful but not leaden scholarship of Michel Oren in 'Williams and Gris: A Borrowed Aesthetic' (*ConL*) provides an expressive examination of Williams's debt to Juan Gris by analysing *January, a novelette*. Conversely, the argument of Walter E. Johnston's 'Style in William Carlos Williams and Charles Ives' (*TCL*) is that Williams's poetry is 'musical as often as visual in its orientation'. Johnston claims, rightly, that not only has musical analogy in the poetry been largely ignored, but Williams's relationship to contemporary composers has also failed to attract much recognition. Here, Ives is proposed not as a 'direct influence' but as a parallel stylistic practitioner of dissonance.

The fluent and sinuous commentary of Stephen Tapscott's *American Beauty*[103] seeks out not only a Whitmanian Williams but a Whitman refashioned by the modernist preoccupations of twentieth-century poetic innovations where 'the historical issue (the tension between a writer's meliorist hopes for the culture and the problematic factual reality) intersects with the formal issue (the self-consciousness of the modernist artist, who works in a self-referential form)'. For Tapscott, the 'deceptively simple dance of avoidance and appropriation by which Williams encounters Whitman' is significant not only for Williams's own history but it also 'summarizes the Whitman

102. *The Visual Text of William Carlos Williams*, by Henry M. Sayre. UIll. pp. 152. £14.25.

103. *American Beauty: William Carlos Williams and the Modernist Whitman*, by Stephen Tapscott. ColU. pp. xii + 267. hb $36, pb $12.50.

problem for many other modern writers'. That problem is the particularly American version of the negotiation between external, objective experience, subjective, private sympathy, and a public, social conclusion. As exemplar of the 'line of Whitman', Williams is considered as belonging to an objectivist ethos and to the effort to 'marry local specificity of detail and diction with the visionary idea of a new language, a new cultural dispensation'. Tapscott's study is to be commended for its consideration of Hispanic modernism (in particular the work of Rubén Dario and Pablo Neruda), and for its use of substantial footnotes which, in these parsimonious times, returns the form to its full and proper role in scholarly debate.

In Stephen Cushman's supple study, *William Carlos Williams and the Meanings of Measure*[104], 'measure' is read as Williams's 'Supreme Fiction', as both a prosodic concept and an aesthetic metaphor, as the technical design of words and the presenting of trope. Cushman ably demonstrates the ambiguous and varied meanings of the term by analysing the ways in which Williams's search for new measure realizes itself in the poems. By acute close readings, Cushman considers the roles played by enjambement and by Williams's predilection for visual and typographical modes of expression, concluding with an examination of the larger, figurative meanings of measure which explores not only the relation of poetic to other measures but also to 'limitations we cannot – or do not want to – escape'. For Williams, the entire issue of free verse incorporated a central opposition of 'warring elements of freedom and discipline', an opposition figured in the 'new unit' of the 'variable foot' which would provide the grid for 'the mind in its excursions'. Cushman provides a simple argument that avoids the simplistic in its attention to an area of Williams's aesthetic which has not received the attention it deserves. Kenneth E. Gadomski reads 'Raleigh Was Right' (*Expl*) as a statement of Williams's poetic belief in the need to look through conventions and stereotypes 'in order to consider freshly the elemental realities of life'.

The winter 1978 issue of *Paideuma*, moved by Louis Zukofsky's death in May of that year, was dedicated to his memory, an occasion which itself spurred on the editor, Carroll F. Terrell, to compile *Louis Zukofsky: Man and Poet*[105]. Of the twenty assessments, critical and commemorative, assembled here, thirteen have been published previously, although all deserve their present place through either worthiness, historical importance in the story of Zukofsky's reception, or difficulty of access to their original location. The new essays begin with Terrell's 'Eccentric Profile' of the poet which, amongst its other virtues, includes substantial excerpts from a taped conversation with Celia Zukofsky in 1978. The biographical strain is continued by Neil Baldwin's scrupulously researched account of Zukofsky's friendship with William Carlos Williams which is focused on the composition of *The Wedge*. Henry Adams, Karl Marx, and mathematical equations constitute the grid in which Peter Quartermaine reads the formulaic elements of *'A'–9*, while M. L. Rosenthal briefly probes the question of Zukofsky's musicality. Burton Hatlen offers a fine general assessment of Zukofsky as a translator, a topic which, in the more detailed focus of Catullus, and equally finely, also concerns David M. Gordon.

104. *William Carlos Williams and the Meanings of Measure*, by Stephen Cushman. Yale. pp. ix + 161. pb £13.50.

105. *Louis Zukofsky: Man and Poet*, ed. by Carroll F. Terrell. NPF. pp. 449. hb $22.50, pb $12.95.

Zukofsky himself appears in the shape of a number of discarded poems and, via the oblique lens of Cid Corman, a series of formative critical statements. On bibliographical matters, Celia Zukofsky compiles a 'Year by Year Bibliography', Marcella Booth casts an eye over the manuscript holdings in the Humanities Research Center at the University of Texas, Austin, and Terrell provides extended commentary on a list of secondary works. It is a pity that this volume could not elicit more new essays, but that situation in itself bespeaks the necessity for its publication. Stephen Baraban reads 'The Laws Can Sing' (*Expl*) as expressive of Zukofsky's view that creativity involves 'not expansive sentiments, but precise and nimble acts of awareness'.

3. Prose Fiction

As usual, writings on Hemingway and Faulkner have dominated the year. Nevertheless a number of important biographies (of Kerouac, for instance) and consolidating editions have appeared (of Tennessee Williams's short stories, for instance). One of the most exciting developments of the year has been the steady flow of reprints which demonstrates that interest in the neglected writers of the 1920s and 1930s continues to grow.

Yoshinobu Hakutani has edited a selection from over a hundred articles which Theodore Dreiser wrote for different periodicals in the 1890s[106]. This fascinating volume testifies to Dreiser's interest in art and specifically confirms the important influence which the painter William Sonntag exerted on his work. Among the literary pieces included are interviews with John Burroughs and W. D. Howells (with shrewd comments on the intellectual limitations of the latter). Dreiser also produced a rather stereotyped series of interview-articles for *Success* magazine – the piece on Edison being an interesting exception. Finally included here is 'Curious Shifts of the Poor', the article about the Captain which Dreiser subsequently wove into *Sister Carrie*. This novel has been the subject of two articles: in the one Rudolf Bader (*IFR*) argues that Carrie as a character rises steadily from innocence to knowledge and never experiences a fall; in the other Stephen C. Brennan (*ALR*) declares that publication of the Pennsylvania Edition of the novel still promotes the myth of Dreiser as a victim of censorious propriety. After a careful scrutiny of the relevant galley-proofs he concludes that Dreiser was far more defiant of Doubleday than the myth suggests and in fact only made a small proportion of the required changes to the text. Joseph Griffin (*DN*) discusses Dreiser's interest in the sketch genre (as evidenced in *Twelve Men*, *A Gallery of Women*, and the serial novel 'This Madness'), though without specifying the formal characteristics of the genre beyond a rough equivalence between sketch and portrait. Griffin examines Dreiser's occasional sketches of the 1930s in some detail, specifying his acquaintance with his subjects. The same number of *DN* carries a checklist of Dreiser criticism for the year. Rachel Bowlby's *Just Looking*[107] divides its attention between Dreiser, Gissing, and Zola, and makes a very successful blend of social history and literary criticism. Taking as her point of departure the rise of consumerism in the 1850s she examines its

106. *Selected Magazine Articles of Theodore Dreiser*, ed. by Yoshinobu Hakutani. AUP. pp. 288. £28.95.

107. *Just Looking: Consumer Culture in Dreiser, Gissing and Zola*, by Rachel Bowlby. Methuen. pp. xi + 188. hb £10.95, pb £4.95.

consequences for setting up a tension between artistic and commercial value. She takes two novels by Dreiser – *Sister Carrie* and *The 'Genius'* – as demonstrating this tension, showing that Carrie is a consumer who can see long before she can have, and who is moved passively towards success by forces independent of ambition or morality. The theatre is crucial in this novel for underlining the role of images as commodities. *The 'Genius'* revolves around an opposition in Eugene Witla between aesthetic/sentimental values and masculine productivity. *Just Looking* sheds much valuable light on the fate of American art around the turn of the century.

One of Jack London's most interesting but least known novels, *The Star Rover* (1915)[108] has been re-issued with a biographical note by Sheila Mitchell which relates this work to the drugs London was taking shortly before his death. The novel uses a prison narrative as its frame to contrast physical confinement with spiritual liberation. Its protagonist Darrell Standing induces a kind of self-hypnosis to gain access to his previous existences. *The Star Rover* is important for its application of evolutionary ideas to spiritualism and its multiple projection of the self. Less important is an anthology of early stories, *Young Wolf*[109], edited by Howard Lachtman. This volume contains sixteen tales from the period 1899–1906 which deal with the familiar themes of the Klondike: man's struggle with a hostile environment, the fate of the aboriginal inhabitants, and of course the all-consuming search for gold (receiving its best treatment in 'All Gold Canyon'). Most of these stories have already appeared in such early collections as *The Son of the Wolf* (1900), *Children of the Frost* (1902), and *Love of Life* (1907). Forrest G. Robinson (*ALR*) has written a lively polemical piece against the critical consensus on *The Sea-Wolf* which is that it forces a choice between a male world of raw power and a female one of culture. Robinson asserts that this gender stereotyping distorts the facts of the narrative. In fact its main female character is very assertive and the novel also deals with a submerged sexual attraction between its male characters.

Two further reprints of Edith Wharton's novels should be noted. *Old New York* (1924)[110] has been re-issued with a new introduction by Marilyn French who argues that each novella of the tetralogy focuses on a character who cannot conform to the restrictions of mid-nineteenth-century New York society. The forms of rebellion reveal aesthetic provincialism, sexual confinement, and moral narrowness. The tetralogy, in other words, consists of an indictment of American metropolitan society. In her introduction to *The House of Mirth* (1905)[111] Cynthia Griffin Wolff discusses the tension between social satire and personal tragedy. She gives a biographical résumé and explores Edith Wharton's career which, we are told, was built partly on an ambivalence about the role of woman (was she decorative and passive or active?). This ambivalence is built into the character of Lily Bart. Each reprinted text has received significant critical attention. Catherine M. Rae has

108. *The Star Rover*, by Jack London, biog. note by Sheila Mitchell. Sutton. pp. ix + 268. pb £3.95.

109. *Young Wolf: The Early Adventure Stories of Jack London*, ed. by Howard Lachtman. Capra (1984). pp. 258. pb $8.95.

110. *Old New York*, by Edith Wharton, intro. by Marilyn French. Virago. pp. xiv + 306. pb £3.95.

111. *The House of Mirth*, by Edith Wharton, intro. by Cynthia Griffin Wolff. Penguin. pp. xxviii + 338. pb £4.50.

produced a short monograph on the New York quartet[112] where she summarizes the period of the action (1840–90), pointing out how accurately Wharton depicts the changes that took place. Rae sees the subjects of each novella as follows: *False Dawn* deals with parent–child relations; *The Old Maid* with illegitimacy; *The Spark* ironizes society through a protagonist modelled on Whitman; and *New Year's Day* treats of marriage. This is a rather plodding study which contains inordinate character-analyses and which does not go deeply into Wharton's narrative methods. By contrast Elaine Showalter (*Rep*) does an excellent job of relating *The House of Mirth* to its historical context in a period of transition where the gender conventions of behaviour were changing. The novel, she proposes, makes a 'critique of the artistic representation of women' and she documents its divergence from nineteenth-century women's literature: it subverts sentimental expectations of triumph and marriage, and charts the decline of Lily Bart's ornamentality. Susan Wolstenholme (*ALR*) notes the popularization of the myth of female power by C. D. Gibson which issued in Henry Adams's personification of the commanding Virgin. She suggests tentatively that Adams may have influenced *The Custom of the Country* where Undine Spragg's power is sexual. Alan W. Bellringer (*YES*) has presented a full and well-documented account of Edith Wharton's relation to French culture. He demonstrates conclusively that this was a steady interest which began early (even her first book *The Decoration of Houses* was based on a French model). Wharton valued the orderliness of the French scene and of course explored cultural contrasts in her fiction, in works such as *The Custom of the Country, Madame de Treymes*, and *The Reef*.

Two critical volumes on Willa Cather have appeared. The first is a study of her short fiction by Marilyn Arnold[113] who reminds us that Cather had been writing stories for some twenty years before her first novel, *Alexander's Bridge*, was published in 1912. She surveys Cather's prodigious output of stories (especially impressive at the beginning of her career when they were written while Cather was a journalist and teacher), and finds a turning-point in the 1905 collection *The Troll Garden*. The next few years showed a particular influence from Henry James while the later stories (*Obscure Destinies*, etc.) more sombrely stress the past and memory. Inevitably this study contains a fair amount of plot-summary but it does perform a useful task in its survey. John J. Murphy has edited a volume of critical essays on Cather[114] which he introduces with an account of her fortunes in the hands of the reviewers. The opening general section contains an appreciation by Katherine Anne Porter, a survey of Cather's treatment of history by Eudora Welty, a tactful discussion of Cather's possible lesbianism by James Woodress, and an excellent analysis by David Stouck of the roots of her critical theory in French impressionistic fiction. The main novels are each represented by a review and one or more critical essays. Thus the volume spreads its attention evenly and also supplies a cross-section of critical emphases on regionalism, literary allusion (John J. Murphy on the Genesis myth in *O Pioneers!*, for example), and feminist readings. One of the most interesting pieces of psychological criticism is

112. *Edith Wharton's New York Quartet*, by Catherine M. Rae. UPA (1984). pp. xiv + 82. pb $8.

113. *Willa Cather's Short Fiction*, by Marilyn Arnold. OhioU. pp. xv + 198. £30.35.

114. *Critical Essays on Willa Cather*, ed. by John J. Murphy. Hall (1984). pp. viii + 310. $38.

Blanche Gelfant's vigorous analysis of Jim Burden's role in *My Ántonia* where she argues that sexual repression leads to a regression into childhood.

Elsewhere, in the periodicals, Susan J. Rosowski (*AN&Q*) demonstrates that the originals for the characters in 'Flavia and Her Artists' were members of the Canfield family and that the resemblance occasioned a break between the family and Cather. Loretta Wasserman (*AL*) has picked up on the fact that Cather read Bergson's *Creative Evolution* to argue for a broad influence from that writer. This task involves fairly lengthy summaries of Bergson's doctrines but confirms the influence and also rescues some novels from critical charges of formlessness. Merrill Maguire Skaggs (also *AL*) ruminates on how Cather could write a bitter work (*My Mortal Enemy*) and then produce such a serene novel as *Death Comes for the Archbishop*. She does not really answer her own question but rather develops a contrast noting some influence from Pascal. Bill Christopherson (*NDQ*) examines architecture in *The Professor's House* showing that the eponymous house functions as an edifice of civilization in contrast to the external landscape. He develops this point to include the metaphorical significance of interiors. Taking Cather's 1918 introduction to *My Ántonia* (subsequently dropped), Jean Schwind (*PMLA*) sees the original woodcuts to the novel, which were prepared under Cather's supervision, as providing 'an important subtext that illuminates Jim Burden's words'. Cather's 1926 revisions show a shift in the novel's conception from a collaborative production between the author and Jim, to Jim as the sole producer.

Turning to more overtly experimental writings, three works by Gertrude Stein have been reprinted. Her pieces on Picasso[115] have been gathered together in a volume which includes her 1909 portrait (written while Stein was working on *The Making of Americans*), an article of 1923 ('If I Told Him') which is more enigmatic and critical, and finally a 1938 biographical essay. Leon Katz has transcribed relevant passages from Stein's notebooks and with Edward Burns has supplied background information and bibliographical details on the texts. They demonstrate that Stein's main preoccupation was with Picasso's relation to the object. From the same press comes the 1935 *Lectures in America*[116] with a new introduction by Wendy Steiner who discusses the relation of repetition to immediacy and to the cinema. She finds that Stein's favourable view of repetition was unusual in the context of Modernism and compares Stein to Andy Warhol in tone and approach, concluding shrewdly that Stein is a 'mixture of oracle and tease'. *Everybody's Autobiography*[117] has also been re-issued with a new introduction by Janet Hobhouse who proposes that self-explanation was crucial in Stein's works from *The Making of Americans* onwards. The former volume was a sequel to the popular *Autobiography of Alice B. Toklas* which marks an important development towards simplicity. By dropping her mask and presenting herself directly Hobhouse shows that Stein avoids the hauteur and name-dropping of the first autobiography. *Everybody's Autobiography* also sets in context the 1934–5 lecture tour which Stein gave in America, understating to the point of self-effacement her status as

115. *Picasso: The Complete Writings*, by Gertrude Stein. Beacon. pp. 114. hb $16.95, pb $7.95.

116. *Lectures in America*, by Gertrude Stein, intro. by Wendy Steiner. Beacon. pp. xxvii + 246. pb $10.95.

117. *Everybody's Autobiography*, by Gertrude Stein, intro. by Janet Hobhouse. Virago. pp. xxvi + 278. pb £3.95.

celebrity. The reprinting of these later works is to be applauded since without them it would be impossible to appreciate the full richness of Gertrude Stein's oeuvre. Charlotte Melin (*CLS*) has examined a rather specialized area of Stein's career: the reception of her works in Germany. In a historical article she outlines the stages of her reputation as a member of the Paris expatriates to the first serious critical studies soon after the Second World War. Paul Cohen (*CentR*) pays tribute to Stein's versatility by discussing her collaborations with Vergil Thomson on a number of operas. In *Four Saints in Three Acts* he finds a blend of American tourism and echoes of Southern Baptist music; *Doctor Faustus Lights the Lights* deals with the collision between Europe and America, and *The Mother of Us All* with American history. Staying with the expatriates, Kingsley Widmer's 1958 essay on e. e. cummings's *The Enormous Room* has been reprinted in Guy Rotella's collection of essays on cummings (see poetry section of this chapter). In it Widmer examines the novel's complex metaphorical structure, particularly as it relates to time; chronology is destroyed stylistically and replaced by an 'unchanging temporal dimension'.

If we turn to those writers who stayed with native materials it is welcome to see Jonathan Yardley's biography of Ring Lardner[118] now issued in paperback. This book remains the definitive account of Lardner's career from his accidental beginnings in journalism through his sports reports to his first period of literary productivity in the 1910s. Yardley explains how Lardner's 'wise boob' persona grew out of his interest in baseball and developed into a means of satire, parody, and social commentary. The 1920s marked the peak of Lardner's journalistic success and also the period of his friendship with Scott Fitzgerald. Yardley paints a grim picture of Lardner's final years when he concentrated his attentions on the theatre before a combination of illness and alcoholism brought him to an untimely grave. Fitzgerald himself has not surprisingly been the subject of a collection of critical essays[119] edited by Scott Donaldson. Their specific subject is *The Great Gatsby* and the volume begins with Lionel Trilling's famous discussion of Fitzgerald as the last romantic. Among the outstanding pieces gathered here Robert Toulston examines the influences of Spengler and Conrad; the composition and revision of drafts are dealt with as is the novel's patterning. In a section tendentiously entitled 'Fresh Approaches' it is rather disappointing to find yet more studies of character, Nick's unreliability as narrator, and so on. A striking article by Laurence Jay Desner on photography as a distorter of time and supporter of illusions makes interesting reading, and Ross Pasnock has supplied a lucid account of how Fitzgerald's reading of Marx helped his depiction of 'commodity celebration' in the novel. In Fitzgerald's other major novel *Tender is the Night* Robert Wexelblatt (*NMAL*) takes up the allusions to Ulysses S. Grant to contrast his fate with that of Dick Diver.

In the mainstream of American naturalism Upton Sinclair's classic study of the Chicago stock-yards *The Jungle* (1906) has been re-issued[120] but with no

118. *Ring: A Biography of Ring Lardner*, by Jonathan Yardley. Atheneum. pp. 415. pb $13.95.

119. *Critical Essays on F. Scott Fitzgerald's 'The Great Gatsby'*, ed. by Scott Donaldson. Hall (1984). pp. viii + 277. $31.

120. *The Jungle*, by Upton Sinclair. Penguin. pp. 412. pb £2.50.

new introduction. A facsimile of the Boni 1928 edition of *Boston*[121] has also appeared. Sinclair himself dated the decision to write this novel from the execution of Sacco and Vanzetti in 1927, and it has the importance of being one of the first literary treatments of a case which has passed into legend. Sinclair's method was determinedly factual; 'this book is not fiction, but an effort at history', he insisted – even to retaining the names of many of his originals. Sinclair was on friendly terms with Henry Ford for a time and wove Ford's biography into a novel, *The Flivver King*[122], which he wrote in 1939 to help the United Automobile Workers' strike and which has now been re-issued. Biography alternates with the career of a representative Ford-worker to demonstrate the feudalism of American big business and the prime necessity for trade unions. Stephen Meyer's introduction sets this interesting piece of socialist polemic within the context of unrest in the American automobile industry. The novelist and political activist Floyd Dell[123] has been the subject of an annotated secondary bibliography by Judith Nierman. This impressive and meticulous work ranges from 1910 to 1981 ordering items alphabetically year by year and giving a clear indication of their contents. The main period of productivity for Dell emerges as beginning in 1920 with the publication of his novel *Moon-Calf* which brought instant acclaim. From then onwards Dell's critical fortunes declined inexorably. It is a sad irony that this bibliography should appear at a time when virtually nothing by Dell is currently in print. Sinclair Lewis's *Main Street*[124] has also been re-issued with a new introduction by Malcolm Bradbury where he examines the ambiguities of Lewis's moral vision and relates the novel to contemporary social developments in America. While doing the research for his biography of Sherwood Anderson, William A. Sutton discovered a series of over three hundred letters from Anderson to his friend Marietta D. Finley, written between 1916 and 1933. These letters, housed in the Anderson archive of the Newberry Library (Chicago), have now been published[125] under Sutton's impeccable editorship. They cover a whole series of topics: Anderson reflects on novel-writing, the overvaluation of art in America, his own artistic purposes ('I want to try to remember the relation of myself to my time and place'), and passes comments on other American writers such as James and Dreiser. This volume makes an essential companion to Anderson's fiction, especially as it reprints two articles ('Apology for Crudity' and 'From Chicago') together with an interview of 1926. Hilbert H. Campbell (*RALS*) has written a brief piece on Anderson's visits to the Ohio towns of his childhood in 1934 while working on a series of articles commissioned by the magazine *Today*. Campbell quotes from the unpublished diary of his wife to show Anderson's excitement. William Holtz (*JML*) sees Anderson's *Dark Laughter* as the most complexly unified of his works. He demonstrates that it draws on three aspects of Anderson's holiday in France in

121. *Boston*, by Upton Sinclair. 2 vols. Scholarly. pp. vii + 755. $59.

122. *The Flivver King*, by Upton Sinclair, intro. by Stephen Meyer. Kerr (1984). pp. xi + 119. pb $5.95.

123. *Floyd Dell: An Annotated Bibliography of Secondary Sources, 1910–1981*, by Judith Nierman. Scarecrow (1984). pp. xxv + 178. $15.

124. *Main Street*, by Sinclair Lewis, intro. by Malcolm Bradbury. Penguin. pp. 416. pb £4.95.

125. *Letters to Bab: Sherwood Anderson to Marietta D. Finley, 1916–33*, ed. by William A. Sutton. UIll. pp. xxii + 352. £27.50.

1921 – his visit to Chartres cathedral, his time with Gertrude Stein, and his meeting with the journalist Rose Wilder Lane. The latter (as the character Rose Frank) was originally a major figure in the novel. Drawing on unpublished materials Holtz recounts the story of Lane's friendship with Anderson.

By and large the critical or historical status of the writers discussed above is established but the same cannot be said of the following women novelists who are being rediscovered and reprinted. Firstly D. A. Callard, stimulated by the chance discovery of some of her manuscripts, has written a biography of the Tennessee-born novelist Evelyn Scott[126]. A rebel throughout her life, she contributed Imagist verse to periodicals like *Poetry* and *Others*, and had some contact with Greenwich Village artistic circles in the 1920s. She was befriended by Carlos Williams, knew Joyce and many Paris expatriates, and had a long friendship with Emma Goldman. Apart from writing her own fiction (a historical trilogy, novels about the artist's life, etc.) she wrote such a perceptive essay about *The Sound and the Fury* that Faulkner's publishers printed it as a pamphlet. Callard rightly stresses Evelyn Scott's diverse literary contacts but it is a sad fact that not a single work by her is currently in print in Britain. The first British edition of Anzia Yezierska's *Bread Givers* (1925)[127] has now appeared. Based partly on Yezierska's own life, this novel depicts the struggles of a Jewish immigrant girl against the tyrannic piety of her father, thereby exemplifying a central theme in immigrant fiction – the conflict between old world and American values. In her introduction Alice Kessler Harris sets this fine novel within the broad context of Jewish-American fiction and specifically within the context of Yezierska's career. After her success in Hollywood she escaped from tenement life but into an unsatisfactory limbo. The Feminist Press has started a series of reprints of novels from the 1930s, introduced by Alice Kessler Harris and Paul Lauter. Among the first three titles is Tess Slesinger's *The Unpossessed*[128]. This 1934 novel uses multiple perspectives and fractured dialogue to attack the modish New York Left by showing a discontinuity between intellectualism and feeling. The failure of meaningful sexual contact implied in the title leaves the characters isolated and rootless. Janet Sharistanian's well-researched afterword relates this novel to Slesinger's interest in psychology and political radicalism, and outlines her subsequent career as a Hollywood screenwriter. Fielding Burke's *Call Home the Heart*[129] figures next, the first work of the poet and playwright Olive Tilford Dargan to be published (in 1934) under a pseudonym. In two exceptional afterwords Anna W. Shannon draws on manuscripts to outline Dargan's career while Sylvia J. Cook discusses the novel's topical treatment of the 1929 cotton mill workers' strike in Gastonia, North Carolina. The most famous of these three writers is Josephine Herbst whose 1939 *Rope of Gold*[130] has been re-issued. It

126. *Pretty Good for a Woman: The Enigma of Evelyn Scott*, by D. A. Callard. Cape. pp. xiv + 202. £9.95.

127. *Bread Givers*, by Anzia Yezierska, intro. by Alice Kessler Harris. WP (1984). pp. xviii + 297. pb £3.95.

128. *The Unpossessed*, by Tess Slesinger, afterword by Janet Sharistanian. Feminist (1984). pp. xvi + 386. pb $8.95.

129. *Call Home the Heart*, by Fielding Burke, afterwords by Sylvia J. Cook and Anna W. Shannon. Feminist (1984). pp. xvi + 462. pb $8.95.

130. *Rope of Gold*, by Josephine Herbst, afterword by Elinor Lange. Feminist (1984). pp. xvi + 449. pb $8.95.

is the concluding volume of a trilogy which explores the rise of socialist feeling among a midwest cattle-farming community and alternates narrative sections with italicized inset passages which extend the novel's reference to include Cuba and contemporary developments in Europe. Elinor Lange's afterword relates the novel to Herbst's visits to Russia and Spain in the 1930s.

Aderemi Bamikunle (*CLAJ*) examines the effect white criticism had on the course of the Harlem Renaissance. The concentration of Afro-American literature on abolition in the nineteenth century gave it a disadvantage by establishing a prescriptive stereotype. During the Renaissance the writers turned away from the past and grasped white literary forms. Susan J. Koprince (also *CLAJ*) examines James Weldon Johnson's presentation of woman as a temptress, the result of a division between the sensual and the spiritual. In the same journal Sylvia G. Noyes takes an even more specific topic, Jean Toomer's story 'York Beach', which she presents as an ironic study of American mass psychology. Another rediscovery from this period is Jessie Redmon Fauset whose 1929 novel *Plum Bun*[131] has been reprinted with a new introduction by Deborah E. McDowell, who tries to rescue the novel from the inappropriate charge of gentility by showing that it is a covertly rebellious work, exploring the relation of money and race to power and even criticizing the narrowness of the Harlem Renaissance. McDowell argues that the experiences of *Plum Bun*'s mulatto protagonist in crossing the racial divide and in marriage are more powerfully dramatized than in works by other Afro-American writers. Interest continues to grow in the works of Zora Neale Hurston whose researches in folklore would distinguish her from Bamikunle's general strictures on the Harlem Renaissance. Ruthe T. Sheffey (*CLAJ*) considers Hurston's use of the Old Testament saga in her *Moses, Man of the Mountain* (1939). She argues that the sage is transposed to the circumstances of the Afro-Americans in order to define a deliverer-figure. Sheffey usefully sets the novel in the context of treatments of black preachers and analyses the status of Moses as a leader. Barbara Johnson (*CritI*) has produced an interesting piece of rhetorical analysis in her examination of Hurston's 'structures of address'. She argues ingeniously that Hurston uses puns and other figures of speech to undercut myths of black identity; hence ironic references to the exotic in the 1920s, or her erasure of notions of difference in the 1950s. This essay gives a very good account of Hurston's stylistic tactics, of her switches from external to internal perspective in *Mules and Men*, for instance.

Before passing to Southern fiction brief mention should be made of Sholem Asch whose New Testament trilogy has been reprinted. The concluding volume *Mary* (1949)[132] has now appeared, a historical treatment of its subject which opens with the meeting between Joshua and Mary. 1984 saw the appearance of the trilogy's middle volume, *The Apostle* (1943)[133], which is also a historical novel based on the life of Saint Paul and which didactically examines the nature of true faith. Widely praised when it first appeared, the trilogy represents an important spiritual side to Asch's work. These volumes complement the fiction he was writing in the same period on Jewish immigrant life in America.

131. *Plum Bun*, by Jessie Redmon Fauset, intro. by Deborah E. McDowell. RKP. pp. xxiv + 379. pb £4.95.

132. *Mary*, by Sholem Asch. C&G. pp. 436. pb $10.95.

133. *The Apostle*, by Sholem Asch. C&G. (1984). pp. 754. pb $10.95.

Since one popular image of the Old South is embodied in *Gone with the Wind* it is only fitting to note the publication in paperback of Anne Edwards's 1983 biography of Margaret Mitchell, *The Road to Tara*[134]. This work gives a fascinating picture of Mitchell's youth (a mixture of rebellion and caution) and of her subsequent turbulent personal life. She was exposed early in life to stories of the Civil War and developed her interest in Southern history through omnivorous reading and through her writings for the *Atlanta Journal*. *Gone with the Wind* was of course an immediate success and sold three million copies in the two years following its publication in 1936. Of particular interest are those chapters of Edwards's biography which deal with the trials of this success – the enormous quantity of mail, the charges of plagiarism, and the making of the film. On Margaret Mitchell's death most of her personal papers were destroyed at her husband's request but a series of letters have recently come to light, letters which she wrote to her friend at Smith College, Allen Edee. Jane Bonner Peacock has now edited this corrrespondence[135] which shows Mitchell's sense of herself in 1920 as 'a dynamo going to waste'. Apart from reflecting the social life of Atlanta just after the First World War these letters also show Mitchell's unruly energy. She constantly prides herself on being something of a Jazz Age rebel. Ellen Glasgow has been the subject of three articles in *SoQ*. Philip D. Attebury detaches her from feminism and argues that she was very influenced by Southern (especially Virginian) sentimental fiction, her early career being a struggle to come to terms with this influence. For Kathryn Lee Seidel Glasgow is more of a satirist, at least in her Queensborough trilogy. She argues against a gloomy reading of Glasgow, proposing her satire and variety of comic effects as evidence that she was a more robust novelist than is widely thought. Sarah Fryer concentrates more closely on *The Sheltered Life* which is not so much another account of the oppression of women as about the heightening effects of passionate love. This is a very narrative article unlike Nancy Walker's consideration of Glasgow's relation to American naturalism (*ALR*). She demonstrates its influence on the novels of the 1890s (*The Descendant* and *Phases of an Inferior Planet*) which show their characters as controlled by circumstances although Glasgow avoids a documentary method.

As usual the figure of Faulkner towers over discussions of Southern literature. Taking editions first, two further volumes of the Brodsky Collection have been published.[136] In 1982 the first volume supplied a 'biobibliography' to the collection, i.e. a detailed annotated catalogue of its contents, items dating from 1871 to 1981. Now the second volume has appeared which publishes almost five hundred letters by Faulkner, his wife Estelle, his editor, friends, and associates. As such the eollection will complement Joseph Blotner's *Selected Letters* (1977; *YW* 58.472). The documents in Volume Two (letters, telegrams, etc.) date from 1924 but mainly shed light on the period 1951–7

134. *The Road to Tara*, by Anne Edwards. H&S. pp. xii + 369. pb £2.50.

135. *A Dynamo Going to Waste: Letters to Allen Edee, 1919–1921*, by Margaret Mitchell, ed. by Jane Bonner Peacock. Peachtree. pp. 150. $12.95.

136. *Faulkner: A Comprehensive Guide to the Brodsky Collection*. Vol. II: *The Letters*, ed. by Louis Daniel Brodsky and Robert W. Hamblin. UMissip (1984). pp. xxviii + 334. £37.95; *Faulkner: A Comprehensive Guide to the Brodsky Collection*. Vol. III: *The De Gaulle Story*, ed. by Louis Daniel Brodsky and Robert W. Hamblin. UMissip. pp. xxxix + 400. pb £15.40.

when Faulkner was at the peak of his fame (signalled by his 1950 Nobel Prize). Ironically it was a period marked by a whole series of personal problems for Faulkner: anxiety about a failure of creative energy, a failing marriage, and recurring bouts of depression and alcoholism. Volume Three of this collection dates from Faulkner's years in Hollywood. In 1942 he joined the payroll of Warner Brothers as a scenarist and his first assignment was to produce a screenplay based on the life of De Gaulle. Faulkner started work immediately and produced a script which linked De Gaulle closely to the Free French movement. In the event the film was never made. This volume presents the screenplay in its four main stages: story outline, story treatment, first draft, and subsequent revised version. Congratulations must go to the editors of this series, Louis Daniel Brodsky and Robert W. Hamblin, whose impeccable scholarship is making these volumes a major development in Faulkner studies. Penguin has brought out a collected edition of Faulkner's stories[137] which is rather dated, having originally appeared in 1951. The stories included come from previous standard collections such as *Uncle Willy* and *Dr. Martino* but predate Joseph Blotner's *Uncollected Stories* of 1979. Although the collection is not complete, it is welcome to have most of the stories available in one accessible cheap edition.

The short stories have been the subject of study by the Norwegian scholar Hans H. Skei. Two parallel works by him have now been published. In the first[138] he produces an impressively thorough documented account of Faulkner's career as a short story writer. He breaks this career into phases: a period of uncertainty from 1919 to 1927; a peak of productivity from 1928 to 1932 (when Faulkner wrote thirty-eight stories); an interim period until 1942 after which his story writing became negligible. Skei uses Faulkner's own sending schedule and a variety of published and unpublished materials to explain the different versions of the stories, Faulkner's fluctuations in self-confidence, and how the stories relate to the novels. Skei's strength clearly lies in historical scholarship since his second volume[139] proves to contain a high proportion of plot-summary. Following his same divisions he now sets out to identify the characteristics of the different periods. He sees (not surprisingly) Faulkner searching for a form in his early years; then follows the golden period of Yoknapatawpha fiction (1928–32) and then a period of story-cycles. Skei argues controversially that Faulkner was more interested in behaviour than formal issues in the short story genre which conveniently bolsters his own thematic emphasis. James B. Carothers[140] treks over the same ground as Skei arguing that the stories have been neglected far too long. He then examines cases of stories being incorporated into novels (like 'Wash' into *Absalom, Absalom!*) or of stories growing into novels. He rightly draws attention (as does Skei) to Faulkner's own composed sequences like *Go Down, Moses* and *The Unvanquished*. Finally, he considers Faulkner's treatment of the Snopes family which dates from the 1920s. Carothers is usually interesting in his

137. *The Penguin Collected Stories of William Faulkner*. Penguin. pp. 900. pb £6.95.

138. *William Faulkner: The Short Story Career*, by Hans H. Skei. OUP. pp. 164. £10.50.

139. *William Faulkner: The Novelist as Short Story Writer*, by Hans H. Skei. OUP. pp. 332. £22.50.

140. *William Faulkner's Short Stories*, by James B. Carothers. UMIRes. pp. xvii + 165. $39.95.

discussion of irony, narrators, etc., but his general conclusion that the stories are autonomous *and* dependent on other texts is too all-encompassing to be particularly useful. *Go Down, Moses* has also been examined by John Limon (*CritI*) who asks whether the character Rider is comprehensible or not; on this question hinges the unity of the book. Drawing on Stanley Fish's theory of communal interpretation he asserts that the story 'Pantaloon in Black' describes the failure of rites and moves away from meaning. Since Rider stands outside any community, the unity of the book is damaged.

Also on a specific area of Faulkner's oeuvre, Arthur F. Kinney has edited a collection of essays which deal with the Sartoris family[141]. In fact rather than just essays, he has compiled materials which bear mainly on Faulkner's third novel *Sartoris/Flags in the Dust*. He includes documents from Faulkner's own family past relating to the Civil War, Faulkner's first two published stories, and – more importantly – Faulkner's essay on how he composed the novel. Then follows a selection from early reviews (mostly hostile) and critical articles mainly from the 1960s onwards. Three detailed accounts of the revisions for *Sartoris* appear, a particularly intelligent piece on myth in the novel by John William Corrington, and a consideration of Faulkner's film-script *War Birds* by Bruce Kawin. The general emphasis in the volume is on history and biography although Andrea Dimino has given an original if lengthy discussion of self-fulfilment and the experience of time in the novel. This volume will be essential reading for anyone interested in Faulkner's early fiction. Philip Cohen (*JML*) has consulted the manuscripts of *Flags in the Dust* to argue that it was not just a traditional novel but was a transitional work showing Faulkner's move towards experimentalism. Faulkner, we are told, chose a more abrupt and dramatic opening than the original discursive one and made extensive use of juxtaposition to complicate perspectives. On the same novel Philip Cohen (*CLS*) has demonstrated in inordinate detail an influence from *Madame Bovary* on the central triangle of characters in *Flags in the Dust*. C. H. Peake (*E&S*) has taken a slightly later work, *As I Lay Dying*, to examine incompatibility (of form with story, etc.) and incongruity. He finds an underlying pattern of contrasts in the novel between inertia and movement. This agile reading nicely straddles verbal detail, character, and confusions between space and time.

Max Putzel has chosen the period 1925 to 1931 for his discussion[142], a period which includes Faulkner's temporary residence in New Orleans and Europe. He sees these years as a time of radical experiments in fiction once Faulkner has abandoned his early poetry (largely dismissed by Putzel), and accordingly considerable space is devoted to the composition and techniques of *Flags in the Dust* (whose manuscript preface is printed in an appendix), *The Sound and the Fury* (Putzel has interesting points to make on Faulkner's use of *The Golden Bough* here), *As I Lay Dying*, and *Sanctuary* (Putzel is good again on the latter's nightmare imagery). This is a scrupulous and well-informed study but no account of Faulkner's beginnings can afford to ignore Judith Sensibar's excellent account of how the techniques of the poems feed into those of the novels (see *YW* 65.636). Thadious M. Davis has taken a central and

141. *Critical Essays on William Faulkner: The Sartoris Family*, ed. by Arthur F. Kinney. Hall. pp. x + 374. $38.

142. *Genius of Place: William Faulkner's Triumphant Beginnings*, by Max Putzel. LSU. pp. xvii + 332. hb £32.55, pb £14.95.

controversial topic for discussion – Faulkner's depiction of the Negro[143]. Concentrating on the decade 1926–36, she takes the Negro in the 1920s as the 'South's metaphor for change' as local customs were dying. Following Sherwood Anderson, Faulkner used Negro characters to comment on the impoverished lives of his white characters (Dilsey, for instance, offsets the Compson family in *The Sound and the Fury*). This is Davis's main point and she explores it in depth, touching also on how voice and racial roles reflect the divisions in Faulkner's society. This well-balanced study lets a lot of fresh air on to the lingering suspicion of racism in Faulkner's works.

There have been a number of consolidatory and general studies of Faulkner. Alan Warren Friedman[144] has written an introduction – no mean feat in these days of proliferating criticism – which will be useful to first-time readers. Breaking Faulkner's output down into pairs and groups, he examines the main works from *Sartoris* up to the Snopes trilogy, explaining historical and regional themes, formal peculiarities, and the relation of character to character. The discussion, which even includes works like *Pylon* and *A Fable*, is clear and well informed. Robert Dale Parker[145] has posed himself a daunting question: what is it like to read a Faulkner novel? In spite of his broad title (*Faulkner and the Novelistic Imagination*) he confines his study to four novels which demonstrate a common formal peculiarity. They all repeatedly point to a central event or issue which is either withheld or obscured from the reader: the murder in *Absalom, Absalom!*, Addie's adultery in *As I Lay Dying*, Temple Drake's rape in *Sanctuary*, and Joe Christmas's motives in *Light in August*. Although Parker naturally pays attention to the varied techniques of these novels he does not really answer his own question but instead provides a valuable structural explanation of how information is released. Virginia V. Hlavsa (*AL*) argues a rather unnecessary case that Faulkner should be seen as a Modernist and not a Romantic by noting his use of irony, textual puzzles, paradox, etc. Also in *AL* Margaret M. Dunn takes her lead from the fact that Faulkner was working simultaneously on *The Hamlet* and *Go Down, Moses* to raise the illusory nature of freedom in these novels. She produces a densely detailed thematic comparison which concentrates on motif rather than technique. Dinnah Pladott (*JNT*) argues that there is a 'double-faced sacrificial paradigm' underlying Faulkner's fiction of a child cast in the role of scapegoat by parental figures. The prototype for this paradigm is the story of Christ, the subject of many allusions throughout Faulkner's fiction. It is virtually impossible for this argument to avoid seeming reductive but at least Pladott tries to account for the tragic dimensions to the fiction by identifying a pattern.

Three collections of critical essays on Faulkner's work as a whole have been published. Michel Gresset and Noel Polk have edited eleven mainly explicatory papers delivered at the 1982 International Faulkner Colloquium in Paris whose subject was intertextuality[146]. These papers predictably revolve around

143. *Faulkner's 'Negro': Art and the Southern Context*, by Thadious M. Davis. LSU. pp. xii + 266. hb £25, pb £10.95.

144. *William Faulkner*, by Alan Warren Friedman. Ungar. pp. x + 220. $15.50.

145. *Faulkner and the Novelistic Imagination*, by Robert Dale Parker. UIll. pp. 168. £18.75.

146. *Intertextuality in Faulkner*, ed. by Michel Gresset and Noel Polk. UMissip. pp. 217. £17.95.

Faulkner's use of other authors but also his use of his own earlier writings. Noel Polk gives a straightforward but useful account of how *Sanctuary* was composed, while André Bleikasten examines Faulkner's use of *Madame Bovary* in the same novel. Stephen Ross discusses oratory in *Absalom, Absalom!* which is also Nancy Blake's chosen novel, her emphasis being on how the characters are the mouthpieces for a single voice. In the case of *The Wild Palms* François Pitavy argues that the Bible supplies an underlying pattern, while more interestingly Richard Godden and Pamela Rhodes explore the analogy between intertextuality and Marxist theories of production. Controversy rears its head in an exchange between Michael Millgate and John Irwin, Millgate insisting that Faulkner's texts are independent and self-sufficient, whereas Irwin sees *The Sound and the Fury* and *Absalom, Absalom!* as parts of a composite text. Doreen Fowler and Ann J. Abadie[147] have edited a similar volume of sixteen papers presented at the 1983 Faulkner conference at the University of Mississippi. This is a much more heterogeneous collection and the essays vary considerably from specific studies (Sergei Chakovsky on *The Sound and the Fury*) to Jewish characters in Faulkner (Ilse Dusoir Lind), and the pronunciation of characters' names (James Hinkler). Papers of outstanding interest include Noel Polk's Freudian reading of *Sanctuary*, Berndt Ostendorf's unusual application of anthropological analysis to Yoknapatawpha County, Arthur F. Kinney's exploration of family structure, and James G. Watson's closely-documented exposition of how letters are used in Faulkner's fiction. Not the result of a conference but similar in format to the preceding volumes, Thomas L. McHaney has edited a collection of papers designed to show the flourishing state of Faulkner studies in Japan[148]. The papers were actually put together by Kenzaburo Ohashi and Kiyoyuki Ono, editors of the journal *William Faulkner: Materials, Studies and Criticism*. Among the general studies Ohashi examines repetition and self-parody while Ono turns to the much-discussed question of Faulkner's discussion of time. Masaji Onoe notes influences from T. S. Eliot but does not draw many conclusions, and Michiko Yoshida gives a rather literal-minded description of looking in *As I Lay Dying*. One of the best pieces in this collection is Ono's explanation of how the story 'Was' became woven into *Go Down, Moses*. The volume concludes with a number of papers which discuss different aspects of Faulkner's relation to Japan.

John Earl Bassett has edited an annotated bibliography of recent Faulkner criticism[149], a continuation of his 1972 checklist which covers the period 1971–82. This is a thorough and useful survey, an important aid to all readers of Faulkner. Most entries have a brief indication of their eontent and there are thorough cross-references except to dissertations. This work has five sections: books about Faulkner, studies of individual novels, studies of short stories and the poems, general critical and biographical articles, and finally a miscellany which includes reviews of books about Faulkner. Whereas this compilation will be useful for consultation Michel Gresset has produced a rather different

147. *New Directions in Faulkner Studies*, ed. by Doreen Fowler and Ann J. Abadie. UMissip (1984). pp. xviii + 390. $14.95.

148. *Faulkner Studies in Japan*, ed. by Thomas L. McHaney. UGeo. pp. xvii + 214. £20.

149. *Faulkner: An Annotated Checklist of Recent Criticism*, by John Earl Bassett. KSUP (1983). pp. xi + 272. $30.

kind of reference work – a Faulkner chronology[150]. It is in effect a skeleton biography which narrates the year-by-year progress of Faulkner's writings. This progress is inseparable from his intermittent financial problems, his negotiations for publishers' fees, and his activities in Hollywood. Gresset's deceptively slim volume assembles in handy form the main facts of Faulkner's literary career.

John Dos Passos has attracted comparatively little attention this year. Scott Donaldson (*CentR*) has surveyed his friendship with Hemingway, drawing on published and unpublished letters. At first each advised the other (Hemingway was not to pontificate, Dos Passos was not to give in to political pressure) and both writers proved to have quite similar values, putting a high premium on individualism, for example. No friendship with Hemingway could stay calm for long and there was a rift between them over the Spanish Civil War. A further disagreement followed in the 1950s although each writer preserved respect for the other's works. This is a narrative article which does not go very far in analysing the differences between the two writers. Alfred Kazin (*WQ*) has given an overview of Dos Passos' career where he rightly emphasizes characters' mobility, Dos Passos' non-partisan anti-establishment stance, his faith in history as a structure, and his receptivity to change in America. For Kazin *USA* diagnoses mass society and the disastrous effects of the First World War. A particularly interesting work by the novelist John Sanford[151] appears to continue Dos Passos' biographical and reportage methods. *The Winters of that Country* uses quasi-documentary methods to assemble a narrative of the unofficial side to American history, exploiting period idioms to render accounts of slave-dealing, rebellion, etc., ironically. The model for the early chapters may have been William Carlos Williams's *In the American Grain* and the correspondence between these two writers has now been published[152]. Extending from 1932 to 1950 this brief series of letters sets on record Williams's help for this young writer. Sanford met Williams in 1931 when the latter was editing *Contact* and had one of his first stories accepted for that periodical. Williams also gave detailed and helpful criticism of Sanford's first novel, *The Water Wheel*, and propagandized on behalf of a native American literature. In 1936 Sanford left New York to write in Hollywood and the two writers' paths diverged although their correspondence continued. Sanford has supplied a commentary on these letters which pays his respects to the old writer's advice. John Sanford was the name adopted by Julian Shapiro on the advice of another friend, Nathanael West. West is the subject of a useful introductory study by Robert Emmet Long[153]. In his biographical summary he stresses West's friendship with S. J. Perelman, his ambivalence about his role as a writer, and his contacts with Hollywood. A chapter in turn is devoted to each of West's works, in every case the element of theatre being emphasized. *The Dream Life of Balso Snell* is shown to display influences from Cabell and the Surrealists. Long notes the distortion of religious themes and imagery in *Miss Lonelyhearts* and oddly pronounces *A Cool Million* a failure although he admits that its ironic use of fable is potentially

150. *A Faulkner Chronology*, by Michel Gresset. UMissip. pp. xv + 120. pb $7.95.

151. *The Winters of that Country*, by John Sanford. BSP. pp. 349. hb $20, pb $12.50.

152. *A Correspondence*, by William Carlos Williams and John Sanford. Capra (1984). pp. 53. hb $17, pb $8.

153. *Nathanael West*, by Robert Emmet Long. Ungar. pp. xi + 202. $13.95.

impressive. In *The Day of the Locust* he examines Tod's role and West's use of absurdist techniques. Finally Long relates West's fiction to Jewish-American novels of the 1960s.

Steinbeck studies continue to thrive. It bears witness to their vigour in Japan that two Japanese scholars should have brought out the only edition of his selected essays[154]. Seven articles have been gathered together which were published between 1953 and 1961. They include two memoirs of the Depression (as a social watershed and a time when people had a different attitude to their cars), but perhaps even more interesting because they remind us that Steinbeck was not just a regional writer are essays about living on Long Island and becoming a New Yorker. Steinbeck also reflects on moral stereotyping in Westerns and in the concluding essay describes a bitter-sweet journey to Ireland to visit the village of his ancestors. Louis Owens gives a symbolic reading of Steinbeck's use of settings[155]. Unfortunately confining himself to the major works, he groups them according to predominant settings ('the mountains', 'the valleys', etc.) and argues that place supports figures of threat in *The Pearl*. Owens is uneven in his success, however. On the one hand he can produce interesting analyses of topography (in *The Long Valley*, for instance); on the other his discussion of agrarian piety in *The Grapes of Wrath* goes over fairly familiar ground. In a way Owens would have strengthened his insights if he had pushed his religious emphasis a little further. Carol A. Kasparek (*StQ*) has outlined the critical reception of *The Winter of Our Discontent* showing how hostile reviews have given way to more positive readings of the novel's symbolism. In the same journal Stanley Renner finds a clear influence from *Jude the Obscure* on the story 'The White Quail', and R. C. Bedford surveys Steinbeck's love of gadgetry and practical inventions, the latter becoming a distraction from his writing. Robert S. Hughes (again *StQ*) discussed Steinbeck's uncollected stories from the 1940s and 1950s in a useful factual article which ought to give the cue to their publication. The journalist and photographer Tom Weber has selected a number of photographs[156] from the Cannery Row Conference Center and the Steinbeck Library in Salinas, California, to provide a pictorial companion to Steinbeck's novella *Cannery Row*. They not only provide illustrations of the place and the fishermen but also give a photographic narrative of the prosperity and subsequent decline of the canning industry.

The only book to appear about Thomas Wolfe this year has been a collection of critical essays edited by John S. Phillipson[157]. The pieces are taken from the last ten years, the majority being reprinted from *TWR*. Many of these articles concentrate on specific and specialized topics such as the composition and reception of *Look Homeward, Angel* and the final editing of *Of Time and the River*. John Hagan has written a penetrating and perceptive account of Wolfe's symbolism and use of quest-patterns in *Look Homeward, Angel* where he

154. *Selected Essays of John Steinbeck*, ed. by N. Nakayama and H. Hirose. Shinozaki (1983). pp. 124. pb Y 900.

155. *John Steinbeck's Re-Vision of America*, by Louis Owens. UGeo. pp. xiii + 225. $22.50.

156. *Cannery Row: A Time to Remember*, by Tom Weber. Cowper. [pp. 64]. pb $7.95.

157. *Critical Essays on Thomas Wolfe*, ed. by John S. Phillipson. Hall. pp. viii + 232. $38.

argues very persuasively against the view of Wolfe as an inarticulate naïve. In the general section two of the best essays included are Larry Rubin's discussion of Wolfe's complex treatment of time and John Boone Trotti's study of how Wolfe's Presbyterian family background fed directly into his fiction. All in all this is a collection to be recommended. Of the two issues of this year's *TWR*, the first has been devoted to *Of Time and the River*. John Hagan discusses major anomalies overlooked by Wolfe and Richard Kane interestingly modifies the international theme to find a contrast in the novel between European form and American formlessness. Daniel R. Fruit relates the narrator to the characters' overloaded significance and Shelby Stephenson gives a rather sketchy account of the novel's poetic dimension. In the second issue of *TWR* Richard S. Kennedy has examined the galley proofs of the same novel and related correspondence to show that Wolfe himself played a bigger part in its revisions than is supposed. In addition P. Magi begins surveying the musical compositions inspired by Wolfe. Also to be noted is an examination of the literary allusions in *Look Homeward, Angel* by James Ray Blackwelder and a useful summary by Delores Washburn of the historical context of the story 'The Child by Tiger'. She shows that this work deals with Theodore Roosevelt's dismissal of three Negro infantry regiments in 1906.

Hemingway predictably was the subject of the most intensive critical treatment this year. The first major event was the publication of *The Dangerous Summer*[158], a book which originated in a commission by *Life* magazine whereby Hemingway was to report on the rivalry between two leading Spanish matadors. The groundwork was undertaken in late 1959 and early 1960, and resulted in a book-length manuscript from which 20,000 words (apparently mainly on the technicalities of bull-fighting) have been omitted. In spite of these excisions it is a book where Hemingway once again plays the *aficionado*, pointing out the niceties and dangers of the sport. This was Hemingway's first visit to Spain after the Civil War and he seems to have studiously avoided political comment. Instead his love for the Spanish countryside comes out strongly. The American edition of this work carries an introduction by James A. Michener who edited Hemingway's original text for *Life* magazine. In 1934 Arnold Samuelson, then a budding reporter, hitch-hiked to Key West to get Hemingway's advice on how to become a writer. Never reluctant to play the teacher, Hemingway offered Samuelson a job taking care of his new launch, the *Pilar*, and in the event Samuelson stayed with Hemingway for a whole year. His record of this period has now been edited by his daughter[159]. Hemingway apparently was only too eager to act as tutor and drummed into Samuelson the importance of simple vocabulary, accuracy, the art of omission, and above all the necessity for sheer hard work. In this respect the memoir nicely complements Hemingway's other statements on fiction. The memoir is also important for its descriptions of a fishing trip to Havana when Hemingway was gathering materials later to be used in *The Old Man and the Sea*. As part of a larger biographical enterprise Michael S. Reynolds (*AL*) examines Hemingway's relation to his father which was relatively easy in childhood but Hemingway was rejected from adolescence onwards.

158. *The Dangerous Summer*, by Ernest Hemingway. HH. pp. x + 150. £9.95; intro. by James A Michener. Scribner. pp. ix + 228. $17.95.

159. *With Hemingway*, by Arnold Samuelson. Severn. pp. xii + 180. £10.95.

Two collections of non-fictional materials have been published this year. Firstly Carlos Baker's 1981 edition of Hemingway's letters[160] has been reissued in paperback, thus making available one of the most important texts in the Hemingway canon. In his introduction Baker estimates that Hemingway wrote between 6,000 and 7,000 letters, of which only the tip of the iceberg (about one-tenth) is represented here. In contrast with his fiction Hemingway was positively garrulous in his letters, retailing gossip, haggling over publishing terms, or simply writing things out of his system. This selection, which will certainly remain the definitive one for years to come, is a veritable goldmine of details about Hemingway's reading, methods of composition, and debates with fellow writers. An altogether different sort of compilation is Larry W. Phillips's gathering of Hemingway's statements about writing[161]. Clearly the intention was to produce a volume similar to those which have appeared on Henry Miller and other novelists but the statements collected here vary from a page in length to a single sentence. Most excerpts come from his letters (where context surely affects the meaning of his statements) but there are also passages from *By-Line*, *A Moveable Feast*, etc. The potential usefulness of this anthology is destroyed by its bittiness and the inclusion of passing remarks. What is really needed here is a substantial collection of full-length interviews, articles, and reviews.

Turning to studies of particular aspects of Hemingway's works, Angel Capellan has examined a central issue – Hemingway's relation to the Hispanic world[162]. He dismisses previous studies of this connection as being vague and inaccurate, and argues that Spanish culture was absolutely central to Hemingway's whole literary output. From 1922 onwards he was fascinated by the Spanish landscape, especially its unspoilt traditional aspects. Capellan then falls victim to his own enthusiasm and embarks on a procrustean argument that Don Quixote, the archetypal 'ideal Spaniard', set a pattern throughout Hemingway's fiction whereby a composite protagonist is pitted against a usually Spanish hero. Capellan then turns logically to bull-fighting which, he declares, Hemingway saw as art, tragic spectacle, and pagan ritual. He also documents the influence exerted on Hemingway by Spanish literature. This is a detailed, excessively thorough study which tends to overstate its perfectly valid case, but has surprisingly little to say about the importance for Hemingway of Cuba. Larry E. Grimes[163] applies the discussions of the sacred by Rudolph Otto, Mircea Eliade, and others to Hemingway's early fiction. He sees the 'fifth dimension' in *Death in the Afternoon* as a residual religious sphere beyond time which offers some signs of hope in an otherwise meaningless world. He comments interestingly on the perspective of *In Our Time*, the stripping away of the romantic hero in *The Sun Also Rises*, and the complexity of games in *A Farewell to Arms*. But there is a central ambiguity to this book. A study of religion in early Hemingway could well come to the conclusion that it

160. *Selected Letters, 1917–1961*, by Ernest Hemingway, ed. by Carlos Baker. Granada. pp. xxvii + 948. pb £5.95.

161. *Ernest Hemingway on Writing*, ed. by Larry W. Phillips. Granada. pp. xiii + 140. £7.95.

162. *Hemingway and the Hispanic World*, by Angel Capellan. UMIRes. pp. xvi + 327. £51.50.

163. *The Religious Design of Hemingway's Early Fiction*, by Larry E. Grimes. UMIRes. pp. viii + 156. £45.50.

exists as a void, a felt absence – and Grimes discusses exactly this aspect. At the same time, however, he also locates transcendental signs of hope. It thus becomes uncertain whether the spiritual realm figures as an absence or a presence in these works. J. Bakker has produced a bibliographical study comparing Hemingway's reception in Holland with his reception in America from 1925 to 1981[164]. His study resembles a discursive Critical Heritage volume which documents interesting divergences and convergences between Dutch and American readings of Hemingway. For instance Dutch critics were slow to recognize his engagement with metaphysical issues and his symbolism; indeed even now, Bakker asserts, there is too little attention paid to Hemingway as a moral writer. In the postwar period Dutch critics have evidently been influenced by American critical readings of Hemingway.

One of the most interesting articles on a specific topic in Hemingway's work is David Kerner's (*JML*) discussion of the conventions for showing hiatus, ellipse, etc., in dialogue in modern fiction. He takes examples from Dreiser, Crane, and others, and relates them to the story of 'A Clean, Well-Lighted Place', specifically considering the attribution of impossible utterances to the waiter. Kerner also cites passages from other Hemingway works where the speaker is ambiguous. Ironically in view of Hemingway's own stylistic lessons from the Kansas City *Star*, Florence G. Feasley (*JQ*) has presented Hemingway as a model for writing journalistic copy. Bruce Fleming (*DQR*) discusses the fact that the Loyalist partisans in *For Whom the Bell Tolls* speak a pidgin English. They seem to be constantly making howlers but Fleming relates their speech to conventions of translations which, he argues, offered Hemingway a means of deflecting verbal obscenity. Leger Brosnahan (*SB*) compares the first and second printings of 'The Short Happy Life of Francis Macomber', noting that a passage of approximately one hundred words has been cut from the climax to the lion hunt. The cancellation apparently occurred accidentally when Hemingway was typing out the passage. Neal B. Houston (*RMR*) has given a detailed, closely documented account of Hemingway's attitude to Henry James showing the struggle between Hemingway's admiration for the other's fiction and dislike of his lifestyle. By the 1950s Hemingway's attitude had settled into a steady admiration for his predecessor.

Only now has one of the first books which Henry Miller wrote been published[165]. Urged to produce a critical pamphlet on D. H. Lawrence before *Tropic of Cancer* appeared, Miller undertook the task as a chore but then experienced growing enthusiasm as the book progressed. The result (actually unfinished) was described by Miller as a 'passionate appreciation' rather than a piece of critical analysis. It is a crucial document for understanding how Miller defined his own attitude against such leading Modernists as Joyce and Proust (whom he saw as symptoms of a cultural disease) on the one hand, and Lawrence on the other. Thus we can observe Miller formulating his sense of apocalyptic gloom, his confrontation with moribund literary values, and also adopting his mentor's stance as a renegade. For Miller, the artist should be an inspired madman who draws on myth and spiritual symbolism (he is good on Lawrence's pairing of opposites here), partly to avoid the quagmire of intro-

164. *Ernest Hemingway in Holland, 1925–1981*, by J. Bakker. Rodopi. pp. 191. pb Fl 40.

165. *The World of Lawrence*, by Henry Miller, intro. by Evelyn J. Hinz and John J. Teunissen. Calder. pp. 272. £14.95.

spection opened up by psychological theory. John Calder has edited *A Henry Miller Reader*[166] in an effort to gain greater recognition for him in Britain. Taking the autobiographical element in Miller's work as a paramount, he has arranged a number of excerpts from the fiction, stories, and essays in the order of biographical events. Naturally enough the Tropics, *Black Spring*, and the Rosy Crucifixion figure prominently here but the area of Miller's writings which is least represented is his criticism of literature and art. One of the most interesting sections of Calder's introduction concerns the difficulties of getting Miller's works published in the 1960s. Mike Woolf (*DQR*) argues provocatively that, notwithstanding her attack on Miller in *Sexual Politics*, Kate Millett actually shows a 'profound sympathy for many of Miller's attitudes and narrative strategies' in her autobiographical works. Her figure of flying corresponds to Miller's metaphors of flux. This article also compares both writers' treatment of sexuality as an avenue towards self-liberation. Several short pieces by Miller's close friend Anais Nin[167] have been gathered together by Rupert Pole, the director of the Anais Nin Foundation, and bound back-to-back with writings by Kanoko Okamoto, Nin's Japanese translator. A surrealist short story 'The White Blackbird' is included as are two excerpts from Nin's famous diary (from the period 1929–30). Nin's essay 'Realism and Reality' gives an important discussion of the symbolism of the unconscious as it appears in her works. Three prefaces, a further essay ('The New Woman' from *In Praise of the Sensitive Man*) and a series of miniature sketches, 'Women of New York', also appear in this unusual collection which sheds considerable light on Nin's views of modern art, the status of women writers, and her own narrative methods.

If we return to Southern fiction three reprints should be noted. The first is Allen Tate's famous 1938 novel *The Fathers*[168] which has been re-issued with a new introduction by Arthur Mizener who examines the relation between the novel's realistic surface and its symbolism. He suggests that the use of Lacy Buchan as narrator enables Tate to juxtapose events in non-chronological sequences without sacrificing realism, and finds a central tension between public and private areas of experience. The second reprint is less known – Joseph Stanley Pennell's *The History of Rome Hanks and Kindred Matters* (1944)[169]. This is a historical novel dealing with the Civil War which became an immediate best-seller when it first appeared. The book has the added interest of having been produced under the editorship of Maxwell Perkins who thought that he had discovered another Thomas Wolfe and persuaded Pennell to make extensive cuts in his original manuscript. Thirdly, it is welcome to see Katherine Anne Porter's *Collected Stories*[170] back in print. This is a re-issue of the 1967 expanded collection which contains new material and a foreword by the author. In a new introduction Elizabeth Hardwick surveys Porter's career

166. *A Henry Miller Reader*, ed. by John Calder. Picador: Pan. pp. 336. pb £3.95.

167. *'The White Blackbird' and Other Writings*, by Anais Nin, ed. by Rupert Pole. Capra. pp. 128. pb $7.50.

168. *The Fathers*, by Allen Tate, intro. by Arthur Mizener. Swallow (1984). pp. xvii + 306. pb $8.95.

169. *The History of Rome Hanks and Kindred Matters*, by Joseph Stanley Pennell. SCP. pp. 363. hb $16.95, pb $10.95.

170. *The Collected Stories*, by Katherine Anne Porter, intro. by Elizabeth Hardwick. Virago. pp. xvi + 536. pb £4.95.

emphasizing how crucial a part was played in her works by place (Texan farmland, postrevolutionary Mexico, Berlin in the 1930s, etc.). Thomas F. Walsh (*JML*) has given a narrative account of how the story, 'Flowering Judas', was composed. He points out that Porter's participation in the Mexican labour movement and her attempts to have political prisoners freed formed part of the story's background. This outstanding bibliographical essay also relates the story to Porter's other writings on Mexico.

Eudora Welty's autobiography, *One Writer's Beginnings*[171], has now been published, a work which is based on a series of lectures Welty delivered at Harvard in 1983. Her three sections discuss her childhood in Jackson, Mississippi, and show her growth from passivity to learning, her first experiences of travel, and her final move away from her home town. Travelling both sharpened her sense of sight and also developed her feel for narrative. In the concluding section ('Finding a Voice') Welty goes to college, studies literature for the first time, and begins writing her own stories. She confirms that for her, as for Porter, place supplied a crucial focus for these early works. Bethany C. Swearingen[172] has produced a critical bibliography of Welty which runs from 1936 to 1958. It is a pity that it stops so early but on the other hand it does have the advantage of having been compiled by a professional librarian who was a close friend of the novelist. She gives full details of American editions and of the first appearances of the stories. In the section on criticism items are arranged alphabetically with an indication of their content, sometimes with a substantial quotation. Finally, Swearingen gives information on the whereabouts of Welty's manuscripts and of her interviews in the Mississippi press. Naoko Fuwa Thornton (*SoQ*) identifies mythic-archetypal allusions in Welty's 1972 novel, *The Optimist's Daughter*, especially to the Gorgons, and then charts rather inconclusively the novel's lines of imagery.

A bibliography has also been produced on Flannery O'Connor[173], this time listing the contents of her library. Arthur F. Kinney has given far more than a catalogue of these books (over six hundred in number) which have been housed since 1974 at Georgia College as a separate collection. Full bibliographical details are given of editions and whether O'Connor reviewed the volumes in question (some forty review copies have disappeared); also marked passages are quoted. This bibliography will make an essential companion to O'Connor's fiction because it now makes it possible to pinpoint her reading accurately. It emerges that Catholicism was her main interest, saints' lives and theological volumes being the most carefully marked books in the collection. Melvin J. Friedman and Beverly Lyon Clark[174] have assembled a volume of critical essays on O'Connor which opens with a section of reviews (two per book) by Richard Poirier, Alfred Kazin, and others. Then follows a rather bland series of tributes by writers such as Katherine Anne Porter and Allen Tate. The most substantial section is that containing the general essays which make lively reading reflecting as they do the controversial state of O'Connor

171. *One Writer's Beginnings*, by Eudora Welty. Faber. pp. 104. pb £2.95.

172. *Eudora Welty: A Critical Bibliography, 1936–1958*, by Bethany C. Swearingen. UMissip (1984). pp. x + 82. pb $10.

173. *Flannery O'Connor's Library: Resources of Being*, by Arthur F. Kinney. UGeo. pp. 195. $25.

174. *Critical Essays on Flannery O'Connor*, ed. by Melvin J. Friedman and Beverly Lyon Clark. Hall. pp. ix + 227. $38.

criticism. The view that O'Connor's fiction is consistent with orthodox Christian belief is represented by Albert Sonnenfeld who backs up his points with close biblical reference. More challenging is John Hawkes's description of O'Connor as a satirist with a 'devilish' voice. André Bleikasten also questions the value of Christian codes to explain the fiction and argues that O'Connor usually diverges from orthodox Christian patterns. Claire Kahane takes up Hawkes's reading and revises it in a Freudian direction, proposing that O'Connor's strength lies in 'her ability to evoke fearful primitive fantasies'. This is a particularly valuable collection of essays. Mary L. Morton (*SoQ*) has identified a pattern of doubting in O'Connor's fiction, between a woman who tries to deny her own femininity and an opposite counterpart. She sees these contrasts as variations of *animus* and *anima*.

The novelist and critic Caroline Gordon has been analysed in considerable depth by Rose Ann C. Fraistat[175]. She places Gordon firmly within the Agrarian movement and shows that, like her husband Allen Tate, she took her view of the critic's role from a nineteenth-century European tradition where the writer served the community through literary productions, not through activism. Gordon was a regular contributor to *SR*, read O'Connor's novels in manuscript and suggested revision, and also from 1934 onwards produced a series of historical novels showing the decline of Southern society. After 1941, in search of a broader audience, she turned to contemporary subjects but her emphasis on the spiritual persisted. Fraistat has written a well-balanced and judicious account which points out influences from Henry James and T. S. Eliot and which does not blink at Gordon's limitations. A series of letters from Gordon to a former Red Cross official called Sally Wood has now been published[176]. The two women met in Greenwich Village in the 1920s and became close friends. These letters, now edited by Sally Wood with minor excisions and full annotation, extend from 1924 to 1937 and tell us much about the Gordon–Tate Household, the expatriate circles they glimpsed briefly in Paris, and Southern literary activity in the 1930s. Specifically Gordon's difficulties over her early novels come out strongly. Peggy Whitman Prenshaw has written a very serviceable introduction to the Mississippi novelist Elizabeth Spencer[177]. Starting out as a journalist and teacher, she published her first novel (*Fire in the Morning*) in 1948. Recognition quickly followed. Indeed she collected so many awards, including election to the American Academy in 1985, that it is surprising that her works are not better known. Her first novels concentrate on Southern settings but later works move into the international arena, partly reflecting Spencer's residence in Italy and Canada.

Although not primarily remembered as a writer of fiction Tennessee Williams's short stories have been collected[178] in a splendid volume which assembles all forty-nine works in chronological order. Williams's own autobiographical sketch where he reflects on the crucial importance of his father, is presented here as a preface. Being a former friend of the writer, Gore Vidal is

175. *Caroline Gordon as Novelist and Woman of Letters*, by Rose Ann C. Fraistat. LSU (1984). pp. xi + 181. £24.

176. *The Southern Mandarins: Letters of Caroline Gordon to Sally Wood, 1924–1937*, ed. by Sally Wood. LSU (1984). pp. xx + 218. £30.

177. *Elizabeth Spencer*, by Peggy Whitman Prenshaw. Twayne. pp. 181. $18.95.

178. *Collected Stories*, by Tennessee Williams, intro. by Gore Vidal. ND. pp. xxv + 574. $19.95.

well placed to supply an introduction where he argues that the stories form a composite autobiographical sequence and that Williams's fiction is fed by sexual energy in complex ways. Several of these stories represent preliminary versions of subjects Williams developed in his plays but it is scarcely necessary to insist that this collection has a value in its own right. Full bibliographical details of all the stories are included. In the last two years before his death in 1984 Truman Capote gave a series of interviews with Lawrence Grobel[179] who has now published the results, each interview being devoted to a specific topic. Capote delivers his characteristically forthright opinion of his own youth (he was a 'competent' writer by the age of sixteen!), his homosexuality, his writing of *In Cold Blood*, and a host of other topics. In his foreword James A. Michener pays tribute to Capote as a genius-clown who reminds the American public of the artist's role. In this volume, however, Capote emerges mainly as the master of acid put-downs. While he singles out Malcolm Lowry and E. M. Forster for praise, he respects virtually no contemporary writer, except possibly Mailer as a rival self-publicist. John Kenny Crane[180] has written the first substantial survey of William Styron's fiction which he sees as unified by certain metaphysical themes: man's isolation, the problem of human evil, and God's ill-will. Rather than following a chronological sequence Crane begins with *Sophie's Choice* which, he argues, clarifies these central themes and also comments on Styron's own career, satirizing his first three works. A series of close discussions follows on the main novels where the emphasis is regularly placed on moral or metaphysical propositions, until Crane rounds off his study with an interesting account of the structure of memory in Styron's works. Jean W. Cash (*RALS*) has identified the specific biblical quotations used by Styron in *The Confessions of Nat Turner*. She lists these quotations and suggests that Styron drew on the prophets to support his depiction of a character with a divine mission. A collection of interviews with Walker Percy[181] has been edited by Lewis A. Lawson and Victor A. Kramer. They have put together an impressive series of twenty-seven pieces which range from 1961 to 1984 and which show that Percy is an expansive interviewee, rarely repeating himself. He makes it clear that he has consistently seen his fiction as a means of exploring ideas, puts on record his early influence from Russian novelists and the French existentialists, and discusses his complex attitude towards Faulkner. His later interviews reflect Percy's shift of interest away from Southern topics towards semiotics and, even more recently, Thomas Merton. Gary M. Ciuba (*AL*) has argued that Percy's concern with apocalypse reaches its climax in the novel *Lancelot* where the protagonist should be taken as a seer. Apocalypse in this work is geared to the process of self-realization. Alan T. Belsches (*SoQ*) directs our attention to memory as a means of coping with the present in Percy's *The Second Coming* while Eric L. Jones (also *SoQ*) uses Kierkegaard to show Percy's dramatization of the search for personal meaning in *The Last Gentleman*. By *The Second Coming* Percy shows that 'faith is the proper transcendent element we need to accompany our earthly life'. Both

179. *Conversations with Capote*, by Lawrence Grobel, foreword by James A. Michener. Hutchinson. pp. 224. £10.95.

180. *The Root of all Evil: The Thematic Unity of William Styron's Fiction*, by John Kenny Crane. USC (1984). pp. ix + 168. $17.95.

181. *Conversations with Walker Percy*, ed. by Lewis A. Lawson and Victor A. Kramer. UMissip. pp. xiv + 325. hb $17.95, pb $9.95.

articles treat Styron's works as moral fables with all the limitations that involves. Anneke Leenhouts (*DQR*), on the other hand, discusses Percy's interest in the Southern aristocratic tradition and the Southern gentleman. A brief survey of his career is followed by a thematic reading which proposes that Percy's emphasis on endings and failure makes a sustained criticism of that tradition.

In the field of American crime fiction the main publication of the year has been Julian Symons's biography of Dashiell Hammett[182]. Symons concentrates on Hammett's writings and makes no attempt to rival Diane Johnson's biography (see *YW* 65.644). During the 1920s Hammett created the figure of the Continental Op and Symons shows interestingly that from the very beginning he was restive with the pulp magazines (especially *The Black Mask*) where his stories appeared (photographs of magazine-covers nicely supplement Symons's discussion here). Radical changes were made in *The Maltese Falcon* (simpler plot, reduced violence) and *The Glass Key* which uses more indirect methods. At the same time Hollywood's discovery of Hammett, increasing sales, and his new comic strip were ensuring a high income. His last fiction was published in 1934 and soon afterwards Hammett's interests turned to politics, a change which resulted, after his imprisonment during the McCarthy hearings, in his financial ruin. Symons provides excellent close analyses of the novels and relates Hammett's works to the detective-story genre. Robert Shulman (*CentR*) sets out to explain Hammett's social vision which, he demonstrates, involved the exposure of corruption and violence. He takes *The Maltese Falcon* as a parable of capitalism where entrepreneurs battle for the possession of a prized object. Relations between characters are always presented as suspect or duplicitous, hence the prominence in Hammett's fiction of acting and façades.

From the same period as Hammett dates the fiction of the Italian-American novelist, John Fante, who is currently enjoying a revival. His first published novel *Wait Until Spring, Bandini*[183] describes the hardships of an Italian immigrant family in Colorado. Fante masterfully captures the anger and frustration caused by poverty, and the violence which that frustration induces in the protagonist Svevo Bandini. In this 1938 novel the Christmas snow symbolizes the deadening inertia of poverty while the spring in the title functions as a seasonal point of hope. Although it was completed in 1936, *The Road to Los Angeles*[184] is now being published for the first time, having been discovered among Fante's papers after his death in 1983. It is the first in a quasi-autobiographical series centring on Arturo Bandini and narrates his experiences as an adolescent in Wilmington, California. Remarkably free from financial pressure, Bandini keeps setting up a dialogue between rival self-images where he alternatively acts out Nietzschean fantasies of power and then mocks these fantasies. Gradually his desires gel into an ambition to become a writer. *1933 was a Bad Year*[185] is a variation within the same sequence, this time set in Colorado. The adolescent protagonist has a physical confidence in his future as a baseball pitcher but there are numerous obstacles to realizing this ambition, most vocally from his grandmother whose bitter

182. *Dashiell Hammett*, by Julian Symons. HBJ. pp. xiii + 178. pb $12.95.
183. *Wait Until Spring, Bandini*, by John Fante. Granada. pp. 190. pb £2.50.
184. *The Road to Los Angeles*, by John Fante. BSP. pp. 164. hb $17.50, pb $10.
185. *1933 was a Bad Year*, by John Fante. BSP. pp. 127. hb $14.00, pb $8.50.

nostalgia for Italy constantly attacks the boy's pretensions. The 1939 *Ask the Dust*[186] takes us a step further since the protagonist is now based in Los Angeles and struggling to gain acceptance for his stories. The narrative is complicated by a love–hate relationship with a Mexican waitress and the lingering traces of Catholicism which lead him to question the value of life. This edition carries an introduction by Charles Bukowski who pays tribute to Fante's influence on his own writing career. In 1940 Fante's first collection of stories (*Dago Red*) was published and this has now been re-issued with added later stories under the new title *The Wine of Youth*[187]. They revolve around the problems of Italian immigrants exploring ethnic tensions, the difficulty of maintaining old world pieties, and the complicating influence of Catholicism on their lives.

Aram Saroyan has written an interesting outline biography of his father[188] where he demonstrates that William took over the writer's role from his own father and decided very early on his career. In the period 1934–43 following the success of 'The Daring Young Man on the Flying Trapeze', he published eight collections of short stories, stories which he apparently approached as a commercial product. Then followed a midlife crisis after his first divorce and a spell in the army which resulted in a series of sombre novels through the 1950s. In the years before his death in 1981 Saroyan turned back to Armenian themes and to the writing of memoirs. It is an appropriate coincidence that a Saroyan reader[189] should appear at the same time as this new biography. It presents a selection of articles and stories which Saroyan himself approved shortly before his death and, perhaps to redress the neglect of his later works, this volume consists mainly of postwar pieces. Naturally some stories from the 1930s have been included and these demonstrate Saroyan's early mastery of dialogue. They also show his faith in the short story as a demotic form often revolving around chance meetings in the street, train, or bar. Collections of proverbial reflections, memoirs of Carl Sandberg and Fresno, and selections from *Places Where I've Done Time* also feature. Two of the most important articles reproduced here are 'Confessions of a Playwright' and 'A Writer's Declaration'. Brian Darwent has supplied a biographical introduction to this collection.

A new collection of stories by the historical novelist Conrad Richter[190] has now appeared, some of which date back to the 1930s. As one might expect from the author of the famous Ohio trilogy, he writes on themes which relate to the land: the disappearance of the open range, the hardship of pioneering life, and the arrival of the railroad. In fact the title story from this collection, 'The Rawhide Knot', formed the germ for his trilogy *The Awakening Land*. In her introduction, the novelist's daughter Harvena pays tribute to Richter's capacity to evoke open space and long stretches of time in his narratives. From the same period although it is very different in subject and method comes John O'Hara's 1935 novel of the Pennsylvania country-club set, *Appointment in*

186. *Ask the Dust*, by John Fante, intro. by Charles Bukowski. Granada. pp. 175. pb £2.50.

187. *The Wine of Youth*, by John Fante. BSP. pp. 266. hb $20, pb $10.

188. *William Saroyan*, by Aram Saroyan. HBJ (1984). pp. xix + 168. pb $8.95.

189. *Saroyan: The New Saroyan Reader*, ed. by Brian Darwent. CA (1984). pp. xix + 308. pb $11.50.

190. *'The Rawhide Knot' and Other Stories*, by Conrad Richter, intro. by Harvena Richter. UNeb. pp. xi + 205. pb £6.50.

Samarra[191], which has now been reprinted. It was this novel which Alfred Kazin praised for its application of 'metropolitan reporting' to fiction. Matthew J. Bruccoli has written a thorough and scholarly biography of James Gould Cozzens[192] which draws on the huge Cozzens archive at Princeton University. Cozzens developed his sense of literary calling much earlier than his first novel (*Confusion*) and Bruccoli charts his efforts to find an individual voice, something he did not manage until the 1930s. By the end of that decade he had both developed an interest in the law and also formulated the notion of duty which was to be central to his later fiction. Cozzens's younger contemporary, the Greek-American writer Elia Kazan, has been the subject of an interesting study by Thomas H. Pauly[193], which is part biography and part an account of Kazan's varied activities in the theatre of social protest during the 1930s and in the cinema from 1945 onwards where he collaborated with Steinbeck on *Viva Zapata!* and *East of Eden*. Only comparatively late in his life did Kazan turn to novel-writing and even then only by accident; *America, America* appeared as a modified screenplay because Kazan despaired of ever making the film. It is rather a pity that Pauly does not devote more space to Kazan's body of fiction in this otherwise excellent account of his career.

Another writer who began his career in the 1930s is Nelson Algren whose work has been tabulated in a scholarly bibliography[194], again by the prolific Matthew J. Bruccoli. The first section gives full details of his published works (print, binding, even dust-jackets) from *Somebody in Boots* through to the recent *The Devil's Stocking*, i.e. from the 1930s to the present. Then there are listed Algren's contributions to books (mainly short stories), contributions to periodicals, and his reviews. The latter were particularly numerous from the 1940s onwards covering works by Faulkner, Mario Puzo, and Joseph Heller. It is a welcome development to see this meticulous work also include a section of promotional statements by Algren for other authors' works.

Interest in Paul Bowles's works has continued to grow, led by the steady stream of reprints. The most important of the year is the first British edition of *Midnight Mass*[195] with a new glossary of terms added by the author. This collection consists of *Three Tales* and most of the stories in *Things Gone and Things Still Here*. The stories explore in deceptively literal ways the existence of superstition and ignorance, and the drive to escape poverty. Two of the most powerful tales are 'Mejdoub' where a man adopts the guise of a religious beggar, finds temporary profit but becomes trapped in the role; and 'Allal' which dramatizes a hallucinatory case of transformed identity under the trigger of marijuana. As usual in Bowles's fiction he gives considerable attention to the mutual incomprehension between Arab and Western perspectives. Complementing this fiction is a collection of travel-essays, *Their Heads Are Green*[196], which describe Bowles's experiences in Ceylon, India, Turkey, and

191. *Appointment in Samarra*, by John O'Hara. Faber. pp. 300. pb £3.95.

192. *James Gould Cozzens: A Life Apart*, by Matthew J. Bruccoli. HBJ. pp. xxiii + 343. pb $9.95.

193. *An American Odyssey: Elia Kazan and American Culture*, by Thomas H. Pauly. Temple. pp. viii + 282. pb $12.95.

194. *Nelson Algren: A Descriptive Bibliography*, by Matthew J. Bruccoli. UPitt. pp. xiii + 185. $29.95.

195. *Midnight Mass*, by Paul Bowles. Owen. pp. 190. £8.95.

196. *Their Heads are Green*, by Paul Bowles. Owen. pp. 157. £9.50.

Morocco. In the late 1950s Bowles travelled extensively around Morocco recording local music for the Library of Congress and he took the opportunity to examine Moroccan culture and manners – varieties of village life, Moslem stoicism, the difficulties of adjusting to technology, and so on. Landscape is also a dominant concern here, especially the Sahara which figures as a threatening but by no means featureless expanse. These essays thus supply topographical background to *Midnight Mass* or Bowles's 1955 novel, *The Spider's House*[197], which has been published in Britain for the first time. It is set in Fez during a period of nationalist unrest and divides its narrative between Amar, the son of an ancient Moslem family, and John Stenham, an American writer. Their perspectives intersect in a complex relationship which examines Moroccan life at a crucial point of political change. Wendy Lesser (*ThreR*) sees Bowles's fiction as dealing with a clash between two sets of rules – 'the drawing room and the desert'. The conflict between the two issues in violence, European characters violating their social rules in the act of murder. The selected letters of Jane Bowles[198] have now been edited by her biographer Millicent Dillon. She takes her title (*Out in the World*) from an unfinished novel, excerpts from which are intercalated between the letters. The vast majority of these letters are addressed to her husband Paul (they married in 1938) and revolve around their frequent periods of separation or the tension from Jane's love for other women. The letters reveal a constant and consuming anxiety about her lack of literary productivity, especially in contrast with her husband's. In fact Jane's plays were moderately successful when they were produced. A stroke in 1957 induced aphasia and began the long decline to her death in 1973. These letters supply biographical data which relate obliquely to her literary works (see *YW* 65.647).

Brion Gysin's long friendship with William S. Burroughs has been put on record by two important publications: *Re/Search* 4/5, a special issue which includes excerpts from Burroughs's works in progress (then *Early Routines* and *The Place of Dead Roads*), a chapter from *Cities of the Red Night* not included in the novel, and an interview on weaponry. Gysin's cut-up method caught Burroughs's imagination (they met while he was working on *The Naked Lunch*) and they began their famous collaboration which first produced *Minutes To Go* in 1961. *Here To Go* (originally published by *Re/Search* in 1982)[199] has now appeared in Britain and consists of a series of interviews Brion Gysin gave to Terry Wilson. He discusses his paintings (he was a member of the Surrealist group); his interest in musicology, magic, and the Persian religious leader Hassan I Sabbah; and of course his methods of composition which influenced Burroughs. Their experiments into verbal and visual perception overlap at many points and a particularly interesting item in this volume is an early film-script version of part of *The Naked Lunch*. In biographical terms most of the information relates to the 1950s, to Gysin's experiences in North Africa and Paris. The interviews have been transcribed directly from tapes interlarded with quotations from the works of Gysin and Burroughs. Seven of Gysin's early stories have also been published[200], the

197. *The Spider's House*, by Paul Bowles. Owen. pp. 406. £10.95.

198. *Out in the World: Selected Letters of Jane Bowles, 1935–1970*, ed. by Millicent Dillon. BSP. pp. 319. hb $20, pb $12.50.

199. *Here To Go*, by Brion Gysin. Quartet. pp. 278. £12.50.

200. *Stories*, by Brion Gysin. Inkblot (1984). pp. 98. pb $7.95.

earliest of which dates from the 1940s. The second story, 'Ariadne On Naxos', is the only surviving fragment of a longer work to be called the 'Memoirs of a Mythomanic' and describes a visit to a Greek mountain village. Around 1950, Gysin went to Morocco with Paul Bowles and the other stories relate to this setting, as do a series of tales by the novelist William Eastlake[201]. These works were written slightly later than Gysin's, appearing in journals like the *Evergreen Review*, and consist of travel-narratives with writer-protagonists who underreact to the places visited (Morocco, Tangier, Spain) in contrast with the more permanent residents who dream of escape. The Moroccan stories contain veiled allusions to Bowles, Burroughs, and other American expatriates.

William S. Burroughs is well on his way to becoming the grand old man of postwar adversary literature. His status as a classic is being signalled by the current publication of early works. First to be mentioned must be the novel *Queer*[202] which Burroughs wrote in 1951 but which was never published. He has written an introduction for this edition discussing its main setting, Mexico City, and contrasting this work with his other early novel *Junky*. Whereas the latter was a case-study in addiction, *Queer* dramatizes the heightened sexual longings brought on by drugs. Lee, the protagonist-surrogate for Burroughs, expresses these longings in a series of verbal routines which demand a double role from his lover as sexual partner and audience. These longings only find an ambiguous fulfilment in dream and the two men's expedition to South America in search of the drug yage is also doomed to failure. The second important publication of the year is *The Burroughs File*[203], a collection of pieces from the 1960s which first appeared in little magazines or pamphlets. Memoir-essays by Paul Bowles and Alan Ansen set them within a biographical context. Many of the pieces are experiments at cut-up, fold-in, and parallel printing techniques of narration, the raw materials being taken from Westerns, gangster movies, etc. Several photographs reproduce pages from the scrapbooks Burroughs used to carry around with him on his travels and, finally, excerpts are included from a dream diary which he kept on a Buddhist retreat in 1975. The third Burroughs volume to appear this year is *The Adding Machine*[204], a new collection of essays. Unfortunately bibliographical details are not given but the essays seem to be of recent date. Apart from articles on the cut-up method Burroughs has also included commemorative pieces on Kerouac and Count Korzybski the semanticist as well as essays on the technology of writing. He records his experiences teaching creative writing, a task which he decides in retrospect is impossible. While not as expansive as *The Job* it is interesting to note Burroughs's tactics in this volume of repeating information from article to article and of understating his subjects in a dry, matter-of-fact tone of voice.

The novelist Fielding Dawson has now published his autobiography[205] which he has given the same title as Sidney Lanier's 1867 novel of the Civil War – *Tiger Lilies*. Dawson covers the period from 1943 to the end of the Second

201. *Jack Armstrong in Tangiers and Other Escapes*, by William Eastlake. Bamberger. pp. 112. pb $6.50.

202. *Queer*, by William S. Burroughs. Viking. pp. xxiii + 134. $14.95.

203. *The Burroughs File*, by William S. Burroughs. CL. pp. 227. pb $8.95.

204. *The Adding Machine: Collected Essays*, by William S. Burroughs. Calder. pp. 201. £10.95.

205. *Tiger Lilies: An American Childhood*, by Fielding Dawson. DukeU (1984). pp. 213. hb £20, pb $12.90.

World War, focusing on his childhood in Missouri. Hence he puts his emphases on family life, schooling, the discovery of the landscape, and the first stirrings of sexuality. The book scrupulously aims at a studious accuracy of perception, blocks of narrative jumping to other blocks, thereby miming out the selective processes of memory. An interest in perception also characterizes Paul Goodman's novel *Parents' Day*[206] which was first published in 1951 in a very limited print-run. The novel is a semiautobiographical account of a teacher's spell in a progressive school during the last world war and exploits Goodman's interest in psychoanalysis to attempt a total analysis of behaviour. As Taylor Stoehr points out in an excellent afterword, the novel actually combines first-person narration and allegory. A fire symbolizing the subversive energies of sexuality destroys part of the school building. As an experiment the school ultimately fails for the narrator who withdraws into himself at the end of the novel.

Pride of place in this year's biographies must certainly go to Gerald Nicosia's life of Kerouac, *Memory Babe*[207]. This magnificent study entirely supersedes Ann Charters's biography partly from the sheer wealth of information and partly from the acumen of the critical insights into Kerouac's writings. Indeed Nicosia has given some of the best critical readings of his fiction to appear in print, at once doing justice to Kerouac's colour and light symbolism, exploitation of voice, and his interest in jazz. He demonstrates that Kerouac was a spiritual writer throughout his life, rejecting external reality for dream and quest-patterns. Above all he shows that Kerouac was a very literary writer, influenced initially by London, Wolfe, and Saroyan. Kerouac's sexual ambivalence was a constant problem for him, further exacerbated by the censoriousness of his mother. Success only added to Kerouac's problems in saddling him with a public persona he could never quite live up to. This excellent and definitive study contrasts in every way with a rather slim volume of essays[208] put together by Joy Walsh, the editor of the Kerouac newsletter, *Moody Street Irregulars*. Her pieces vary greatly in scope and length from short notes (on Kerouac's use of Ecclesiastes, for example) to major issues such as London's influence on Kerouac's use of the extended sentence. Most of these essays tantalizingly raise issues rather than pursue them, such as the fascinating proposition that the Beat Movement was created by journalism and maintained under the impetus of its own publicity. This rather slight collection is doomed to be overshadowed by the much more substantial critical discussions in Nicosia's biography.

If we turn to Afro-American fiction Michel Fabre[209] has assembled twelve essays on Richard Wright's works which offer variety and scholarship. There are detailed specific studies of short stories ('The Man Who Lived Underground') and influences (Poe), and Fabre also engages with such broader issues as Wright's quarrel with the South, the political importance of exile, and his relation to the Naturalist tradition. These essays do not exactly demonstrate a common approach but gain value from the very diversity of their

206. *Parents' Day*, by Paul Goodman, afterword by Taylor Stoehr. BSP. pp. 271. hb $20, pb $12.50.

207. *Memory Babe: A Critical Biography of Jack Kerouac*, by Gerald Nicosia. Viking. pp. 767. £16.95.

208. *Jack Kerouac: Statement in Brown*, by Joy Walsh. Textile. pp. 69. pb $6.

209. *The World of Richard Wright*, by Michel Fabre. UMissip. pp. 268. £25.

concerns. Fabre always documents his arguments impeccably, drawing extensively on unpublished materials. This excellent volume also includes in its appendixes a short story ('Superstition') and a selection from Wright's poetry. Janice Thaddeus (*AL*) briefly examines the internal structure of Wright's *Black Boy*, discussing the changes in Wright's intentions and its relation to *American Hunger*, the final volume of his autobiography. This article is useful on how Wright works out his attitudes towards his own race. Mary F. Sisney (*CLAJ*) rehearses the case for the influence of Poe's story 'The Black Cat' on *Native Son* (both cats are a 'symbol of torment and guilt'). She is rather less convincing in her attempts to show further influences from Poe on Ralph Ellison's *Invisible Man*. An unusual volume by Langston Hughes dating from 1955 has now been reprinted[210]. *The Sweet Flypaper of Life* consists of a story about Sister Mary Bradley, a pious but worldly grandmother, written specifically as a text to accompany photographs of Harlem by Roy DeCarava. Its title reflects her exuberant involvement with the children around her and her monologue reflects tolerantly on changes in local life. Her references to recent court decisions on segregation contrast ironically with the photographs' documentation of urban poverty. Major works by James Baldwin have appeared this year (see also p. 633) but mention can be made of a rather slight critical piece by Michael Clark (*CLAJ*) on 'Sonny's Blues' which discusses the metaphor of childhood and the supporting imagery of light and darkness. More contemporary writers have also received some critical discussion. R. J. Butler (*CentR*) examines nobility in Toni Morrison's *Song of Solomon*, showing that the novel has a complex setting which reflects different possibilities of movement available to the characters. Josie P. Campbell (*CLS*) compares *Song of Solomon* and *Tar Baby* with works by the Guadeloupe writer Simone Schwarz-Bart, bringing out their different uses of myth, naming, and figures of flight. Ruth El Saffar (*IFR*) gives an effusive reading of Alice Walker's *The Color Purple* which she sees as 'permeated with Spirit'. This spirit overcomes temporal and physieal limitations. Hortense J. Spillers (*CentR*) discusses a broad issue indeed – the feminine in Gwendolyn Brooks's works. She notes the importanee of play in *Maud Martha* (1953) and argues that the 'eapacity to draw the world into oneself' is crucial to femininity here.

The novelist Wright Morris has been the subject of a study by Roy K. Bird[211] who makes out a convincing case that he is an extremely self-conscious craftsman. In novels like *The Works of Love* Morris exploits clichés to draw attention to language, defamiliarizing the commonplace. Also, for all their variety, his works follow a similar overall pattern where a character struggles with the past and with sexual fulfilment. Bird is particularly interesting on Morris's use of film and photography to draw attention to the problematic nature of representation. William Gaddis's great first novel *The Recognitions* (1955) has now been re-issued[212]. In spite of the fact that he corrected the text for the 1962 Meridian edition, the novel has only been available in America in its earlier form; in Britain it has not been available at all. Robert A. Martin (*NConL*) briefly discusses five possible senses to 'recognition' in connection

210. *The Sweet Flypaper of Life*, by Roy DeCarava and Langston Hughes. Howard (1984). pp. 112. $24.95.

211. *Wright Morris: Memory and Imagination*, by Roy K. Bird. Lang. pp. 147. Sfr 46.60.

212. *The Recognitions*, by William Gaddis. Penguin. pp. 956. pb £7.95.

with this novel. Linda W. Wagner's collection of essays on Sylvia Plath[78] astonishingly includes hardly anything on *The Bell Jar*, but carries instead an essay on the short stories by Melody Zajdel. She argues that Plath's seventy stories reveal a consistent preoccupation with two themes: 'the idea of living and sustaining a life of the imagination', and Plath's sexual politics. This thematic analysis is demonstrated in great detail. Linda W. Wagner (*JNT*) also examines the short stories – this time the early ones – and extracts a rather obvious autobiographical theme of 'the different woman'. The novelist Elizabeth Hardwick has given one of the famous *Paris Review* 'Art of Fiction' interviews where she discusses her interest in Ibsen, the techniques of essay-writing, and the place of religion in American life. Among contemporary writers she singles out Joan Didion for particular mention and also admits a strong influence from her husband Robert Lowell.

Three writers who established themselves in the 1950s have figured this year but in rather different ways. Jack R. Sublette has produced a bibliography of J. D. Salinger[213] which is far more thorough than Kenneth Starioscark's 1971 volume. All entries carry an indication of their content. The first section on primary materials lists all published works including the 1974 pirated collection of stories and also gives full details of Salinger's unpublished works in the *Story* magazine archive at Princeton University. The thoroughness of this bibliography, which includes translations and foreign criticism, will make it an indispensable aid to Salinger studies. Herbert Gold, who participated marginally in the rise of the Beat Movement, has issued five short stories describing the erotic manoeuvres of Californian lovers and which are bound together with two longer stories by the jazz pianist and novelist Don Asher[214]. Stanley Elkin has consolidated his oeuvre by bringing out a collection of early writings[215]. These stories deal with the lives of Jewish characters in Chicago thus reflecting the subjects of his early novels, and they did, as Elkin admits in his introduction, draw more directly on his own experience than subsequent writings.

A potentially major study of Norman Mailer by Peter Manso[216] has proved to be both fascinating and a disappointment. The process of producing a biography of Mailer was admirably started by Hilary Mills (see *YW* 65.652) but Manso has compiled the raw materials for such a work rather than pursuing the task himself. *Mailer: His Life and Times* consists mainly of statements about the novelist by his friends and associates arranged in chronological order. As we might expect these statements vary widely. On the subject of his dealings with women Mailer is described as a feminist, a male chauvinist, *and* an incurable romantic! Given Mailer's unique capacity for provocation and for casting himself in different roles, there is a crying need for biographical analysis here. Manso's anthology might help to identify issues about Mailer's life, but it cannot answer them. Where Mailer cultivates the glare of publicity, Saul Bellow makes a positive fetish of sobriety which is reflected in the solemnity of two critical studies of his fiction. Jonathan Wilson[217] follows in

213. *J. D. Salinger: An Annotated Bibliography, 1938–1981*, by Jack R. Sublette. Garland (1984). pp. xvii + 257. $42.

214. *Stories of Misbegotten Love*, by Herbert Gold, and *Angel on My Shoulder*, by Don Asher. Capra. pp. 138. pb $7.50.

215. *Early Elkin*, by Stanley Elkin. Bamberger. pp. xii + 104. hb $15, pb $6.50.

216. *Mailer: His Life and Times*, by Peter Manso. Viking. pp. 720. £16.95.

217. *On Bellow's Planet*, by Jonathan Wilson. FDU. pp. 193. £16.95.

the tracks of many Bellow-critics by discussing the ambivalence of his protagonists. He argues that Bellow shows a Freudian sensitivity to the conflict between his characters' values and desires, and then proceeds to exemplify this conflict in various novels: Leventhal has ambiguous feelings towards freedom, Augie March towards the parent-figures who surround him, and so on. Wilson suggests interestingly that, in spite of Bellow's hostility to Hemingway, his characters demonstrate a Hemingwayesque fear of being swamped by excessive feeling. Instead of then going on to consider how they constitute their identities, Wilson simply demonstrates Bellow's affirmation of positive values. Jeanne Braham[218] approaches Bellow's works as moral fables. The voyaging suggested by her title (*A Sort of Columbus*) proves to be a metaphor of the quests to construct a version of reality which are followed by Bellow's protagonists. Braham argues that Bellow is self-consciously working within an American literary tradition, hence his resistance to the paradigms of Hemingway's fiction. A rather perfunctory chapter ('Technique as Discovery') tries to bring in formal issues, but primarily this book is a study of Bellow's moral themes.

Jeffrey Helterman[219] has written a serviceable introduction to the work of Bernard Malamud which is aimed at first-time or undergraduate readers. He briefly examines Malamud's life, his use of mythic parallels, and his treatment of Jewish history. Helterman takes *God's Grace* as Malamud's most explicit treatment of spiritual themes. Mary Tookey (*NDQ*) follows a similar tack in surveying the Christian symbolism in Malamud's fiction. She notes the conflation of Christianity and fertility myths, and the recurrence of Christ-figures (most obviously Yakov in *The Fixer*). Tookey is so busy spelling out these parallels that she has comparatively little to say on their application although she does make out a plausible case that *God's Grace* cannot be read on a literal level. Joseph Heller's classic *Catch-22* has been re-issued with a new introduction by Anthony Burgess[220], who asserts that American novelists have been much more successful than British ones at depicting the experience of war. He sees the novel's subject as the 'perversion of thought and language', concisely summarizes Heller's use of the absurd, and notes that the film of *Catch-22* was unsuccessful because Heller's humour is so verbal. Helge Normann Nilsen (*IFR*) examines Philip Roth's *Good-bye Columbus*, specifically Neil Klugman's attempts to maintain identity 'amid different environments and conflicting impulses within himself'. She gives a valuable explanation of the tactics he uses to maintain that identity.

Laurie Clancy sets out to survey Vladimir Nabokov's entire works[221], determined to avoid a narrowly aesthetic approach to his fiction and also critical subservience. The result is an evaluative survey which highlights such general themes as the supremacy of the imagination, doubling, etc. Clancy proposes that the early works deal with destructively extreme states of consciousness while the English novels move towards transcendence. He shows a constant

218. *A Sort of Columbus: The American Voyages of Saul Bellow's Fiction*, by Jeanne Braham. UGeo. pp. 151. $15.

219. *Understanding Bernard Malamud*, by Jeffrey Helterman. USC. pp. 153. hb $19.95, pb $7.95.

220. *Catch-22*, by Joseph Heller, intro. by Anthony Burgess. Corgi. pp. 568. pb £4.95.

221. *The Novels of Vladimir Nabokov*, by Laurie Clancy. Macmillan. pp. 177. £20.

suspicion towards Nabokov's technical virtuosity, arguing that it gets out of control in *The Defence*, *Laughter in the Dark*, and *Pale Fire*. Brian Boyd[222], in contrast to Clancy, has concentrated on one novel, *Ada*, which he sees as Nabokov's most rigorously planned work. Part I of his monograph demonstrates how Nabokov replaces narrative sequence with continuities from image and allusion. Boyd brings in a range of other works by Nabokov to confirm the novelist's interest in the processes of perception. In Part II he considers Nabokov's work synoptically to extract his general views on reality, time, and fate. The third and fourth sections examine *Ada* in very close detail, identifying motifs, structural interconnections, and word-play. This is a valuable study of one of Nabokov's most difficult works. William Vesterman (*AN&Q*) has identified Nabokov's second fiancée as Svetlana Siewert. The engagement was formed in the 1920s but came to nothing when her father forbade it. Andrew Gibson (*CL*) finds that excessive critical solemnity has obscured the comedy which relates to narrative and textual conventions in Beckett, Nabokov, and Robbe-Grillet. Nabokov particularly exploits enigmas and the comic ignorance of his protagonists. Where Gibson stresses Nabokov's playfulness John Haegert (*ELH*) sees him as dealing with cultural contrasts in *Lolita* which he identifies as an 'exemplary work of emigré fiction'. Humbert's changing attitudes towards Lolita reflect changes in his attitude to America itself.

Thomas Pynchon, who was taught briefly by Nabokov, has reacted to the pirated publication of his short stories by bringing out his own collected edition[223] which inexplicably omits 'Mortality and Mercy in Vienna'. Pynchon has written an introduction to this collection which supplies interesting details on the composition of particular stories and on what he calls a 'strategy of transfer' whereby autobiographical materials are transmuted as they are woven into his fiction. Pynchon also sheds light on a tension he evidently felt in the early 1960s between conventional literary decorum and the writings of the Beats which opened his eyes to new possibilities of style and voice. This introduction represents an unusually expansive (and unfairly self-denigrating) statement by such a private writer. Arnold Cassola (*JML*) has examined in great detail Pynchon's use of Maltese materials in *V.*, identifying an official report which Pynchon quotes, tracing the movements of his characters around Valletta, and generally confirming the factual accuracy of the novel's descriptions. Kathryn Hume and Thomas J. Knight (*PQ*) have also given a detailed explication of a particular topic in Pynchon's fiction – his use of the Orpheus myth in *Gravity's Rainbow*. Orpheus functions as a partial model for Slothrop and the descent into the underworld is used because it is a myth of man trying to halt time. This article considers all aspects of the myth – the importance of music, Dionysian images of disorder, etc. Richard Pearce (*Novel*) takes up the endings to Pynchon's novels, arguing that they can be read in diametrically opposite ways. He finds an explanation for this ambiguity in concepts from modern physics such as complementarity and the uncertainty principle. This year's issue of *Pynchon Notes* is a particularly substantial one containing a number of articles on Pynchon's sources (Steven Weisenberger on his use of Herero materials, a possible connection with Zamyatin, and his use of film in

222. *Nabokov's 'Ada': The Place of Consciousness*, by Brian Boyd. Ardis. pp. xi + 245. hb $22.95, pb $7.50.

223. *Slow Learner*, by Thomas Pynchon. Cape. pp. 193. £8.50.

Gravity's Rainbow). Particularly noteworthy are an exploration of the ramifications of colour-symbolism in *Gravity's Rainbow* (by N. Katherine Hayles and Mary B. Eiser), and a long and detailed account of history as an elusive subtext in *The Crying of Lot 49* (by C. E. Nicholson and R. W. Stevenson).

Among Pynchon's contemporaries John Barth has given an 'Art of Fiction' interview (*ParisR*) where he discusses his experiences teaching creative writing. He also points out what strong influences were exerted on him by his reading of European and Eastern classics at the beginning of his career, and discusses his processes of composition. Wayne B. Stengel[224] has produced a study of Donald Barthelme's short stories which is in effect an essay in classification. He locates four main categories: stories which revolve around identity (such as 'Hiding Man' where movies replace Catholic ritual); stories where Barthelme subverts the patterns of dialogue through exchanges which are power struggles; stories dealing with society; and finally stories on the survival of art before the disruptions of urban life. Stengel's discussions are lucid and illuminating but the nature of his categories is slightly ambiguous – are they primarily thematic? He notes, for instance, how Barthelme parodies other literary texts (Pinter's theatre of the absurd, *The Waste Land*, etc.) and these parodies might open up yet another class of story. Jerzy Kosinsky (*ParisR*) has produced a series of photographs with caption comments called 'Exegetics' on his presidency of P.E.N., his meeting with Stalin's daughter, etc. E. L. Doctorow[225] has been examined concisely but shrewdly by Paul Levine who argues that the novelist grows out of the 1960s wave of 'historicizing fiction'. Each of Doctorow's novels deals with a distinct historical period. *Welcome to Hard Times* treats the myth of the West ironically; *The Book of Daniel* uses the Rosenberg trial to set up a meditation on American radicalism; and *Ragtime* uses music and movies to show the popular roots of American culture. Levine does full justice to Doctorow's experimentalism (his use of oscillating time-schemes, anachronisms, and discontinuity), and takes *Lives of the Poets* as a series of stories about the act of writing. Geoffrey Galt Harpham (*PMLA*) has produced another outstandingly good critical examination of Doctorow which takes up the latter's essay 'False Documents' as being crucial for showing Doctorow's ambivalence towards narrative. Harpham concentrates mainly on *The Book of Daniel* and highlights such issues as the validation of narrative and the use of electricity as a metaphor of the transformation of experience into significance. Ominously, in view of the novelist's recent untimely death, Brooke Horvath (*AL*) sees Richard Brautigan's fiction as being positively obsessed with death. The signs are to be found in his landscapes and in the repeated pattern of retreats where his protagonists seek to exercise control over their own lives.

Of the novelists who have stayed nearer the tradition of realism, John Cheever has received two studies, one critical and the other a memoir. George W. Hunt[226] has written an excellent analysis of the fiction much of which was read and approved by Cheever himself before his death. The study divides into two parts. The first discusses Cheever's 'puckish and spritely tone', his

224. *The Shape of Art in the Short Stories of Donald Barthelme*, by Wayne B. Stengel. LSU. pp. 227. £22.50.

225. *E. L. Doctorow*, by Paul Levine. Methuen. pp. 96. pb £2.25.

226. *John Cheever: The Hobgoblin Company of Love*, by George W. Hunt. Eerdmans (1984). pp. xxi + 326. $7.20.

narrative voice (only formed around 1950), and his use of image and symbol. Hunt relates Cheever both to his contemporaries and to earlier Modernist writers, finding a similarly tentative scepticism in W. H. Auden. The second part of this book gives close readings of Cheever's works from *The Wapshot Chronicle* to *Oh What A Paradise It Seems*. Hunt draws extensively on other criticism and on Cheever's miscellaneous writings to produce an impressively full study which should help to rescue Cheever's fiction from critical neglect. Susan Cheever, the novelist's daughter and a writer herself, has had unique access to her father's journals in producing a memoir of him[227]. It does not give a chronological account but rather moves to and fro between the past and his death from cancer as if trying to come to terms with the latter. The memoir deals tactfully with Cheever's alcoholism and sexual ambivalence (which he seems to have smothered under a puritan mask). Although his first stories were published in the 1930s, 1957 was the turning point in Cheever's career when *The Wapshot Chronicle* brought him fame and financial security. In spite of this success he remained racked by depression and feelings of isolation. James Purdy's novel *Narrow Rooms*[228] has been re-issued with a new introduction by Paul Binding who suggests that Purdy exploits resemblances with Cooper's Leather-Stocking and Amerindians to set his displaced characters in a historical perspective. The novel describes the attempts of an ex-convict trying to purge his memories of the lover he killed by a passionate involvement with another man in a small Appalachian town. Binding relates the primitive Protestantism of this town to Purdy's notion of grace and his use of Christian mythology. David Cowart has analysed the fiction of John Gardner up to 1982 in a study entitled *Arches and Light*[229]. He argues strenuously against the widely held view that Gardner is a naïve realist and argues instead that his fiction has been formed by the belief that art reflects the cultural health of an age and should be affirmative in the face of death, cruelty, etc. Gardner, he demonstrates, is actually an experimental writer using pastoral in his early works, Gothic materials in *Mickelsson's Ghosts*, and even commenting on contemporary events (*October Light* on the 1976 Bicentennial, for instance). This is a conscientious account of Gardner's works, even including his children's books, but it is a pity that he did not confront the proposition that Gardner is a Quixotic defender of moralism in fiction.

Although Raymond Carver began by writing stories in the mid 1960s his work is still comparatively unknown in Britain, a situation which should change after the appearance of a selection of his writings called *Fires*[230]. In it four essays discuss Carver's decision to concentrate on short pieces and set on record his debt to John Gardner whose creative writing classes he attended in 1958. Gardner drummed into Carver the necessity of precision, a lesson which has borne fruit in the poems of this volume which mostly exploit direct statements and revolve around rural and domestic subjects. His seven stories also studiously avoid florid rhetoric, relying on sparse vocabulary, short paragraphs, and situational unity. William L. Stull (*PQ*) discusses Carver's spare

227. *Home Before Dark*, by Susan Cheever. W&N. pp. x + 243. £10.95.

228. *Narrow Rooms*, by James Purdy, intro. by Paul Binding. GMP. pp. v + 185. hb £9.95, pb £3.95.

229. *Arches and Light: The Fiction of John Gardner*, by David Cowart. SIU. pp. xii + 227. $19.95.

230. *Fires*, by Raymond Carver. Collins. pp. 204. £8.95.

prose style which, he suggests, reflects Carver's bleak sense of the American scene. But revisions of the story 'A Small, Good Thing' modify this bleakness, allowing an element of sympathy and broader emotional scope. Stull thus finds a significant shift in Carver's vision.

Although she was born in Europe, May Sarton has become an American writer by adoption, having spent most of her life on the east coast. The first volume of her journals[231] has now been published in Britain, apparently an exercise in therapy to help her cope with depression. Her close attention to her garden and to the New Hampshire countryside involve her in an exploration of solitude, especially as it relates to literary creativity. Revealing details of May Sarton's reading emerge (mainly in poetry), of her interest in oriental art, and also of her lecturing experiences. Two of Sarton's novels have been reprinted. *As We Are Now* (1973)[232] is a fictitious journal by a former teacher now confined to a nursing home, dealing with solitude and old age. *A Reckoning* (1978)[233] deals with a related theme – the last stages of a woman's life who is dying of cancer. The news of her impending death triggers off a gradual discovery of her true identity. Sandra K. Hinchman (*CentR*) has examined problems of cognition and narration in Joan Didion's *Play It As It Lays*. She argues that Didion could not extract meaning from the events of the 1960s (as witness *The White Album*) and that this problem helps to explain why her novels address epistemological confusions. Hinchman demonstrates this by showing the fractured nature of narrative and the use of filming to reveal the ambiguity of reality in *Play It As It Lays*.

Two other 'Art of Fiction' interviews (*ParisR*) should be noted. The first is with Thomas McGuane and concentrates on his 1978 novel *Panama*, and specifically on the notion of building a better society. The second is with Robert Stone and devotes most of its attention to his reporting on the Vietnam War and how war as a metaphor is used in his fiction. Stone reminisces interestingly about his early contact with the Beats and with Ken Kesey in California. S. K. Aithal (*NDQ*) has examined N. Scott Momaday's use of Amerindian myth in *House Made of Dawn* to suggest redemption from cultural confession, and William J. Scheick (also *NDQ*) has explored the importance of memory in Larry Woiwode's novels, showing that guilt often incapacitates his characters for living in the present. The latter is primarily a thematic study. Marilyn Spencer (*RALS*) has produced the first checklist of the New England writer Henry Beston (1888–1968), and Edgar W. Hirshberg has written a full and informative introduction to the astonishingly prolific writer John D. MacDonald (by 1980 he had produced sixty-nine books!)[234] The author of mystery stories since the 1940s, detective fiction, science fiction, and a series of novels centring on a protagonist named Travis McGee, MacDonald has won repeated awards and is, Hirshberg argues, a moralist who comments on social and ecological themes. In spite of the existence of a journal devoted to MacDonald since 1965, he is still not very widely known, a situation which Hirshberg's introduction should rectify.

To conclude this survey two writers of science fiction have figured in new publications. Thaddeus Dikty and R. Reginald have completed an annotated

231. *Journal of a Solitude*, by May Sarton. WP. pp. 185. hb £7.95, pb £3.95.
232. *As We Are Now*, by May Sarton. WP. (1983). pp. 134. pb £2.95.
233. *A Reckoning*, by Mary Sarton. WP. (1984). pp. 254. pb £3.95.
234. *John D. MacDonald*, by Edgar W. Hirshberg. Twayne. pp. 132. $14.95.

bibliography of Julian May[235] whose first novella 'Dune Roller' was published in 1951. Since then she has engaged in a wide variety of enterprises, producing children's educational books and cassettes. In the 1970s she planned a science fiction series called the Saga of Pliocene Exile of which several volumes have appeared so far. Gregg Rickman has now edited the second volume of his planned three-part series on Philip K. Dick[236]. The first (*Philip K. Dick: In His Own Words*) charted Rickman's growing interest in Dick and the present volume gives transcripts from conversations with Dick in the last year of his life (1981–2). They revolve mainly around his readings among the world's religions, his dreams, and his mystical experiences. Dick emerges as a lucid, not to say verbose, commentator on his own fiction and especially on his books' spiritual and political themes. Rickman plans to complete his three-part study with a biography of Dick.

4. Non-Fictional Prose

Among this year's crop of literary memoirs the 1920s have continued to figure prominently. Alice B. Toklas's autobiography, *What Is Remembered* (1963)[237] has been re-issued. This book is naturally a crucially important memoir of the Paris expatriates from 1907 up to the 1930s but it is written in an astonishingly prosaic style which understates its entire contents. As we might expect, there is considerable information about the world of artists and art-collecting, Toklas's war relief work with Gertrude Stein, and their constant meetings with writers from Ford Madox Ford to Richard Wright. The author's relationship with Gertrude Stein is frustratingly taken for granted, perhaps from an instinct of privacy, so that this book concentrates mainly on external events. In 1928 John Weld secured a post as reporter on the Paris *Herald* and his memoirs of this period have now been published under the title *Young Man in Paris*[238]. Weld was himself a would-be writer and published his first novel, *Gun Girl*, during his stay in Paris. Among his closest friends were Elliot Paul, the co-founder of *transition*, and the novelist Maxwell Bodenheim. Weld writes a lightly ironic account of the figures he encountered, which is both critical and intelligent. He combines descriptions of literary figures with comical accounts of fighting a duel and acting as guide to Legs Diamond. Another journalist, Harold Stearns, originally published his particular memoir in 1935 under the title *The Street I Know*. It has now been re-issued with a new title, *Confessions of a Harvard Man*[239]. Stearns was subject to a compulsive *Wanderlust* which took him backwards and forwards across the Atlantic. Apart from brief contacts with the *transition* group and Carl Van Vechten there is comparatively little on literature in this volume. Stearns is valuable rather for the excellent account he gives of the holiday atmosphere prevailing among the American expatriates in Paris. In a full biographical introduction

235. *The Work of Julian May: An Annotated Bibliography and Guide*, by Thaddeus Dikty and R. Reginald. Borgo. pp. 66. hb $19.95, pb $9.95.

236. *Philip K. Dick: The Last Testament*, by Gregg Rickman. FW. pp. xxii + 241. pb $9.95.

237. *What is Remembered*, by Alice B. Toklas. NPP. pp. 186. pb $9.50.

238. *Young Man in Paris*, by John Weld. AcademyC. pp. 207. $14.95.

239. *Confessions of a Harvard Man*, by Harold Stearns, intro. by Hugh Ford. Paget. pp. xxv + 423. pb £12.95.

Hugh Ford relates Stearns to other American writers examining their national values from a continental viewpoint. Undoubtedly the most substantial volume on this period is Gorham Munson's *Awakening Twenties*[240]. In spite of its subtitle as a 'memoir-history', this book is really a collection of essays which Munson's wife copy-edited posthumously. The essays are thorough, detailed, critically perceptive, and fuelled by first-hand experience. Munson takes his bearings from the Armory Show of 1913 and then goes on to document the rise of American Modernism. He examines the means of promoting experimentalism through salons, exhibitions, enlightened publishers, and little magazines (Munson was himself a founder of *Secession*). The most sustained section of literary analysis concerns Hart Crane's internal divisions but Munson has many other insights to offer on Frost, Orage, the Dadaists, and other literary figures.

Moving forward in time Carcanet has issued H.D.'s *Tribute to Freud*[241] which consists of two quite distinct works: 'Writing on the Wall' (written in London in 1944) and 'Advent' (assembled directly from H.D.'s 1933 notebooks). The central occasion of this book was H.D.'s therapy under Freud in the 1930s and it gives a first-hand account of his psychiatric methods in the last years of his life. Just as important, this book also demonstrates H.D.'s exploration of verbal symbolism under the double stimuli of Greek mythology and her therapy. Norman Holmes Pearson's introduction places this work in its biographical context and Freud's letters to H.D. are given in an appendix. Thornton Wilder, like H.D. an expatriate writer for part of his life, began keeping a journal in 1912 and Donald Gallup has edited a selection[242] from two periods: 1939–41 and 1948–61. Wilder noted that he started his journal to discipline his thinking and Gallup has underlined their intellectual function by excluding introspective passages. Thus we see Wilder struggling to define the notion of sentimentality or passing critical judgements on writers like Faulkner, Dickens, or Cervantes; we also see him making preliminary notes towards the lectures he delivered while a professor of poetry at Harvard (1950–1). Wilder emerges as an impressive literary scholar and an expert specifically on Lope dc Vega. He constantly returns to the difficulties of composing drama and this volume includes in its appendixes excerpts from 'The Emporium', a play Wilder was planning under the influence of Kierkegaard and Gertrude Stein. The *New Yorker* columnist and novelist Janet Flanner (*ParisR*) has had several letters published from her to the broadcaster Natalia Danesi Murray which cover the period from 1949 to 1969. Lastly a British edition has now appeared of Joyce Johnson's memoir of the Beats, *Minor Characters*[243]. In January 1957 Allen Ginsberg arranged a blind date between her (then Joyce Glassman) and Jack Kerouac. From that meeting developed a love affair which lasted until 1959 and this memoir is the result, being firstly an account of growing up in New York in the 1940s and partly a description of the Beat circle. Both have value but it is particularly impressive that Johnson does

240. *The Awakening Twenties: A Memoir-History of a Literary Period*, by Gorham Munson. LSU. pp. xvi + 317. $19.95.

241. *Tribute to Freud*, by H.D. (Hilda Doolittle), intro. by Norman Holmes Pearson. Carcanet. pp. xiv + 194. pb £5.95.

242. *The Journals of Thornton Wilder, 1939–1961*, ed. by Donald Gallup. Yale. pp. xxvi + 354. £22.50.

243. *Minor Characters*, by Joyce Johnson. Picador: Pan. pp. 237. pb £2.50.

not let her feelings for Kerouac blind her to what she calls his 'woman-hatred'. She adds her account to the familiar story of Kerouac's struggles to cope with success and his mother, and shrewdly points out how the Beats reserved individualism for male figures. Even when they were authors in their own right the women were fated to remain the minor characters of her book's title.

A considerable number of prose collections have appeared this year. First comes a selection of essays by Kay Boyle[244], twenty-five pieces in all, many of which first appeared in the *Nation*. The opening section is autobiographical where Boyle records a debt to her mother who first introduced her to revolutionary art. Throughout her life she has been passionately interested in causes – women's rights, student protest, resistance to McCarthyism, and the plight of the American Indian. All these and more are treated in the essays. Boyle's capacity to identify large moral issues informs her literary judgements also. She praises *In the American Grain* for its avoidance of historical stereotypes, and praises Edward Dahlberg for his resistance to alienation. On the other hand the absence of moral fervour in Hart Crane's poetry makes it for her 'as entertaining as the American Legion'. Mary McCarthy[245] has been known as an essayist for years and her occasional prose has now been gathered together in an inevitably rather heterogeneous collection. The earliest of these pieces dates from 1968, the year of the largest anti-Vietnam demonstration in London, an event which is treated very judiciously. Other essays cover Russian literature (Tolstoy, Solzhenitsyn) and American (she notes the influence of the cinema on Joan Didion's *Democracy*, for instance). On more general topics McCarthy discusses literary exile and reflects on technological threats to the English language. John Updike's collected reviews have been issued[246]. These brief but not slight pieces show Updike to be an elegant and well-informed reviewer capable of dealing with Flaubert and Kundera as well as American authors, and always seasoning his comments with humour. Updike claims that his guiding principle is that a writer must demonstrate a 'fervent relation with the world' and he explores this almost religious intensity in Melville, Whitman, Bellow, and many other American writers. An appendix contains Updike's comments about his life and career from letters and articles. The novelist and inveterate traveller Paul Theroux[247] has compiled a volume of essays written over the past twenty years. The first essays record his experiences as a Peace Corps worker in Malawi and other parts of Africa, registering astonishment at the persistence of imperialism. Travel figures very prominently here – in India, Afghanistan, or the New York subway (where a journey is presented as a foray into alien territory). But travel is usually linked to literature. Thus impressions of Burma ('Seven Burmese Days') take their bearings from Orwell; his efforts to write in the tropics stimulate admiration for Trollope's industry; and so on. This collection is packed with references to Conrad, Kipling, Hemingway, Waugh, and other writers who bear directly on Theroux's own experience.

When we turn from Theroux to James Baldwin we turn to a writer who uses

244. *Words That Must Somehow Be Said: The Selected Essays of Kay Boyle, 1927–1983*, ed. by Elizabeth S. Bell. NPP. pp. xiv + 262. $16.50.

245. *Occasional Prose*, by Mary McCarthy. W&N. pp. 341. £14.95.

246. *Hugging the Shore*, by John Updike. Penguin. pp. xx + 919. pb £7.95.

247. *Sunrise with Seamonsters: Travels and Discoveries, 1964–1984*, by Paul Theroux. HH. pp. x + 365. £12.50.

prose as an urgent vehicle for social polemic. His famous 1955 collection, *Notes of a Native Son*[248], has now been reprinted with a new introduction by Baldwin where he reflects on the difficulties of getting published at that time. He also comments on his complex ethnic inheritance which is of central concern in the essays whether they deal with the imagery of *Uncle Tom's Cabin*, the fiction of Richard Wright, or Baldwin's experiences in postwar Paris. He identifies the main difference between the racial situation then and now as a feeling of 'unadmitted panic' on the part of the current racial majority in the U.S.A. This particular collection will now be superseded by one of the major publications of the year, a lavish collection of Baldwin's reviews, articles, and addresses[249]. As well as including the famous earlier collections, *The Price of the Ticket* also contains many pieces published in book form for the first time. As he remembers in his introduction, Baldwin's beginnings were made in Greenwich Village in the 1940s and he goes on to consider a whole series of topics related to the Afro-American – jazz, Harlem, Faulkner's hostility to desegregation, black religious movements, etc. Only in recent years has Baldwin commented publicly on his homosexuality, on which statements are included here. The volume as a whole makes a collective indictment of the persistence of racism in the United States. Alice Walker has also published a collection of essays (her first)[250], the earliest of which date back to the 1960s civil rights movement. She is first and foremost a moralist committed to social change and has recorded her particular admiration for writers like Flannery O'Connor or Zora Hurston, who triumphed over adverse circumstances. It may possibly have been Hurston's example of versatility which led her into teaching, delivering political addresses, sexual polemics, and other activities where literature is inseparable from its broader ethnic and social context. She admires Hurston's works for their 'racial health' and here exhorts black American womanhood to use its own creative springs. The essays are thus what she calls 'womanist', a term designed to suggest commitment but not necessarily in a feminist direction.

Several of Walker's essays and certainly many pieces by Baldwin could be described as literary journalism which makes up an important body of modern American literature. One writer who is repeatedly associated with reportage is James Agee[251] whose selected journalism has now been published. Paul Ashdown has taken those pieces from *Fortune* (nine essays on the Tennessee Valley Authority, Mussolini's Italy, etc.) and *Time* (nine pieces from the 1940s on the Second World War, H. G. Wells etc.). In an excellent and thorough introduction Ashdown argues that, his derogatory statements notwithstanding, Agee both admired journalism and was proficient at it. In contrast with Hemingway his prose style was more expansive, showing the influence of the King James Bible and of Joyce. These articles demonstrate a considerable insight into technological and political change.

Studies have appeared this year of two American men of letters, Edmund

248. *Notes of a Native Son*, by James Baldwin. Pluto. pp. xvi + 175. pb £3.95.

249. *The Price of the Ticket: Collected Non-Fiction, 1948–1985*, by James Baldwin. Joseph. pp. xx + 690. £14.95.

250. *In Seach of Our Mothers' Gardens: Womanist Prose*, by Alice Walker. WP (1984). pp. xviii + 397. £12.95.

251. *James Agee: Selected Journalism*, ed. by Paul Ashdown. UTenn. pp. xliv + 183. $17.95.

Wilson and Malcolm Cowley. David Castronovo[252] has written a much-needed guide to Wilson's enormously varied oeuvre. He divides the latter's critical activities into two parts – the clarification of artists' works and general explanations 'from the welter of experience'. Wilson was an important commentator on the American scene (*The American Earthquake*), Marxism (*To the Finland Station*), as well as the author of two novels. Castronovo praises *Memoirs of Hecate County* (1946) as a skilful account of suburban life. In the postwar period Wilson had become a celebrity but ironically turned his attention to acts of oppression within America, speaking out against McCarthyism and the military–industrial complex. James Michael Kempf[253] has written a critical biography of Malcolm Cowley's early career. Drawing on the Cowley archive in Chicago, he charts the developments of that writer's ideas from his Harvard years (when he encountered the Symbolists through such friends as Foster Damon and Conrad Aiken), through his struggles as a reporter in New York, to his period in France in the 1920s. From 1920 onwards Cowley was formulating an aesthetic stance in his essays which insisted on a native populist tradition of art. He had first-hand contact with many forms of Modernism and with the Dadaists but by the end of the decade had repudiated the Modernists' faith in art as salvation. His contributions to the *New Republic* reflect Cowley's belief in a social art, a position which he formulated in *Exile's Return* (1934). Kempf's study gives us a valuable account of the formative years of a leading critic of the 1920s and 1930s.

Two American humorists have been represented in reprints. Robert Benchley's theatre reviews[254] have been selected by Charles Getchell, which span the period 1920 to 1940. From 1920 to 1929 Benchley was drama editor for *Life* and then subsequently drama critic for the *New Yorker*. Out of literally hundreds of reviews Getchell has put together a volume based on the permanent interest in the works, actors, or producers under discussion. Thus we have pieces on Shakespeare, Shaw, and Ibsen; but also on the Ziegfeld Follies, the Marx Brothers (Benchley was an immediate fan), and the dramatization of Dreiser's *An American Tragedy*. These reviews have a more substantial interest than just their witty epigrammatic style since this style is applied to important social and critical issues. Methuen have re-issued the 1959 collection *The Most of S. J. Perelman*[255] which brings together a broad cross-section of his pieces from 1930 to 1958, culled from such periodicals as the *New Yorker*, the *Saturday Evening Post*, and *Holiday*. In her introduction to the volume Dorothy Parker argues that Perelman successfully avoided the monotonous mannerisms which bedevil the writings of most humorists. Perelman himself, in his preambles to the various sections, puts on record his faith in the 'sportive essay' or pasquinade as a literary form, a form which he felt was virtually extinct in America by the 1950s. This compilation of essays and spoof playlets should help to keep that form alive a little longer.

252. *Edmund Wilson*, by David Castronovo. Ungar. pp. xii + 205. $15.50.

253. *The Early Career of Malcolm Cowley: A Humanist among the Moderns*, by James Michael Kempf. LSU. pp. xii + 145. £17.50.

254. *Benchley at the Theatre: Dramatic Criticism, 1920–1940*, by Robert Benchley, ed. by Charles Getchell. Ipswich. pp. xvi + 220. $14.95.

255. *The Most of S. J. Perelman*, intro. by Dorothy Parker. Methuen. pp. xiv + 650. pp £5.95.

5. Drama

The Theatre Communications Group is a national organization of non-profit theatres, incorporating over two hundred members. One of its major functions is to circulate the new scripts from its members' seasonal repertoires, and in 1979 this process became codified through the project of *Plays in Progress*. It was on the basis of this project that *New Plays U.S.A.* was formed, an anthology which selected its contents from the previous two seasons of *PIP* scripts. The anthology under review, *New Plays U.S.A.: 2*[256], makes its selection from the twenty-six plays chosen for *PIP* during the 1981–2 and 1982–3 seasons. Donald Freed and Arnold M. Stone's *Secret Honor* concerns Richard Nixon and originates at the Los Angeles Actor's Theatre. *Food From Trash* by Gary Leon Hill, an indictment of ecological waste and pollution, won the Actors' Theatre of Louisville's Great American Play contest. *Mensch Meier*, a play by Franz Xaver Kroetz and translated by Roger Downey, received its American premiere at The Empty Space in Seattle and is a study of working-class life. In *Buck*, coproduced by New York's American Place Theatre and Playwrights Horizons, Ronald Ribman presents, in the words of Richard Gilman, 'a fable of innocence and suffering and a vision of truth under desperate sieges'. James Yoshimbura's *Mercenaries* comes out of the Interart Theatre in New York and examines the condition of its title figures in an unruly and exotic situation. Each play is prefaced by a brief biographical and performance history. While these plays are not collected to present a common theme, they are propelled by what Gilman calls a 'common state of mind or morale' in that they all offer a political engagement with issues that are felt to be determinant for contemporary affairs. It is frequently the fate of such plays whose performance lies outside the mainstream histories, or even the avant-garde histories (although each of the present selection assumes a more or less 'traditional' format), that they are evaded by the wider public consciousness through sheer lack of knowledge. The value of this anthology lies not only in its specific presentation of texts that might otherwise have become 'lost', but in its reminder of non-profit theatre in general.

In the final volume of his substantial *Critical Introduction to Twentieth-Century American Drama*[257], C. W. E. Bigsby again displays to an impressive extent his ability to provide fluent expression for a great variety of material. Here, his story begins with the innovations of the 1960s, the redefinitions of theatricality, the new freedoms, the new grounds for interventionist potential, and ends with the contemporary feminist theatre. Siting these innovations provisionally in the practices of Black Mountain College, Bigsby examines the drama of 'Zen' and 'Happenings' and then organizes his history within broad categories. 'Performance Theatre' includes discussion of The Living Theatre, The Open Theatre, and The Performance Group, while 'The Theatre of Images' focuses upon relations with other visual arts through the specific figures of Robert Wilson, Richard Foreman, and Lee Breuer. Sam Shepard and David Mamet, as two of 'the most significant and powerful voices of the 1970s and 80s', are chosen to represent 'The Playwright', and in his final category, 'The Theatre of Commitment', Bigsby assesses The San Francisco

256. *New Plays U.S.A.: 2*, ed. by Richard Gilman. TCG. pp. xvii + 275. pb $9.95.

257. *A Critical Introduction to Twentieth-Century American Drama*. Vol. 3: *Beyond Broadway*, by C. W. E. Bigsby. CUP. pp. x + 485. pb £8.95.

Mime Troupe, The Bread and Puppet Theatre, and El Teatro Campesino, concluding with a survey of the theatre in the hands of American Indians, blacks, gays, and women. A useful appendix reprints, from *Theatre Profile 5*, a listing, year by year, of the growth of non-profit professional theatre from 1915 to 1980. It would be impertinent to offer, at the end of three volumes, any attempt at an overall judgement of Bigsby's achievement, particularly within the confines of *YWES*; but achievement it is. In a project of this extent, the author cannot avoid being selective, and as he himself admits, there are many names and issues which have been obliged to remain unacknowledged. Bigsby writes out of a genuine passion and commitment: the concerns foregrounded in the last paragraph of the volume (those of the transformation of the self within specific social and political conditions, and of the possibility for a provisional sense of community), concerns which summarize the promise of American theatre, are those which have organized the selectivity of all three volumes. It is difficult to imagine a worthier base from which to chart a history.

Allen Woll's *Dictionary of the Black Theatre*[258] is divided into two parts, 'The Shows' and 'Personalities and Organizations', with appendixes which list a 'Chronology' and a 'Discography' of black theatre, an intelligently selective bibliography, and no less than sixty-six pages of index which cover names, plays, films, and songs. Adopting Douglas Turner Ward's definition of black theatre as 'by, about, with, for and related to blacks', Part I covers more than three hundred shows (from *A Trip to Coontown* in 1898 to *Dreamgirls* in 1981), giving details of theatre, performances, creative personnel, and cast. Each entry includes a plot summary, a survey of critical comment, an analysis of the historical context of the more important shows, and a very convenient system of cross-reference. Part II consists in biographical accounts of major performers, writers, and directors, and notes on the major black theatrical organizations of New York in the twentieth century. Woll has produced an extremely valuable reference work on a subject that has not been to the forefront of critical attention.

Nevertheless, that situation begins to show signs of change, as evidenced, unfortunately rather thinly, by Mance Williams's *Black Theatre in the 1960s and 1970s*[259]. The very first sentence of this book claims its subject as 'essentially a populist movement'. This is a suspicious beginning which is compounded a few lines later by the assertion that 'conventional historical-critical methodology contains built-in preconceptions and slanted value-judgements'. So has everything, one wants to reply, and it is clearly insufficient to leave such a claim merely at the level of assertion. The book itself confirms one's suspicions, that Williams has only a reductive sense both of populism and historical-critical practices; so when he proposes to reflect three critical approaches, those of Marxism, structuralism, and realism/naturalism (the latter elision is especially revealing), we cannot expect a sophisticated handling of their investigative tools. To be sure, the author covers not only playwrights, but theatre companies, productions, performers, and producers, but his coverage relies overmuch on description at the expense of analysis. There are clear accounts of major figures (Ed Bullins, Ron Milner, Adrienne Kennedy, Ashton Springer,

258. *Dictionary of the Black Theatre: Broadway, Off-Broadway, and Selected Harlem Theatre*, by Allen Woll. Greenwood. pp. xvi + 359. £39.95.

259. *Black Theatre in the 1960s and 1970s: A Historical-Critical Analysis of the Movement*, by Mance Williams. Greenwood. pp. 188. £27.95.

Douglas Turner Ward, Edgar White, and Amiri Baraka, for example), and useful interviews (with Sharon Stockard Martin, John O'Neal, Ted Shine, and Charles Turner), but overall, the volume reads like a meagrely assimilated catalogue interspersed with some fairly lumpen philosophizing. Williams is sensitive to the dual task of black theatre 'seeking not only to develop a unique form of theatre but also to develop the audience needed to receive and appreciate this particular form', but too frequently he operates within obvious categories, both of thought and of subject, which simply schematize his material and inhibit the more complex discriminations that it requires. Black theatre certainly needs historical-critical analysis, but Williams provides only a masquerade of that analysis.

An interesting commentary on the political history within black aesthetics is offered by Anthony Barthelemy's 'Mother, Sister, Wife: A Dramatic Perspective' (*SoR*) which examines the play to which Lorraine Hansberry's *A Raisin in the Sun* responds, Theodore Ward's *Big White Fog* of 1938, and the play which in turn takes its impetus from Hansberry, Joseph Walker's *The River Niger* of 1973. Barthelemy's political schematizations veer towards the rather simplistically categorical, but he has a good sense of the extent to which the plays feed off each other. In 'Screening the Camera's Eye: Black and White Confrontations of a Technological Representation' (*MD*) Timothy Murray, with a more subtle sense of political strategies, has written an important essay on how the complexity of technological confrontation is developed by the black theatre, using the examples of Ntozake Shange's *a photograph: lovers in motion*, Elaine Jackson's *Toe Jam*, Adrienne Kennedy's *An Evening with Dead Essex*, and Amiri Baraka's *The Motion of History*. Murray's theorizations are sophisticated and productive, taking their cue from Martin Heidegger's argument that the image (particularly in its technological construction) is always 'both a structure of representation and a device or apparatus (tool and *episteme*) lending itself naturally to our struggles for power and authority'.

1911, the beginning of the 'golden age' of American radicalism, provides the starting-point for Ira A. Levine's diligently researched and necessary project, *Left-Wing Dramatic Theory in the American Theatre*[260], while 1939, the date of the Soviet–Nazi pact, marks its close. Levine presents an outstandingly thorough examination of those aspects of dramatic theory which proposed the use of the 'theatre for the express purpose of fomenting a socialist revolution in the United States'. A rigorously Marxist framework is deployed to inform a dramatic aesthetic which is read in conjunction with the events of the period. That aesthetic is further analysed as a function of the vicissitudes of American communism and the oscillating course of Soviet foreign policy. Levine draws his material from a variety of disparate sources and correlates it with the few full-length works of dramatic theory written from a leftist perspective, notably Archibald Henderson's *The Changing Drama* (1914), John Howard Lawson's *Theory and Technique of Playwriting* (1936), and Mordecai Gorelik's *New Theatres for Old* (1940). The theoretical concepts derived from these sources are then illustrated through analyses of the following representative plays: *The Boss* (1911) by Edward Sheldon, *The Belt* (1927) by Paul Sifton, *Gods of the Lightning* (1928) by Maxwell Anderson and Harold Hickson, *Newsboy* (1934)

260. *Left-Wing Dramatic Theory in the American Theatre*, by Ira A. Levine. UMIRes. pp. xvi + 233. £45.25.

by the Workers Laboratory Theatre, *Stevedore* (1934) by Paul Peters and George Sklar, *Waiting for Lefty* (1935) by Clifford Odets, *The Cradle Will Rock* (1937) by Marc Blitzstein, and *One-Third of a Nation* (1938) by Arthur Arent and the Federal Theatre Project. Levine's story plots the decline from revolutionary possibilities to the historical necessities for an accommodation with liberalism and bourgeois democracy in the latter half of the 1930s when, despite the energizing impact of Erwin Piscator and Bertolt Brecht, the leftist theatre collapsed in the face of an exhausted theory, inadequate dramaturgy, commercial disarray, and, above all, international events and socioeconomic conditions. It is one of the signal lessons of Levine's fascinating and important treatise that the decline of the leftist stage is shown not as an isolated phenomenon, but as a consequence of 'unfavorable historical conditions that never ripened into a revolutionary situation'.

In *Feminist Theatre*[261] Helene Keyssar argues that feminist drama on both sides of the Atlantic emerged as a distinct theatrical genre from the conditions of the late 1960s when 'playwrights in significant numbers became self-consciously concerned about the presence – or absence – of woman as woman on stage'. Broadly, she regards American playwrights as explorers of the psychology of women and British playwrights as analysers of their social and political status. The bulk of Keyssar's study discusses the work of Megan Terry, Caryl Churchill, Pam Gems, Michelene Wandor, Ntozake Shange, Mary O'Malley, Wendy Wasserstein, Nell Dunn, Beth Henley, Catherine Hays, Marsha Norman, and Wendy Kesselman. It is in the nature of 'introductory' work to adopt, in the main, a descriptive mode, but the strength of Keyssar's account is that description is rigorously organized within what one might take to be the single most important project of feminism itself. She argues that whereas the impetus of most drama is towards self-recognition and the revelation of a 'true' self, feminist drama is directed towards the recognition of others and a concomitant transformation of the self and the world. The shift from the stability of recognition to the risks of transformation, 'the theatrical manifestation of metamorphosis of contexts, actions, and, most critically, of characters', is central to the feminist politicization of the theatre where the process of 'recognition and unveiling' is eschewed for a stage on which 'the self is not seen as stable and hidden but as shifting, alterable, admirably and problematically varied' in a world that is not 'reassuringly unified and solid' but fragmented and diverse. A key paragraph summarizes Keyssar's perspective: 'Drama that pivots on recognition scenes, where the goal is to stand still and "know thyself" is essentially conservative; it seeks and embraces what *is* and confirms the power of individual consciousness. Drama that embraces transformations inspires and asserts the possibility for change; roles and role-playing, not hidden essences, merit attention; we are what we do and what we become, and no one, neither woman nor man, is restricted from becoming other.' This perspective enables a democracy of reading where, for example, issues of authority and sexuality would no longer be primarily sources of conflict, and where the risk of transformation guarantees an authenticity of experience precisely in its display of alterability.

The twenty essays collected by Maxine Schwartz Seller in *Ethnic Theatre in*

261. *Feminist Theatre*, by Helene Keyssar. Macmillan. pp. xvi + 223. hb £15, pb £4.95.

the United States[262] undertake to introduce both the general reader and the specialist to the origins, history, and cultural contexts of twenty representative ethnic theatres. There are, inevitably, omissions; the Chinese, Czech, Japanese, Norwegian, and Russian theatres, for example, are not included on the understandable grounds that 'it was not possible to locate appropriate writers' or, even more understandably, 'to obtain satisfactory manuscripts within the designated time', but the range covered is, nevertheless, impressive: Armenian, black, Byelorussian, Danish, Finnish, French, German, Hungarian, Irish, Italian, Latvian, Lithuanian, Mexican, native Indian, Polish, Puerto-Rican, Slovak, Swedish, Ukrainian, and Yiddish. Each essay is the product of substantial research and carries a comprehensive bibliography of its subject, and several (on the Byelorussian, Danish, Slovak, Swedish, and Ukrainian theatres) conclude with very useful appendixes listing their respective performances. The editor overmodestly hopes that this work 'will be a useful first step in bringing together information about ethnic theatre and that it will stimulate further research'. It would be more accurate to say that it brings its subject right up to date and that further research will find itself absolutely dependent upon the mappings it provides.

In company with ethnic theatre, the subject of *Theatre for Working-Class Audiences in the United States*[263], an important collection edited by Bruce A. McConachie and Daniel Friedman, has been neglected by general theatrical history. Here, theatre is examined as part of the process of social relations, specifically as what Fredric Jameson has called the 'aesthetic contract' between producer and audience, since one of the primary criteria for the category of working-class drama is its dependence upon a special involvement of the audience itself. It is the 'contract' which creates theatrical conventions from working-class realities and perceptions. Directing attention towards the audience rather than 'spotlighting the on-stage presentation' marks a major divergence from much of the current practice of theatrical scholarship and thus assumes a significance for this volume beyond the confines of that scholarship, in that specific material grounds are proposed for the actual production of the category under consideration. Hierarchies of 'good' and 'bad' plays are dismissed in favour of the principles of historical evolution and social organization by the volume's focus upon the dialectic of spectators and actors, where presentational rather than representational drama is stressed. The essays are offered along chronological lines. Bruce McConachie relates the melodramatic style of New York theatre in the 1830s and 1840s to contemporary riots, while Francis Couvares turns to Pittsburgh in the 1870s and 1880s to examine the decline of working-class culture. Three critics analyse the impact of various immigrant groups on the theatre: Carol Poore tells the story of the German-American Socialist Workers' Theatre between 1877 and 1900, while Yiddish and Italian drama in New York during the late nineteenth century is discussed by Mel Gordon and A. Richard Sogliuzzo respectively. Linda Nochlin locates the *Paterson Strike Pageant* of 1913 as a significant example of the work of the Industrial Workers of the World, while at the other end of the political spectrum, Hiroko Tsuchiya describes the in-house entertainments designed by

262. *Ethnic Theatre in the United States*, ed. by Maxine Schwartz Seller. Greenwood. pp. viii + 606. £49.95.

263. *Theatre for Working-Class Audiences in the United States, 1830–1980*, ed. by Bruce A. McConachie and Daniel Friedman. Greenwood. pp. viii + 264. £35.

corporations for their employees between 1910 and 1929. An overview of the League of Workers' Theatres in the 1930s is presented by Daniel Friedman, and the leading member of the League, The Workers' Laboratory Theatre, is examined by Douglas McDermott. Indigenous workers' theatre is assessed by Paul Sporn through the struggle to unionize the automobile industry which climaxed in the Flint Strike. Particular organizations in the examples of The Federal Theatre Project and El Teatro Campesino are discussed by John O'Connor and by Theodore Shank. In the final essay, Daniel Friedman describes the relationship of contemporary theatres to working-class audiences, a relationship that has been in demise since the 1940s and has only begun to re-emerge as a significant force during the last decade. A very useful feature of Friedman's survey is his inclusion of the questionnaire which provided the basis for his location of contemporary working-class theatres, and his list of thirty-two such theatres which were functioning as of 1983. This is a fascinating and valuable collection, to be commended both for its attention to a subject which has been virtually ignored and for its methodology which reads that subject within a dialectical history.

Rosette C. Lamont's 'Murderous Enactments: The Media's Presence in the Drama' (*MD*) is an unremarkable examination of Ronald Ribman's *Buck* and Janusz Glowacki's *Cinders* in terms of the ways in which 'the presence of a movie camera, with its concomitants (film crew, director, producer, executive superstructure, potential public), affects the lives of those who handle this tool and those who come under its scrutiny' in order to present 'the dilemma of man's subservience to the instruments and systems of his fabrication'. Lamont's use of the adjective 'Orwellian' on behalf of this 'dilemma' probably tells us all we need to know about her point of view. Equally unsatisfactory is Jane Gladden Kelton's 'The New York City St. Patrick's Day Parade: Invention of Contention and Consensus' (*DRev*) which is descriptive and unsurprising. This is a pity since parades need to be fully recognized not only as a proper form of street theatre but as revealing the arrangements of power within a potent public image.

Robert J. White argues that the allusion in Edward Albee's *Who's Afraid of Virginia Woolf?* (*Expl*) to the 1949 film *Beyond the Forest* extends beyond pointing similarities in marital discord and is 'central' to the play's concerns.

In *Joseph Chaikin*[264] Eileen Blumenthal offers 'a work portrait, not a biography' and her portrait of one of the leading figures in alternative theatre (principally through his work in the Open Theater and through collaborative writing and production) is a vibrant acknowledgement of the development of non-literary languages and non-narrative structures for the stage, a persistent resistance to commercialism, and critiques of theatre's reliance upon naturalism and psychology that Chaikin's work encompasses. It is a necessary portrait, as an account of a figure who remains elusive within mainstream theatre criticism and as a reminder of the liveliness itself of live theatre. The liveliness was the result of more than the collaborative, improvisatory, and exploratory techniques that Chaikin developed: it depended above all upon his focus on the performer rather than on the interest in character that typifies the conventional theatre of realism. As Blumenthal summarizes, Chaikin's example

264. *Joseph Chaikin: Exploring at the Boundaries of Theater*, by Eileen Blumenthal. CUP. pp. xvi + 261. pb £7.95.

proposes that 'theater can explore and expand experience rather than just present what is already understood'. The author has substantial knowledge of her subject, and it is not among the least of this fine study's virtues that it includes a mass of unpublished material based on conversations with Chaikin and those with whom he works.

The parallels between the views on tragedy of Friedrich Nietzsche and T. S. Eliot require more attention than they have yet received is the argument of Linda Leavell's 'Nietzsche's Theory of Tragedy in the Plays of T. S. Eliot' (*TCL*) which briefly examines Eliot's plays in company with *The Birth of Tragedy* in order to elucidate the poet's dramatic theory. Patricia Mosco Holloway considers the question of why the chorus in *Murder in the Cathedral* is composed solely of women (*Expl*), and claims that such composition makes thematic and structural sense in the context of Eliot's stress on the similarities between giving birth and the making of a martyr.

George Ralph inventively reads the title word of LeRoi Jones's *Dutchman* (*Expl*) as having a purely technical theatrical reference which informs the play's concerns with a socially conscious theatre and the future of American racist society.

Despite the recognition of a Pulitzer Prize in 1984, an Obie Award in 1975, and the acclamation of the New York Drama Critics in 1977, David Mamet's work presents difficulties that continue to resist a comfortable home among mainstream orthodoxies. For C. W. E. Bigsby in *David Mamet*[265], this is not due to his thematic radicalism (his 'constant critique of a country whose public myths he regards as destructive, and whose deep lack of communality he finds disturbing') so much as to his 'concern for metaphor and his fascination with character as a product of language and social myth'. This is a concern which has a radical effect upon the notion of action, that most cherished item of the theatrical lexicon, since action, understood through the customary devices of plot and narrative and conceived as a sequence of events is, for Mamet, secondary to a concept of action as 'a product of the words we speak, or forbear to speak, the fictions we elaborate, the shifting relationships which suggest a change in the balance of psychological or social power'. In short, Mamet's subject is less 'American realities' than the 'myths that have deformed American possibility'. But simultaneously, and this is perhaps the crux of his work's difficulties, while diagnosing the prisonhouse of myths, images, and fantasies, Mamet wishes to maintain a faith in the capacity of the imagination itself; its capacity for invention through a redemptive compassion, enmeshed though that imagination is within a language which is impoverished in both public and private spheres. This is why the theatre is Mamet's medium, for his characters are dramatizers, fictionalizers, seeking to reconstruct their experience by means of the very tools which render that experience impotent in the first place. They are hence 'never wholly definable', are 'composed of contrary impulses', and their 'rootless' condition, lacking a common past and common present, is one in which a community of interests is replaced by 'a delicate balancing act of mutual self-interest'. Bigsby's discussion covers *Lakeboat*, *Duck Variations*, *Dark Pony*, *Reunion*, *The Disappearance of the Jews*, *Sexual Perversity in Chicago*, *The Woods*, *American Buffalo*, *The Water Engine*, *A Life in the Theatre*, *Edmond*, *Glengarry, Glen Ross*, and, briefly,

265. *David Mamet*, by C. W. E. Bigsby. Methuen. pp. 142. pb £2.95.

Mamet's most recent and as yet unpublished play, *The Shawl* of 1985, where 'the need for a restored intimacy ultimately triumphs over the impulse to exploit it'. A fluent introduction to its subject.

In 'History and Other Spectres in Arthur Miller's *The Crucible*' (*MD*) E. Miller Budick confronts the play's most serious issue, its attitude towards history, not so much in the terms of the accuracy of seventeenth-century reportage, or the analogical invocation of McCarthyism, but in terms of the nature of historical perception itself which, Budick argues, is for Miller 'precisely what enables us to resist the demon of moral absolutism'. Such resistance is made possible by the 'spiritual charity' of that sympathetic imagination which recognizes history and its literature as 'spectres of consciousness, ours or someone else's, projections of the imagination'.

Gerald Weales's *Odets the Playwright*[266] is a paperback reprint of his *Clifford Odets – Playwright*, first published in 1971 (*YW* 52.473). Weales's lively and colourful prose renders this study as still the best critical biography of Odets that we have, and the imaginative care for its subject fully warrants its present availability to a wider audience.

Eugene O'Neill continues to attract the most attention of any single playwright. Uniquely, James J. Martine's collection, *Critical Essays on Eugene O'Neill*[267] in the always useful Critical Essays on American Literature series is not constituted by reprinted articles but by entirely original material, including the first printing of O'Neill's nineteen letters and a telegram to Dudley Nichols between 1932 and 1949, illuminatingly edited by Jackson R. Bryer. Not that the existing O'Neill industry has been ignored, for the collection opens with a dauntingly thorough bibliographical survey by Martine himself. The original essays begin with Steven E. Colburn's description of the thematic and symbolic unities of the plays within the *S.S. Glencairn* cycle. Frank R. Cunningham stresses the Romantic affirmations of the early plays in contrast to the 'pessimistic negation' of life reflected later. The episodic structure of *The Emperor Jones* is examined as a precursor of subsequent themes and patterns by Lisa M. Schwerdt, while Peter Egri documents the polar possibilities embodied in *The Hairy Ape* as a 'dramatic presentation of alienation'. A different form of battle, that of the conflict of moral forces within Ephraim Cabot, provides the subject for a brief essay by June Schlueter and Arthur Lewis on *Desire Under the Elms*. Joseph S. Tedesco underlines the extent to which O'Neill's own comments on *The Great God Brown* have misleadingly fixed the range of interpretation, usually of a Nietzschean or Jungian character. *Lazarus Laughed*, in the hands of Carl E. Rollyson Jr, is read as an address to the dilemma of historicism which evolved out of O'Neill's earlier dramas of self-transcendence, while history in the shape of its nostalgic social expression of the middle-class is discussed in the 'unprecedented and atypical sampling of good cheer' that for Ellen Kimbel is evoked by *Ah, Wilderness!* In *The Iceman Cometh*, Michael Manheim detects a willingness to transcend a melodramatic view of existence. Steven F. Bloom uses *Long Day's Journey Into Night* as a vehicle for the thesis that O'Neill 'captures his vision of the human condition in the figure of the alcoholic who is constantly and repeatedly faced with the disappointment of his hopes to escape or transcend reality', while another

266. *Odets the Playwright*, by Gerald Weales. Methuen. pp. x + 205. pb £4.95.
267. *Critical Essays on Eugene O'Neill*, ed. by James J. Martine. Hall. pp. 214. $38.

model of escape, the idea that 'man must cling to a pipe dream to protect him from reality', enables Laurin Roland Porter to see *Hughie* as a condensed version of *The Iceman Cometh*. More generally, B. S. Field Jr uses Jean Chothia's *Forging A Language: A Study of the Plays of Eugene O'Neill* (1979) as a starting-block to argue that in O'Neill's struggle to achieve a style, 'vagueness was both an enemy against him and a weapon for him', and, equally generally, the collection concludes with Susan Tuck's attempt to trace O'Neill's influence on the work of William Faulkner.

In the eminently useful *Eugene O'Neill Companion*[268], Margaret Loftus Ranald provides synopses of plays and scenarios for a general audience, and critical, bibliographical, and production information for the scholar. Every completed play and most of the unpublished scenarios are covered here, in addition to character analyses of all but a very few minor figures in the plays. Ranald also includes cast lists of original productions and a selected number of the more notable revivals, accounts of specific theatre companies closely associated with O'Neill, biographies of the more important persons involved in the production of first performances of the plays and of the actors and actresses most closely involved with them, and biographical sketches of persons associated with O'Neill himself. The volume is organized alphabetically, with careful and informative cross-referencing. Appendixes list a chronology of completed plays, of the film, musical, operatic, and balletic adaptations of his works, and a brief critical assessment of O'Neill's theory and practice of the theatre. Ranald's bibliography, in the shadow of the work by Jordan Y. Miller and Jennifer McCabe Atkinson, aims not at completeness but at selection, mainly from material published since 1960, and the section on dissertations does contain new material. Ranald has performed a splendid service, and any library would be the poorer for the absence of this volume.

Final Acts[269] presents Judith E. Barlow's meticulous archival reconstruction of the composition of *The Iceman Cometh*, *Long Day's Journey Into Night*, and *A Moon for the Misbegotten*. She treats each play individually, working from O'Neill's early notes through scenarios and drafts, handwritten and typed, to finished text. Thoroughness and efficiency (combined with an ability to decipher O'Neill's notoriously small script) rather than the tenets of imaginative scholarship are the qualifications required for such an exercise, and these are pleasingly wielded by Barlow's careful approach. It is an approach which demonstrates that O'Neill's compositional process began with the delineation of character and the establishing of theme rather than with the development of plot, and that the indirectness of presentation in final versions is grounded in the bald, even repetitive assertions of the earlier stages. The thematic and structural similarities between the three plays are shown to grow out of the process of revision itself, and Barlow is particularly clear in her account of the most striking product of that process, the construction of what she terms the 'confessional pattern' which is so central to O'Neill's later plays. At the levels of description and painstaking detection, Barlow has performed an undeniably useful service, but at the level of evaluative judgement, her text

268. *The Eugene O'Neill Companion*, by Margaret Loftus Ranald. Greenwood. pp. xi + 827. £71.95.

269. *Final Acts: The Creation of Three Late O'Neill Plays*, by Judith E. Barlow. UGeo. pp. vii + 215. $22.50.

suffers from such vacuous and unsurprising conclusions as 'the early versions of all three plays are in some ways more directly autobiographical than the finished dramas: what began in memory was transmuted by imagination', and 'in the forms we know them [they are] more finely balanced than they were when O'Neill began writing them'. Michael Selmon's 'Past, Present, and Future Converged: The Place of *More Stately Mansions* in the Eugene O'Neill Canon' (*MD*) is an assessment of the unfinished play which is among the least studied of O'Neill's dramas. His premise is that the play increases our overall understanding of the canon and that the canon in turn reflects upon the play itself. Within this sort of argument, the play is viewed predictably as a 'watershed', but Selmon has a good sense of the play's themes of betrayal and trade, and of its concerns with time, not only in the general categories of past, present, and future, but in the activities of remembering and forgetting.

In 'The Filmic Cut and "Switchback" in the Plays of Sam Shepard' (*MD*) Dennis Carroll investigates the thematic and structural uses of one of Shepard's most characteristic devices, the 'sudden transition from one strand of action or frame of reference to another'. The bulk of his investigation concerns the 'switchback' technique ('an elaborate cutting on stage between two or more parallel actions going on at different places and times') in two of Shepard's lesser discussed plays, *Mad Dog Blues* and *Suicide in B Flat*, and regarded by Carroll as a chief mechanism for depicting 'a profound schism of both identity and vision in the playwright's artist-surrogate'.

No one can be trusted to tell the story of their own life, and those who earn their living at the awkward interface of fiction and experience are particularly prone to omission and coloration within and of the record. Donald Spoto's exhaustive research for his important biography of Tennessee Williams, *The Kindness of Strangers*[270], remembers a crucial early lesson: 'I soon learned the astonishing inaccuracies of fact, the misrepresentations Williams was responsible for, the egregious omissions of important events and people in his public statements and published disclosures. Great dramatist that he was, he seemed unable to resist the temptation to alter the facts, the chronology, the characters in his own life – to give them, in the recounting, more color or a neater structure than reality provided'. Spoto provides a richly detailed and moving story, especially in the area of Williams's personal relationships and friendships (those with his sister, Rose, and with Frank Merlo are particularly touching), but it is a story conducted specifically at the domestic level. We learn a great deal about Williams's life and about the issues of theatrical history which engaged that life, but little about anything beyond this tight circle. This biography offers an informative tale that is well told and available to both the academic and the non-academic reader, but one might wish for a more critical concern with the works of its subject and for a larger sense of the public issues which played a part in their creation.

In 'The Circle Closed: A Psychological Reading of *The Glass Menagerie* and *The Two Character Play*' (*MD*), R. B. Parker gives a carefully attentive, sensitive, and well-researched assessment of Williams's two plays in terms of emotional contradiction and ambiguity. *Expl* affords space for Jere Huzzard to locate the sexual affinities shared by Big Daddy and Brick in *Cat On A Hot Tin*

270. *The Kindness of Strangers: The Life of Tennessee Williams*, by Donald Spoto. Bodley. pp. xix + 409. £12.95.

Roof and for Bert Cardullo to read the 'newsboy scene' at the end of Scene V of *A Streetcar Named Desire* as an evocation of Blanche's own lost innocence and of her imagination and depth of feeling. The same play in different form concerns June Schlueter's 'Imitating an Icon: John Erman's Remake of Tennessee Williams's *A Streetcar Named Desire*' (*MD*). This is a rather unsophisticated consideration of the television version of 1984 in its relation to Elia Kazan's 1951 film. Schlueter attempts to see Erman's remake as an exercise in 'imitating an icon' which creates 'an artefact of value not as a reproduction, but as an original'.

XIX

African, Caribbean, Australian, Canadian, and Indian Literatures in English

PHYLLIS POLLARD, SUSHEILA NASTA, JOHN THIEME, CHARLES R. STEELE, and PRABHU S. GUPTARA

This chapter has the following sections: 1. Africa, by Phyllis Pollard; 2. The Caribbean, by Susheila Nasta; 3. Australia, by John Thieme; 4. Canada, by Charles R. Steele; 5. India, by Prabhu S. Guptara.

1. Africa

(a) General

Ezenwa-Ohaeto continues to update the bibliographical record of undergraduate dissertations produced by the Department of English in the University of Nigeria, Nsukka, and has now extended it to include Master's and doctoral dissertations produced between 1978 and 1983 (*RAL*). A similar exercise has been undertaken by A. A. Sani in 'A Checklist of Master's Theses and Doctoral Dissertations completed in the Department of English, Ahmadu Bello University, Zaria, Nigeria, 1962–1985' (*RAL*). Brenda Berrian's *Bibliography of African Women Writers and Journalists (Ancient Egypt–1984)*[1] lists works by 386 authors of creative literary works and folklore as well as seventy-four journalists. She includes reference to primary works written in English, French, and Portuguese as well as those written in African vernacular languages. The kinds of writing include not only fiction, drama, poetry, autobiography, biography, folklore, and children's literature but also critical essays, letters, conference papers and interviews. The *CRNLE* Reviews Journal No. 1, 1985, is a special African number given over to a collection of reviews of recently published books and critical studies. The editors have attempted an interdisciplinary quality in soliciting material and this is in part reflected in the collection. *JCL* included bibliographies of 'Africa: East and Central' by R. N. Ndegwa, 'Africa: Western' compiled by Daniel Britz, the latter with an introduction by Bernth Lindfors, and 'South Africa' compiled by Dorothy Driver, all covering 1984. In *Kunapipi*'s 'The Year That Was' Michael Chapman gives selective information on primary and secondary works as well

1. *Bibliography of African Women Writers and Journalists (Ancient Egypt–1984)*, by Brenda Berrian. TCP. pp. 224.

as on publishing developments within South Africa in 1984. Ogo A. Ofuani has produced an author bibliography on the East African poet Okot p'Bitek (*RAL*).

In general studies the emphasis was very much on literary theory. Stephen Arnold in the preface to *African Literature Studies: The Present State/L'État Présent*[2], a special tenth anniversary collection of papers by the African Literature Association, notes a dual emphasis on theory and on practical matters among the contributors. This is a wide-ranging collection, the first eleven essays dealing with definitions and theory, the next four focusing on African language, literatures, and orality, while the last eight are survey-articles about regions, groups, and national approaches to literature. The papers vary in quality, some displaying, not surprisingly in an anniversary collection, a somewhat excessive air of self-congratulation but others debating with vitality and rigour the present state of African literature studies. Bernth Lindfors's comment in 'The Six Commandments', that 'Today quite a few scholars can support themselves by teaching, studying and writing about African verbal arts; twenty-five years ago this was not the case', gives food for thought. In 'African Literature: Myth or Reality?', V. Y. Mudimbe notes that African literature as a commodity is a recent invention and there is a tension between the interest of critics in the literature as discourse and its significance as a mirror for something else, Africa's political struggle for example. Albert Gérard raises the question, 'Is Anything Wrong with African Literary Studies?' Rather than supplying a definitive answer to this timely question Gérard offers the advice that 'the negritude fallacy' of viewing sub-Saharan Africa as an undifferentiated whole should be discarded and that scholars need to pay more attention to the imaginative writing produced by Africans in their own languages. The view of writers and critics like Ngugi and Obiajunwa Wali that African literature should be written in indigenous African languages and that literature produced by Africans in English is really 'Afro-Saxon literature' is questioned by Sandra Barkan in 'Emerging Definitions of African Literature'. This is a lively and stimulating paper, arguing that literatures are amalgams and suggesting provocatively that in Ngugi's terms literature written in Swahili would have to be called Afro-Persian literature. Like Ngugi, Chinweizu has defined African literature in terms of its audience, and in 'And After the "Bolekaja" Critics?' Jonathan Ngate offers a discriminating analysis of the criticism of Chinweizu *et al.* 'Bolekaja', as Chinweizu points out to those of us not conversant with Yoruba, means 'come down, let's fight', and Ngate finds much to admire in Chinweizu's avowed aim of bringing African literature out of the 'mind fetters' of the Western tradition. A contradiction, however, is evident, argues Ngate, in Chinweizu's treatment of Senghor and Soyinka.

In the same volume Thomas R. Knipp's contribution is 'Radicalism and the Search for an African Literary Theory' in which the author asserts, taking Ngugi's *Writers in Politics* and the work of Chinweizu as symptomatic of the state of contemporary Anglophone African literature, that literary theory is a power discourse in Africa. Ngugi himself retreads the now familiar ground of the relationship between language, culture, and power in 'The Language of

2. *African Literature Studies: The Present State/L'État Présent*, ed. by Stephen Arnold. ALA. TCP. pp. 314. pb $16. (Hereafter Arnold.)

African Literature' (*NLR*), a shortened version of the first of four Robb lectures given in 1984 at the University of Auckland under the general title 'The Politics of Language in African Literature'. Ngugi sees literature written by Africans in European languages as 'a tradition in transition' which will last only for as long as Africa is dominated by neocolonialism.

The same disquiet over the state of African literary criticism evidenced in other studies this year is voiced by George M. Gugelberger in the introduction to his collection of essays *Marxism and African Literature*[3]. According to Gugelberger, most African critics have confused ethnicity with ideology, and here Gugelberger would include the criticism of Chinweizu *et al.*, which finally, he argues, brings the wrong notion of Africaneity into the debate. What is needed in the study of African literature, he asserts, and this is reflected in the essays that follow, is class-consciousness rather than race-consciousness. 'Third World literature must come to terms with its inherent Fanonian nature.' The essays in the collection fall into three groups, those discussing the development of African literary criticism and the rise of radical theory, the reading of literary texts including works by Soyinka, Ngugi, Yambo Ouologuem and Festus Iyayi, and finally a selection on populist writing. This is an ambitious undertaking and will be welcomed by many who will like the clarity and ideological urgency of its tone. Some unevenness of quality is inevitable; the essays range from the theoretically simplistic to those which see literature as a sensitive register of ideological issues.

The third general study to be noticed is Emmanuel Ngara's *Art and Ideology in the African Novel*[4]. Like Gugelberger[3], this work addresses itself to the relationship between aesthetics and ideology. Likewise, Ngara is against ethnicity and aware of the class base of African literature, which is the strength of his approach, though his findings are not very original. In many ways this is a disappointing study. The theoretical section predictably makes use of European Marxists like Ernst Fischer, Lukacs, and Eagleton as well as several Soviet scholars, but contains no reference to an African Marxist critic. As a prelude to the textual discussion which follows this is a curious omission. The case-studies focus on Sembène Ousmane, Ngugi, Alex La Guma, and Gordimer, with other authors being briefly mentioned. The treatment is in every case rather cursory and in places critically confused, the author's comment that his book is 'a marriage of Marxist criticism and stylistic criticism' perhaps giving a clue to this.

More ideologically coherent is Biodun Jeyifo's *The Truthful Lie: Essays in a Sociology of African Drama*[5]. The 'truthfulness' of dramatic illusion for Jeyifo is to be found in its approximation to the dialectical image potentially realizable in art. A radical sociology of art and drama sets itself the task of discovering 'the truth in the lie and the lie in the truth of the relationship between the content and forms of social life and the forms and content of dramatic art itself'. Jeyifo's preferences are predictable. His liking for realism and for

3. *Marxism and African Literature*, ed. by George M. Gugelberger. Currey. pp. 240. pb £8.95. (Hereafter Gugelberger.)

4. *Art and Ideology in the African Novel*, by Emmanuel Ngara. Heinemann. pp. 135. pb £6.95. (Hereafter Ngara.)

5. *The Truthful Lie: Essays in a Sociology of African Drama*, by Biodun Jeyifo. NBB. pp. 122. pb £3.95. (Hereafter Jeyifo.)

drama which demystifies the notion of man's dominance by nature leads him to consider West African drama poorer in quality than that from the East and South. Comedy is preferred to tragedy because, according to Jeyifo, it lends itself better to an immersion in a social milieu. Neither does he like any kind of stylization except in popular theatre. Jeyifo is increasingly an important voice in the criticism of African literature, and though there is some superficiality of treatment, he nevertheless directs the reader to important issues. He suggests, for example, that literary dramatists in Nigeria, unlike their 'popular' counterparts, have not sufficiently supplied answers to the vital question, about whom and for whom their plays are written. Jeyifo rightly points to the sociohistorical roots of this cultural dilemma. The best chapter is the one on Yoruba travelling theatre, a subtly argued and deeply informed piece.

The spring *RAL* was a special issue on methods of approach. Mineke Schipper, the editor of this issue, has contributed the introductory essay on 'African First-Person Narratives', an enthusiastic piece, though the author admits that there is not a lot of material to go on, few diaries and fewer epistolary novels having emerged from African authors. Interesting ideas are touched on but not developed, Schipper noting, for example, that epistolary novels have been produced almost exclusively by Francophone writers like Bernard Dadie, but not exploring this further in the context of cultural imperialism. In 'Practical Criticism or Literary Commentary' Clive Wake argues for the continuing validity of close textual analysis as a critical approach, by way of a comparative reading of Senghor's 'Femme Noire'and Serote's 'Mama and Child'. Wake has a firm and discriminating awareness of the different cultural traditions which inform both poems, and his essay is a reminder that close reading need not be remote from a particular context. Alain Ricard makes the somewhat obvious point in 'Theater Research: Questions about Methodology' that the only methodology that will advance theatre research in Africa is one that focuses on the interplay between text and performance. In 'Towards An Aesthetic for African poetry' (*ACLALSB*) Chinyere Nwahunanya supplies a judicious exploration of the language of African poetry and critical approaches to it by a critique of two contrasting aesthetics, those of Chinweizu and Ali Mazrui on the one hand and Soyinka on the other African poetry, he argues, is neocolonial in structure, form, and content and often addressed to a Western audience. Nwahunanya avoids the extremes of Chinweizu (stylistic nationalism) and Soyinka (obscurantism), concluding that as long as African poetry is written in European languages it will incorporate standards that have their origin in the West. What is needed is syncretism, the kind of criticism that will recognize the two kinds of contemporary African culture – the Afro-European and the vernacular-traditional. Joanne Cornwell makes much the same point in 'African Criticism and Ideology' (*ACLALSB*), a rather generalized survey-article which traces the move from Eurocentric to Afrocentric criticism of African literature. She looks briefly at the Nigerian Bolekaja critics and at the work of J. P. Makouta-M'Boukou as examples of African critics who are trying to break the hold of European critical standards.

Brenda Cooper's 'Chaiba the Algerian versus Our Sister Killjoy: The Case for a Materialist Black Aesthetic' (*EinA*) is a courageous and provocative essay, finding evidence of neo-Negritude aesthetics embodying an ideology of black exclusiveness in works by Ama Ata Aidoo, Ayi Kwei Armah, Ousmane and Ngugi. The analyses of Ousmane and Ngugi are in particular persuasively

argued; Ousmane's present 'radical nationalism' is seen as a response to an increasingly entrenched neocolonialism and the lack of a correspondingly strong working class, and also as growing out of a Third World radical intellectual tradition forged by writers like Fanon and Walter Rodney. Ngugi's writing reveals a tension between nationalism and ethnicity leading to a reverse racism and a socialist pursuit of structural and historical explanation. In 'Xenophobia and Class Consciousness in Recent African Literature' (*ACLALSB*) Bernth Lindfors explores, in a broadly based survey, the shifting responses to European colonial attitudes that are detectable in African literature over the last thirty years. African literature in non-African languages originated as responses to these European attitudes in the case of Francophone writers with the philosophy of Negritude, while Anglophone writers like Achebe presented images to correct European stereotypes of Africa – both, Lindfors suggests, antiracist racisms. With independence a strain of xenophobia, seen at its strongest in the writings of Ngugi and Armah, entered postcolonial African literature, with Europeans and Americans as the villains. Lindfors sees Armah's 'racially selective misanthropy' as an extreme case, while Ngugi, he argues, dislikes not a people but an economic system which makes Africans subservient to Western interests.

In 'The Economy of Manichean Allegory: The Function of Racial Difference in Colonialist Literature' (*CritI*), a theoretically elaborate piece by Abdul R. Jan Mohamed, the thesis is that since colonialist literature explores a world not domesticated by Europe, it sees that world as 'uncontrollable, chaotic, unattainable and ultimately evil'. The most significant formal manifestation of what Jan Mohamed calls the Manichean allegory is the racial romance which varies, he argues, from pristine fantasy versions like Haggard's *She* to more problematical ones like André Brink's *A Chain of Voices*, but having as its ideological function the justification of the social role of the dominant class. Robert Nixon in 'Reception Theory and African Oral Literature: The Question of Performance' (*EinA*) examines the role that reception theory can play in reminding us that oral literature needs to be studied in relation to its context, specifically in relation to its performance. Sue Greene's 'Hearts of Darkness: The Depiction of Madness as a Colonial Condition in Some African Anglophone Novels' (*ACLALSB*) is a mainly thematic discussion of the theme of madness as a response to colonialism and neocolonialism in a wide-ranging group of novels beginning with Lessing's *The Grass is Singing* and ending with J. M. Coetzee's *Dusklands*. The opening discussion of Conrad is sharply focused but what follows is sound but predictable, as is Greene's conclusion that, though the characters are called 'mad', it is really society that is out of step.

Several essays focus on the issue of literary feminism. Mineke Schipper has contributed a chapter on 'Women and Literature in Africa' to the study of black women writers of which she is editor, *Unheard Words: Women and Literature in Africa, the Arab World, Asia, the Caribbean and Latin America*[6]. In the introduction she suggests that a feminist reading of literary texts can 'uncover' relationships based on power. This she tries to do in her survey of African women writers, an uneven piece, a mixture of sensible, if not very original,

6. *Unheard Words: Women and Literature in Africa, the Arab World, Asia, the Caribbean and Latin America*, ed. by Mineke Schipper. A&B. pp. 288. pb £4.95.

material and rather startlingly unfounded assertions. Schipper is obviously happiest when she is dealing with Francophone writers, and the essay as a whole does not bear out the emphasis in the introduction on the text operating as a 'message' which is at least in part ideologically determined. Another survey-article, and one taking a deliberately broad approach, is Charlotte Bruner's 'A Decade for Women Writers'[2]. Bruner reminds us how much women's literature is necessarily linked to women's rights and general cultural and social well-being before going on to provide a brief overview of major African women writers and their themes. In 'Weight of Custom, Signs of Change: Feminism in the Literature of African Women' (*WLWE*) Nancy Topping Bazin offers a sensible and well-argued examination of the extent to which patriarchal customs are accepted or rejected by the female characters in a selection of novels by Buchi Emecheta, Flora Nwapa, Bessie Head, and Mariama Ba. All of her chosen novels, she suggests, depict extreme suffering in female characters, but they also portray some increase in feminist consciousness and indications that change will occur.

A double issue of *Kunapipi* is given over to the theme of colonial and postcolonial women's writing. Included are short essays by writers like Lauretta Ngcobo, Grace Akello, and Agnes Sam and an important article by Kirsten Holst Petersen, 'Unpopular Opinions: Some African Women Writers'. Modern African women writers have inherited, suggests Petersen, an image of idealized femininity from traditional society and from the nineteenth-century European concept of 'The Angel in the House'. Their writing can be seen as a battle fought with varying degrees of success against it. Bearing out the comment made in the foreword to this issue of *Kunapipi* that one way of mapping out the areas of women's subjugation and invisibility is by retrieving early women writers, she goes on to consider the work of the Sierra Leonian writer, Adelaide Casely-Hayford, finding in her work the basic themes of black women writers today, feminism and black nationalism, and the same ambiguity stemming from the fact that African women write from a sense of dislocation without a clear sense of direction. A discussion of Flora Nwapa, Buchi Emecheta, and Bessie Head follows. Emecheta, the closest to a protest-writer in the African women writers' tradition, is seen as making an increasingly vigorous criticism of aspects of her cultural background, though her support of the Western idea of individual achievement and the simplistic Negritude of *The Rape of Shavi* are evidence of a degree of double-think in her work. In contrast to Emecheta, Head's 'feminism' is not expressed by a discussion of motherhood or bridewealth but in the more profound terms of power relations where the key to a betterment of women's position lies in keeping the power-hungry aspects of one's character in check.

(b) West Africa

Two essays address themselves to the relationship between ideology and aesthetics in Nigerian fiction. G. Craig Tapping, in a useful and thought-provoking essay, 'Structure as Meaning in the Nigerian Novel' (*ACLALSB*), argues that the Nigerian novel as epitomized by Achebe and his followers, and Cyprian Ekwensi, is structurally anachronistic, deriving as it does from the traditions of nineteenth-century European fiction and therefore unable to describe or adequately comment upon contemporary Nigerian reality, in particular contemporary urban life. The Igbo novel, pastoral in kind and

sustaining faith in the social possibilities of life, offers ultimately an image of control and order. Wole Soyinka's *The Interpreters*, he suggests, is, in contrast, a valid attempt at portraying urban life, without the structure of rural conventions which lie at the centre of other Nigerian novels. Though there is some simplification in the argument, this essay addresses itself to important issues in Nigerian fiction and it would be difficult not to agree with the writer's conclusion that a new ideology or habit of mind cannot be grafted successfully on to a traditional form without attendant problems. Chidi Amuta's 'Ideology and Aesthetics in the Contemporary Nigerian Novel' (*NLRev*) suggests that, because of the ideological alternative facing the writer/intellectual in Nigeria, it is desirable that Nigerian novelists should now be assessed on the basis of the ideological position articulated in their works in order that their 'contribution to the national development process' can be grasped. Amuta accordingly provides a comparison of Okpewho's *The Last Duty* and Festus Iyayi's *Violence*, the former criticized for its liberal individualism and subjective ethics, and the latter praised for its espousal of realism and its demonstration that the individual has no self except in the context of the objective forces of society which condition consciousness. Amuta is right, of course, in his suggestion that ultimately literary values are not altogether 'literary', but the polarized position taken in the essay is reductive.

'Is There an African Vision of Tragedy in Contemporary African Theatre?' (*PA*) asks Kofi Agovi, and proceeds to provide an answer by considering plays by Efua Sutherland, J. P. Clark, Aidoo, and Soyinka. The 'suffering agent' in African tragedy must always be the society rather than the individual, and character therefore must be firmly rooted in African culture. Sutherland's *Edufa* and Clark's *The Masquerade*, Agovi argues, contain only 'potential seeds' of African tragedy because they do not meet these criteria, while Aidoo's *Anowa*, Clark's *Song of a Goat* and *Ozidi*, and Soyinka's *Death and the King's Horseman* are, in their different ways tragedies about the community. Though Agovi's tone is a little prescriptive, this is a well-argued essay containing useful analyses of the plays. The weakest part is the initial attempt to formulate cross-cultural notions of tragedy. Austin Asagba in 'Roots of African Drama: Critical Approaches and Elements of Continuity' (*NLRev*) warns against studying African drama in isolation from its basic roots and inspiration in festival. Though Asagba laments their message of 'cyclic doom and gloom', Soyinka's *A Dance of the Forests* and Zula Sofola's *King Emene* are discussed as examples of plays combining indigenous dramatic and theatrical motifs with contemporary traditions.

In 'Style, Structure and the Status of Language in Chinua Achebe's *Things Fall Apart* and *Arrow of God*' (*WLWE*) P. Cairns takes as his starting point Achebe's desire to present an Igbo perspective within the framework of the conventions of English fiction. Achebe's use of language, style, and structure reflects an epistemology alien to the Western one. *Arrow of God*, however, structurally and linguistically, reflects both world-views since the reader is left with two perspectives, neither of which is ultimate as a result of Achebe's use of a pervasive irony, the one literary technique, argues Cairns, which allows conflicting elements equal status. A stylistic approach is taken by B. Eugene McCarthy's 'Rhythm and Narrative Method in Achebe's *Things Fall Apart*' (*Novel*). In a sensitive analysis of Achebe's prose style, McCarthy finds an 'exquisite tension' between traditional English prose and the uniquely African

quality created by Achebe. In particular, McCarthy looks at Achebe's use of rhythm established by repetition, an essential part of oral narrative. This, McCarthy shows, 'can raise from a stress within a phrase or sentence, to the structuring principle of a paragraph, to the form of an entire work'. Ian Glenn in a theoretically ambitious essay 'Heroic Failure in the Novels of Achebe' (*EinA*) finds contradictory notions of tragic heroism dominating Achebe's novels. On the one hand, the hero's tragic failure is the result of his self-imposed isolation from the group; on the other is the notion of the hero as heroic precisely because of 'the intensity, integrity and complexity of his resistance on behalf of what the group should, ideally, be'. This ambivalence is related to Achebe's position as a Westernized intellectual. *A Man of the People*, suggests Glenn, is a 'witty recapitulation' of Achebe's own career, in its demonstration of the shift from the intellectual as member of the educated élite, for whom all social and political roles are open, to the intellectual no longer able to identify himself with the mainspring of political change. In 'A Note on the Passage of Ogbazulobodo in Achebe's *Arrow of God*' (*ACLALSB*) Bala Kothandaraman looks at the structural and thematic significance of Obika's running as Ogbazulobodo as part of the build-up to the climax of the novel. Achebe's use of forms and techniques from oral narrative is the subject of 'African Oral Traditions and the Nigerian Novelist: Chinua Achebe' (*ACLALSB*) in which Anjali Roy and Viney Kirpal discuss Achebe's use of folktales, songs and proverbs. Russell McDougall's 'Okonkwo's Walk, The Choreography of *Things Fall Apart*' (*Wasafiri*) is a refreshingly different examination of the 'iconography of posture and gesture' in Achebe's first novel, arguing that Okonkwo's road to social contamination is charted by the 'language' inherent in the attitude of his body, which characterizes him as aesthetically imperfect and spiritually retarded. Also in *Wasafiri* is a review by Adetokunbo Pearce of Achebe's *The Trouble with Nigeria*.

The only full-length study of Soyinka to appear in 1985 is Wiveca Sotto's *The Rounded Rite: A Study of Wole Soyinka's Play, 'The Bacchae of Euripides'*[7], in which the play is subjected to a laborious and largely descriptive textual exegesis. The argument is that Soyinka's brand of existential philosophy, developed in his prison notes *The Man Died*, is the basis of the conflicts dealt with in dramatie form in *The Bacchae*. Sotto states rather ingenuously that because of the complex nature of the play the study is not based on one particular theoretical model, and the lack of an adequate theoretical frame is indeed evident. So enamoured is Sotto of Soyinka's prose that the latter's pronouncements are allowed to stand with no attempt at critical detachment.

Two of the contributions to Gugelberger[3] are devoted to Soyinka. In 'Two African Aesthetics: Wole Soyinka vs. Amilcar Cabral' Geoffrey Hunt makes a long and repetitive attack on Soyinka's individualist aesthetic by comparing Cabral's view of 'the return to the source' (class-based) with Soyinka's attitude to culture and tradition (myth-based). Soyinka's neo-Romanticism is related to a materialist theory of romanticism in general and to the precise nature of neocolonial Nigerian society in particular. There is much that is refreshingly blunt in this essay – for example, Hunt's claim that Soyinka's readership is 'largely a dispirited foreign bourgeoisie, either seeking the exotic or displaying

7. *The Rounded Rite. A Study of Wole Soyinka's Play, 'The Bacchae of Euripides'*, by Wiveca Sotto. LSE. Gleerup. pp. 187.

guilt feelings for colonialism and racism'. The present writer would not wish to disagree with the general reading of Soyinka's 'politics of ambiguity' nor the conclusions drawn from them. But while the ideology underpinning this essay may be unimpeachable, the few instances of textual engagement are wholly reductive. It is simplistic, for example, to assert, as Hunt does, that Egbo's choice of modernity rather than hereditary kingship is presented in *The Interpreters* as 'cowardly and morally wrong'. Though covering a good deal of the same ground as Hunt, Biodun Jeyifo's 'Tragedy, History and Ideology: Soyinka's *Death and the King's Horseman* and Ebrahim Hussein's *Kinjeketile*' is a more subtle reading of the relationship between literature and ideology. In spite of Soyinka's case for an African tragic aesthetic in 'The Fourth Stage', Jeyifo argues that he introduces formalistic and ideological predilections typical of the Western practice of rendering historical events into tragedy. Soyinka's penchant for transforming experience into metaphysical and mythic dimensions suppresses the real differences between conflicting groups and classes in favour of the notion of Elesin's 'honour' and the playwright's own view of tragic art. Jeyifo praises the dramatic poetry in the play but concludes that in comparison with *Kinjeketile*, a play dealing with the Maji-Maji rebellion in former German Tanganyika, it 'lacks any dialectical historical perspective'. Jeyifo is thus trying to come to terms with the issues of aesthetic success and ideological failure as well as ideological relevance and aesthetic failure. This essay appears as 'Ideology and Tragic Epistemology: The Emergent Paradigms in Contemporary African Drama' (Jeyifo[5]), which contains another chapter on Soyinka's drama, 'The Hidden Class War in *The Road*'. *The Road*, because it contains a profound if implicit indictment of society, is the Soyinka play of which Jeyifo most approves. In the essay he undercuts metaphysical readings to find 'very concrete, psycho-social crises affecting the characters' and a violent milieu typical of late colonial and neocolonial Nigerian society. Richard Priebe in 'On Form and Ideology with specific attention to Soyinka's *Aké*' (Arnold[2]) is, like Jeyifo, aware of the split developing between aesthetics and ideology in the criticism of African literature but makes clear at the beginning of his essay that this is something to be regretted. Using deconstruction theories, he argues that artistry is ideology and that Chinweizu *et al.* are wrong in seeing in Soyinka's work no clear commitment to building Africa culturally and politically. In *Aké*, he suggests, we have 'a very strong statement about a society in transition' and a narrator (the young Soyinka) who represents his entire society 'feeling the oppressive weight' as it learns 'to commence the mental shifts' that it has been forced to make.

Two essays consider the role of women in Soyinka's plays. R. Sethuraman's 'The Role of Women in the Plays of Wole Soyinka' (*WLWE*) is sycophantic and wrong-headed, sprinkled liberally with Soyinka's own rhetoric from *Myth, Literature and the African World* but without the dramatist's sharp wit and critical intelligence. It is difficult to be convinced by statements like 'Soyinka does not depict his women characters in fettering stereotypic images of the "Queen's Looking Glass" ' and they plunge into 'the dark abyss of disintegration and self-recognition before they emerge again to restore the cosmic order'. 'Language', comments Sethuraman, 'as used by the women dissolves the usual tenuous link between thought and meaning', an accurate description of Sethuraman's own style. In contrast, Carole Boyce Davies's 'Maidens,

Mistresses and Matrons: Feminine Images in Selected Soyinka Works'[8] is a sensible, if unadventurous essay, arguing that Soyinka exhibits a patriarchal attitude to women which reveals itself in several stereotypes, the *femme fatale* being the most frequent. Davies adds her voice to the by now familiar view that Soyinka's liking for mythology circumscribes the action, themes, and developments of character in his plays.

Sunday O. Anozie's 'Equivalent Structures in Soyinka's Poetry: Toward a Linguistic Methodology in African Poetry Criticism' (*RAL*) is an attempt to extend into poetry-analysis the conventions of generative transformational grammar by an examination of the language and structure of Soyinka's four archetypal poems in *A Shuttle in the Crypt*. Anozie says that it is not his intention to engage in a full-scale interpretation of any of the poems discussed. His interest is rather in pointing out the types of paradigms present and the position at which they intersect or converge with one another and with the process of meaning and interpretation – though of the latter the reader is offered little. James Gibbs has contributed a short review of Soyinka's film *Blues for the Prodigal* in *Wasafiri*.

In 'In Search of Aniebo: The Craft of *The Journey Within*' (*NLRev*) Charles E. Nnolim provides an introduction to an Igbo novelist who has not been accorded much critical attention. Nnolim looks at the journey motif with its affinities to the mythic pattern of *rites de passage* and, more interestingly, comments on the ironic design of the novel, suggesting that in the character of Christian we have a deliberate reversal of the usual type of Igbo hero as depicted by Achebe and Munonye. Munonye is the subject of an elegant and witty essay by Azubike F. Iloeje, 'Optimism in John Munonye's *Bridge to a Wedding*: The Anatomy of a Symbol' (*RAL*), in which an attempt is made to rescue him from what Iloeje terms 'the purgatory of writers waiting for recognition'. Far more than any other writer within the Achebe school, Munonye's works project an optimism regarding colonialism and its implications and this is where his interest lies for Iloeje. Munonye's novels do not invite contemplation of the ideological meaning of colonialism for subject cultures, and his works therefore offer a social vision that is almost euphoric in tolling the death of the indigenous gods. In 'Images of Working People in two African novels: Ouologuem and Iyayi' (Gugelberger[3]) the Nigerian critic Tunde Fatunde compares the treatment of working people in *Le Devoir de Violence* and *Violence*. Though both novels contain an implicit critique of patriarchal and sexist values and make clear that the workers are the producers of wealth, there is a fundamental difference in ideology. In Ouologuem's novel working people are presented as passive, while Iyayi shows them as individuals who believe in struggling for their liberation; Iyayi demystifies the relationship between history and religion, whereas Ouologuem shows man at the mercy of Allah. Fatunde concludes predictably that Iyayi's concept of art is progressive and Fanonist.

Two essays in their different ways invite a re-appraisal of Ekwensi. In 'Survive The Peace: Cyprian Ekwensi as a Political Novelist' (Gugelberger[3]) Peter Nazareth asks the reader to redress judgement on this, 'the most damned and vilified of all African writers'. Nazareth praises Ekwensi, 'the people's

8. In *Interdisciplinary Dimensions of African Literature*, ed. by K. Anyidoho *et al.* ALA. TCP. pp. 223. $14.

novelist', for his readability and for his awareness of the nature of his audience. J. de Grandsaigne in 'A Narrative Grammar of Cyprian Ekwensi's Short Stories' (*RAL*) takes a narratological approach to Ekwensi's short stories, seeing them 'as many segments of one single narrative discourse'. This essay contains a useful discussion of the implied reader in Ekwensi's work and his use of narrative techniques, but the most interesting things about it have little to do with narratology. In his discussion of the implied author, for example, de Grandsaigne notes the sexism which pervades the text, and there is an impression that he seems restricted by his approach. At the end of the essay he declares that to analyse Ekwensi's short stories on the basis of their ideological stance would take us to the realm of normative criticism which is what narratology refuses to do.

Like Ekwensi, Gabriel Okara and Flora Nwapa have received varying critical responses. Noel Woodroffe, in an unpretentious and wholly sensible essay, 'The Necessity for Cultural Redefinition in Gabriel Okara's *The Voice*' (*WLWE*), argues from a close reading that *The Voice* is a very political novel because it deals with the transformation of the most basic social attitudes. The critic, suggests Woodroffe, need not indicate the parameters of a strict definition of 'it' in the novel, but what must be conveyed is a sense of the deep cultural turbulence and pain that is a part of the growing of a community into responsibility and awareness. In 'Flora Nwapa's *Efuru*: A Study in Misplaced Hostility' (*WLWE*) Adewale Maja-Pearce takes the critics to task for their hostility towards *Efuru*, particularly in relation to Nwapa's inclusion of supposedly extraneous material and lack of thematic coherence. What is usually dismissed as 'sociological information' Maja-Pearce prefers to see as the author's rendering of the simultaneous reality of both physical and spiritual in traditional Igbo society. *Efuru* is also a feminist novel, declares Maja-Pearce, though the concept of feminism suggested seems limited. Nwapa's attempt to give an answer to the question of how an unconventional woman, within a traditional culture she respects, is to find her voice is the subject of Gay Wilentz's 'The Individual Voice in the Communal Chorus: The Possibility of Choice in Flora Nwapa's *Efuru*' (*ACLALSB*). In 'Buchi Emecheta and Maryse Conde's Contemporary Writing from Africa and the Caribbean' (*WLT*) Charlotte and David Bruner provide what is really an introductory essay on each writer, descriptive rather than critical and falling into the rather patronizing banality that the authors give evidence of wishing to avoid: 'The futures of both Emecheta and Conde are bright.'

John Haynes's 'Song and Copy: the Relation Between Oral and Printed in Kofi Awoonor's "Dirge" ' (*JCL*) explores the relationship between the African oral poem or 'song' and the printed poem called by Haynes the 'copy', by using modified linguistic analysis and Althusser's theory about the active role of the reader. Haynes is interested in the effect of reading something composed to be heard and looks at some of the problems posed by the double shift from oral to written and then from Ewe to English. The translated and transposed Ewe song is now open to, and indeed has been produced for an audience which is not intimate with Ewe social and aesthetic norms, but one which will bring a more 'global' view of the song than could occur in an Ewe village. In an essay which pays close attention to the texture of Christopher Okigbo's poetry, 'From Orpheus to Town-crier: *Path of Thunder* and the Canon' (*WLWE*), J. Wieland makes out a convincing case for the continuity

between *Path of Thunder* and what precedes it in the *Labyrinths* volume. The late poems are grounded in the same metaphysical system as the earlier poetry and there are linguistic and image links stretching back to *Four Canzones*. What is new is a deepened preoccupation with African oral traditions and the forceful emergence of a personal voice. Godini G. Darah in 'The Political-Economic Factor in Urhobo Song-Poetry' (Gugelberger[3]) looks at the increasing commodity value of orature. It is common, he says, to pay up to six hundred naira to become one of the *nouveau riche* heroes of a contemporary praise song.

Derek Wright has dominated in quality as well as in quantity the year's work on Armah. In 'Method and Metaphor: A Note on Armah's First Novel' (*NLRev*) he examines the metaphoric structure of *The Beautyful Ones Are Not Yet Born*, focusing on the 'symmetrical network of correspondences' between the several symbolic motifs operating in the novel and the Ghanaian environment. Wright is excellent on the effect of the symbolism on the texture of the novel, drawing attention to the 'exuberant hyperbole' of Armah's metaphors, the way in which the moral symbolism participates in its physical reality, thus eliminating the provisional 'as if' status of metaphor and insinuating more permanent identifications, and finally suggesting that the metaphors just manage to survive the obsessive quality which is always threatening to diffuse their power, a comment which captures precisely the effect of this strange and powerful novel. Armah's first novel is the subject also of 'Motivation and Motif: The Carrier Rite in Ayi Kwei Armah's *The Beautyful Ones Are Not Yet Born*' (*ESA*) in which Wright argues that Armah's detailed use of the carrier rite is central to an understanding of the imagery and mood of the novel. The carrier rite, suggests Wright, 'discharges, does not recharge ... it prepares for but does not enact transition ... The resulting implications for the novel's action and moral vision are overwhelmingly negative'. Wright's discussion is informed by a knowledge of Akan cultural traditions in general and carrier rites and rituals in particular. He is concerned also to redress previous criticism of *The Beautyful Ones* which has interpreted action and behaviour in terms of individual psychology rather than according to the ritual pattern.

In '*Fragments*: The Cargo Connection' (*Kunapipi*) Wright distinguishes between cargo cults, the result of cargo faiths taking root in indigenous cultures, and the cargo mentality, which, as in the independent Ghana of Armah's novel, may be shamelessly neocolonial in outlook. Baako's cargo exposition surprises into existence what is really a set of bizarre correspondences between Afriean cargo mentalities, loosely grounded in increasingly remote beliefs about ancestor intermediaries and the cargoist logic of Papua New Guinea whieh has no roots in traditional Akan culture. For Baako the cargo parallel is an ingenious conceit, not a literal reality, part of the dependency complex of colonialism found not in cargo myths but in Fanon. Wright disagrees with the view that sees Naana as materialistic, tainted by the cargo mentality. Naana's conflation of the human and divine worlds and of material and spiritual journeys is perfectly in accord with the Akan world-view and has little to do with the materialism of cargo faiths. It is less discerning sensibilities like Efua who find continuities between cargo and Akan religious faith. Armah is thus, argues Wright, laying cargo mentality at the door of the West and cargoism becomes another ex-colonial product. Wright's 'Love and Politics

in the African Novel: Ayi Kwei Armah's *Why Are We So Blest?*' (*ACLALSB*) is an important article, arguing that the sexual myths and racial polemics which underlie much American writing, especially black writing of the 1960s, also underlie *Why Are We So Blest?* The result is simplification, moral confusion, and a gallery of flimsy white stereotypes, Aimee in particular: 'It is as a generic concept, an artificial construct harbouring the collected vices and racial neuroses of her country, that the character coheres, and its origins are to be found in black American racial polemics of the 1960s rather than in literature.' In 'Tradition and the Vision of the Past in Armah's Early Novels' (*EinA*) Wright concludes that Armah's novels are informed by a radical scepticism about all communal solidarities and traditions, both past and present. Armah's depiction of the modern community is bleak, endowed with no social cohesion, no coherence of political status or identity. Traditions potent with corruption are not dead, 'what is inherited and preserved is the past's capacity to yield to corruption'. Wright's 'The Early Writing of Ayi Kwei Armah' (*RAL*) is a useful addition to Armah studies, examining his short stories, products of the 1960s, as foreshadowing the main body of his work. Like the longer fiction, these explore what Wright calls 'the trance of neocolonialism which Armah's small corpus of fiction sets out to break'. Wright looks at the stories in relation to Armah's polemical essays. Interestingly in the light of Armah's later development, Wright finds an 'adroitly poised neutrality' in his handling of point of view in some of the stories. In 'The Metaphysical and Material Worlds: Ayi Kwei Armah's Ritual Cycle' (*WLT*) Wright argues that the ritual metaphors in Armah's first three novels hold out the respective prospects of purification, sacrificial regeneration, and Promethean deliverance but always against a foreground of negative or destructive action. The result is an ironic patterning which establishes what is effectively a series of oppositions between ritual and contemporary reality. There is, however, an idealistic, perhaps even a sentimental element in Armah's vision which prevents these modern desecrations from diminishing entirely the traditional value and importance of custom.

Ayo Mamadu's 'Reflections in a Pool: Armah's Art on Artists and the Arts' (*RAL*) treads the by now well-documented path of the theme of the artist in the work of Armah. Armah's artists are visionaries, prophets, and seers who experience loneliness and the pain of seeing and feeling more keenly than others. The greatest of the artist's pains, suggests Mamadu, is that which arises from fidelity to his vision on the one hand and, on the other, recognition of the need to serve society. Armah's ideal model of artistic conception, because of its appeal as a medium of universal communication, is music, Mamadu argues, in particular the highlife and Congo music. In 'Ayi Kwei Armah and the Drive Against Neo-Colonialism'[4] Emmanuel Ngara, while going over familiar ground in a general discussion of Armah's novels, addresses the specific question of Marxist elements in his writing. *Two Thousand Seasons*, because of its 'militancy' is his prime example. The novel's rejection of the monarchy and of feudal relations is noted as being 'consonant with the principles of socialism', as is Armah's condemnation of class society and his acceptance of armed struggle. The strong racial element in *Two Thousand Seasons*, however, runs counter to some of the basic principles of Marxism. Armah sees the African predicament not in terms of class but of race, and Ngara sums up Armah's nationalist ideology as being based on 'vehement anti-neo-

colonialism and passionate Pan-Africanism'. All this is fairly obvious, especially as Ngara has noted that in *Why Are We So Blest?* Marxism is rejected as 'the whitest of all philosophies'. 'The Development of Proletarian Consciousness: Ousmane's *God's Bits of Wood*', one of the more extended pieces in Ngara[4], is interesting on the growth of political consciousness in the novel, in particular the rising consciousness in the women of their own state of oppression in their feudalistic society. On the aesthetics of the novel Ngara is less enlightening: 'On the face of it, the novel does not have very striking linguistic features. It is rather like Ngugi's *A Grain of Wheat* whose linguistic format does not strike the reader in the same way, as say, Armah's *Two Thousand Seasons*.' This is so woolly as to be meaningless. More positively, Ngara points to Ousmane's use of the song, The Legend of Goumba, drawn from African folklore, which together with a modern song created at a time of social crisis, allows him to offer a synthesis of old and new. The volume is marred as a whole by the overuse of subdivisions which fragment discussion.

(c) East Africa

Since critical response to the writing of Ngugi wa Thiong'o is so often constrained by purely ideological consideration, it is a welcome change to encounter a critic who is not only theoretically acute but subtle in his rendering of the way ideology informs imaginative and aesthetic issues. David Maughan-Brown's *Land, Freedom and Fiction: History and Ideology in Kenya*[9] is a study of the relationship between fiction and ideology with reference to Mau Mau, using the Althusserian formulation whereby fiction is a 'rendering visible' of ideology. Maughan-Brown divides novels about Mau Mau into four groups. The first, by Ruark, Huxley, and a number of other colonialist novelists, portray the movement as lacking any real political motivation and describe it in terms of primitive barbarism. The second group are those within the 'liberal' ideology of the metropolis, more sympathetic to the grievances which produced the revolt and yet nevertheless endorsing some of the myths about Mau Mau. The third includes the post-independence writers Meja Mwangi, Godwin Wachira and Charles Mangua who exhibit, argues Maughan-Brown, the neocolonial ideology of the Kenyan bourgeoisie with its stress on reconciliation and leadership. Finally, Maughan-Brown applies his thesis to Ngugi, tracing the changing image of Mau Mau from the early works where Mau Mau brutality is depicted in the same terms as in Robert Ruark and Godwin Wachira through to *Petals of Blood* which, by contrast, is wholly unequivocal, argues Maughan-Brown, and entirely consonant with Ngugi's 1963 statement that 'violence in order to change an intolerable, unjust social order . . . purifies man'. Maughan-Brown concentrates on *A Grain of Wheat*, an 'exemplary Crisis Text' which reveals itself to be deeply contradictory about Mau Mau, the result of a 'tension between the residual (Christian) liberal humanism of the earlier works and a (secular) "liberationist" humanism' *en route* towards a new revolutionary practice. This is a very important book for several reasons: Maughan-Brown's is a persuasive and sensitive account of the aesthetic and ideological issues involved. His identification of Ngugi's ideological development is convincingly argued and is a valuable corrective to some previous

9. *Land, Freedom and Fiction: History and Ideology in Kenya*, by David Maughan-Brown. Zed. pp. x + 284. hb £18.95, pb £6.95.

readings of Ngugi. A shortened version of Maughan-Brown's book appears as 'Four Sons of One Father: A Comparison of Ngugi's Earliest Novels with works by Mwangi, Mangua and Wachira' (*RAL*).

Ato Sekyi-Otu's 'The Refusal of Agency: The Founding Narrative and Waiyaki's Tragedy in *The River Between*' (*RAL*) sees Waiyaki's tragedy as the result of his failure to understand Murungu's founding utterance 'This land I give you . . .'. Waiyaki consequently suppresses attention to political questions in favour of his vision of education as a uniter and reconciler of his people, thus remaining trapped by a 'neutralist ideology' of education and unity. The style of this essay does not assist the reader's understanding, the profusion of multisyllabic and sometimes obscure adjectives rapidly becoming wearisome. In 'The Structure of Symbolism in *A Grain of Wheat*' (*RAL*) Bu-Buakei Jabbi explores Ngugi's use of symbolism under three main headings: firstly what he calls subjectivist and objectivist symbolism, secondly in terms of African ritual symbolism using ideas from Victor Turner's study of Ndembu ritual, and lastly the notion of symbolic recurrence. Some of Jabbi's ideas here are intriguing, especially his interest in the possibilities of forms of traditional expressivity being utilized in contemporary writing, but his application of them to the text is rather forced. Very different in style and tone is Kenneth Harrow's 'Ngugi wa Thiong'o's *A Grain of Wheat*: Season of Irony' (*RAL*). Using Northrop Frye's definition of irony, Harrow suggests that irony is the final expression of post-independence anarchy in Africa and that *A Grain of Wheat* stands as the strongest example of the ironic mode in East African fiction. Ngugi's characters, argues Harrow, experience more of doubt than of certainty in their lives and move in a constricted universe in which they are ultimately victims or scapegoats. The use of repetitive and ambivalent imagery conveys the horror of a nightmarish world in which the individual is alienated and unable to communicate. Though Harrow does not break new ground, his close textual analysis is always illuminating.

Not surprisingly, Ngara[4] devotes much attention to Ngugi including an entire chapter, 'Towards a New Socialist Order: Ngugi's *Petals of Blood*'. A short section, 'Ngugi and the Awakening of the Masses', looks briefly at the way in which Ngugi's ideological perspective has developed from 'nationalist politics to revolutionary politics, from critical realism to socialist art' with *A Grain of Wheat* as a transitional novel and *Petals of Blood* as an example of 'socialist art'. In the section entitled 'Ngugi's Approach to Literary Composition' Ngara praises his use of 'whatever is of literary value from other cultures while uplifting his own cultural heritage' which for Ngara is a requirement of socialist art. Though the reader might well agree with Ngara that 'Ngugi's novel is socialist art par excellence', his conclusion that '*Petals of Blood* is a very successful blend of artistic excellence and ideological clarity' is unconvincingly reached. In an elegantly subtle and thought-provoking essay, 'The Second Homecoming: Multiple Ngugis in *Petals of Blood*' (Gugelberger[5]) Peter Nazareth argues that there are three Ngugis evident in the novel – the 'old Ngugi', profoundly Christian, the secular Ngugi, Fanonist and socialist, and a third one, 'a writer of marvellous reality' who sees things going wrong although writers, intellectuals, and other seers keep showing what is going wrong and why. The second Ngugi curbs this third voice, telling us what must be done to end the mess. The long speeches in the novel are evidence, Nazareth suggests, of the uneasy relationship between these two voices. Ngugi has not sufficient

trust in his readers, concludes Nazareth, and has not found the perfect form for his novel. In contrast again, Grant Kamenju in '*Petals of Blood* as a Mirror of the African Revolution' (Gugelberger[3]) offers a Leninist reading of the novel, in terms of which Ngugi is concerned with 'unmasking the pornographic and obscene role of the comprador class spawned and groomed by imperialism in Africa so as to play the part of intermediary, pimping for imperialist finance capital'. Kamenju substitutes ideological approval for literary judgement and his tone throughout is hectoring. 'Story-Telling as Dialectics: The Example of *Petals of Blood*' (*ACLALSB*) by Adeleke Adeeko looks at the pattern of conflict and resolution at both personal and community levels in *Petals of Blood*. Christine Pagnoulle's 'Ngugi wa Thiong'o's "Journey of the Magi": Part 2 of *Petals of Blood*' (*RAL*) analyses, sometimes perceptively, the account of the journey to Nairobi by the people of Ilmorog. Spurred on by Ngugi's use of Yeats's 'Second Coming', she establishes a rather forced parallel with the other famous 'Journey ... Toward Bethlehem', T. S. Eliot's 'Journey of the Magi'.

Ngugi's critical essays are the subject of Robert Cancel's 'Literary Criticism as Social Philippic and Personal Exorcism: Ngugi wa Thiong'o's Critical Writings' (*WLT*). This is a useful survey of *Homecoming* and *Writers in Politics*, noting the influence of Fanon, Ngugi's changing perception of his audience as his career has developed, and the widening of literary categories and criteria necessitated by his equation between good literature and commitment. Cancel seems curiously aloof at times from his subject: 'For scholars who are used to the niceties of criticism couched in dense exposition or tempered phrases, Ngugi's is a particularly disturbing voice, a direct and relentless conscience.' Ngugi himself once more joins in the ubiquitous debate about what commitment means for the language choice of the writer in 'On Writing in Gikuyu' (*RAL*). Writing in an African language is as commercially viable as writing in any other language, he suggests, though marketing pressures might force the writer to strive for local relevance. Literature published in African languages will have to be 'meaningful' to the masses and therefore much closer to the 'realities' of their situation.

Ayo Mamadu's 'Hovering Between Two Worlds: Meja Mwangi and the Urban Poor' (*ACLALSB*) is a brief examination of *Kill Me Quick* and *Going Down River Road*, suggesting that there is an unresolved tension in Mwangi's work between his commitment to humanism and his desire to reveal social inequalities. A similar view of the Kenyan popular writer David Maillu in 'David Maillu and the plight of the Proletariat' appears in Ngara[4]. Maillu is a radical writer, Ngara says, but his position is no more than that of a social critic because he does not define the problem in class terms. C. E. Neubauer's 'Tradition and Change in Charity Waciuma's Autobiography *Daughter of Mumbi*' (*WLWE*) makes out a convincing case for a little-known writer. Neubauer distinguishes *Daughter of Mumbi* from more famous examples of the genre like Kariuki's *Mau Mau Detainee* or Mugo Gatheru's *Child of Two Worlds*. Waciuma's autobiography is of interest, suggests Neubauer, quite simply because it is the story of an 'ordinary' life, typical of those Kenyans who struggled to protect the stability offered by family and communal life threatened by both Mau Mau and the British colonials. In addition, *Daughter of Mumbi* covers the formative years which saw the breakdown of the balance between traditional Kikuyu and Christian beliefs. Interestingly, Neubauer

relates the development of autobiography as a literary genre to the decline of communal solidarity as a result of colonialism.

The portrayal of the situation of Asians by East African writers is the subject of Charles Ponnuthurai Sarvan's 'Ethnicity and Alienation: the African Asian and His Response to Africa' (*JCL*). Sarvan mingles generalized historical material with some useful insights into literary stereotyping, for example, his comment that Indians are usually associated in African literature with 'an uncompassionate, ignoble commercialism'. The analysis of works by Behadur Tejani, Kuldip Sondhi, Peter Nazareth, and Jagjit Singh is mainly thematic exegesis. Chris Searle writes on the work of the Frelimo poets in 'The Mobilization of Words: Poetry and Resistance in Mozambique' (Gugelberger[3]). Poetry, asserts Searle, has become 'a part of Mozambique's revolutionary rhythm and process. It becomes genuinely popular and non-elitist with a clear and unequivocable function to carry and affirm the ideas and practice of the revolution.' Searle's account is impassioned and persuasive if a little simplistic when he turns attention to the texture of the poetry. In the same volume Russell G. Hamilton's 'Class, Race and Authorship in Angola' gives an overview of literary and social developments before, during, and after the Angolan revolution. By analysing the contributions by non-black Angolan writers he comes to the conclusion that class, not race, has been central.

A very useful introduction to the work of the Somali writer, Nuruddin Farah is supplied by Florence Stratton in 'The Novels of Nuruddin Farah' (*WLWE*). Stratton argues that an analysis of present-day Somali institutions is at the heart of the novels. In particular, Farah shows the composition of the traditional family to be a corrupting influence in the political domain, the authoritarian nature of the family conditioning people to accept the authoritarian state. Consequently, the central characters in his novels are rebels and iconoclasts struggling against the established order. The main issue for Farah is the oppression of women and children by the clan, and Stratton quotes Farah's own remark, 'Like all good Somali poets I used women as a symbol of Somalia. Because when the women are free, then and only then can we talk about a free Somalia.' Eckhard Breitinger has contributed a review of Farah's *Close Sesame* in *Wasafiri*.

Jeyifo[5] contains an essay on 'Art and Ideology in the Plays of Tsegaye Gabre-Medhin', in which the Ethiopian playwright is compared with writers like Achebe and Armah who have returned to precolonial African experience in order to overcome colonial and postcolonial alienation. The two plays discussed, *Oda Oak Oracle* and *Collision of Alters*, are described as 'sustained dramatic critiques of religious ideology' and Gabre-Medhin is praised because 'his concern with ideology is itself ideological', though Jeyifo finds 'a displacement between the progressive content of his plays and the possibly reactionary forms and styles of his theatre'. In 'The Present State of Swahili Literature: A Survey' (Arnold[2]) M. M. Mulokozi traces the development of Swahili literary forms in the recent past and attempts to describe the dominant trends, themes, and preoccupations that characterize Swahili literature of the 1970s and 1980s. Poetry, fiction, and drama are covered, the last of these dominated qualitatively by the work of Ebrahim Hussein. A brief but fascinating list of texts translated into Kiswahili from the colonial period to the present day is included, showing clearly the ideological shift which has taken place (*King Solomon's Mines* to Fanon). The one factor that is likely to militate against the

full flowering of Swahili literature is the political and economic situation in East Africa. This is likely to lead, speculates Mulokozi, to a renewed emphasis on the promotion of English.

(d) Southern Africa

Ronald Ayling's 'Literature of the Eastern Cape from Schreiner to Fugard' (*ArielE*) is a review of the Festschrift on Olive Schreiner (*YW* 65.688), which appeared in 1983, and has the same reverential air. Ayling supplies an analysis and summary of the highlights and weaknesses of the volume, commenting on the absence of essays on black writers like La Guma, Es'kia Mphahlele and Peter Abrahams and on the Afrikaaner novelist André Brink, a fellow-teacher of Butler's at Rhodes. He attempts to justify these omissions by pointing to the emphasis on English South African experience.

The renewed critical interest in Schreiner occasioned by the centenary of *The Story of an African Farm* in 1983 continues to give rise to attempts to come to terms with her strange genius. Cherry Clayton in 'Olive Schreiner: Life into Fiction' (*EinA*) argues against the kind of bio-literary criticism to which Olive Schreiner biographers and critics have been drawn and offers a critique of the most recent of these, the Ruth First and Ann Scott biography, limited according to Clayton by an ahistorical ideological reading 'shaped by Marx, Freud and modern feminism'. Schreiner's fiction, suggests Clayton portentously, rests on a symbolic conflict of 'opposed selves locked into frustration and conflict'. In 'The Idea of "Story" in Olive Schreiner's *Story of an African Farm*' (*TSLL*) Gerald Monsman's starting point is that, though recognized as a minor classic in terms of its importance as an early feminist statement, the artistry of the novel has been frequently criticized. In a densely argued formalist essay Monsman makes out a case for Schreiner's intellectual modernity and finds an affinity in her work with such nineteenth-century fictions of ideas as Carlyle's *Sartor Resartus* and Pater's *Marius the Epicurean*, narratives which display the same heterogeneous hybrid form. The transcendental idealism of Emerson and Carlyle, says Monsman, has influenced Schreiner's use of symbolism, which he sees as central to her idea of story: 'The narrative's meaning lies in its substitutions, in the perpetual turning back upon themselves of its discontinuous, nomadic images'.

Two essays in their different ways also focus on the attempt by Europeans to define themselves through their encounter with Southern Africa. Michael Rice in 'The Hero in Boer War Fiction' (*EinA*) looks at the depiction of the central characters in Boer War fiction over the past ninety years, finding the myth of the chivalric hero central to these novels, though the political ideologies embodied by the heroes are the products of their particular historical moment. In 'The Mask of Form in *Out of Africa*' (*PSt*) Judith Lee rather weightily examines the relation between Isak Dinesen's autobiography and her letters to suggest that in *Out of Africa* Dinesen constitutes her 'life' by using the myth of Lucifer's rebellion as a paradigm for her experience as a woman. The central tension in *Out of Africa*, argues Lee, is Dinesen's attempt to accommodate an imagined autonomous selfhood and one shaped by the social and moral norms of the period. The substitution of Lucifer's rebellion for the Genesis myth whereby woman can only be herself in relationship to another, specifically to a man, provides her with a paradigm in which rebellion, not loss, is central to the human condition. A different kind of encounter

between black and white is the subject of Stephen Gray's very useful and informative survey-article, 'Third World Meets First World: The Theme of "Jim Comes to Joburg" in South African English Fiction' (*Kunapipi*). Gray gives a historical account of what is popularly known as the 'Jim Comes to Joburg' theme, beginning with Douglas Blackburn's *Leaven: A Black and White Story* published in 1908, finding Paton's *Cry, the Beloved Country* as the best known example, and concluding with a discussion of works by Mphahlele and Mbulelo Mzamane. Gray's texts illustrate four historical phases – the period of the contract workers recruited from rural areas to work in the mines, the rise of shanty development and slumyard culture, the development of freehold settlements like Sophiatown and Alexandra, and lastly, the period of 'urban renewal' with urban segregation and removal of blacks to the townships. The early works, Gray argues, are essentially concerned to show the rural black man's encounter with the white controlled industrialized city. Out of that milieu in the 1950s came the work of the black 'Sophiatown renaissance', published in *Drum* which found a readership among the urbanized black population. Gray re-affirms the familiar observation that Paton had no understanding of the economic base for the sociological phenomenon he described. With Sophiatown forcibly removed to Soweto a new phase begins, for which Paton's world can offer only sentiment. Fugard's *Tsotsi*, published in 1979 but dating from 1960, contains all the violence of what has become the characteristic image of apartheid and lays to rest the earlier fiction. Mzamane's short story, 'My Cousin Comes to Joburg', assumes a readership which will recognize both the formula and the differences between earlier 'Jims' and Mzamane's precocious 'township kid' whose name significantly is no longer 'Jim'. Gray quotes Mtshali's poem 'The Watchman's Blues' in which the name is 'not John or Jim / but Makhubalo Magudulela'.

The failure of the kind of political liberalism represented by Paton is the subject of Paul Rich's sharply argued and illuminating essay 'Liberal Realism in South African Fiction, 1948–1966' (*EinA*). The years between the end of the Second World War and the early 1960s following Sharpeville are a cultural watershed for English South African literature, Rich argues, with writers in the early part of the period facing a similar set of possibilities to those of English writers in the latter part of the nineteenth century – the choice between urban modernism or pastoral naturalism. Alan Paton and Jack Cope are seen as illustrating the latter with Nadine Gordimer and Dan Jacobson representing the urban tradition. The kind of novel represented by Paton, pinning its hopes 'on the moralization of the urban civilization' of the white settler and the eventual move towards a more 'just society', a hope made increasingly irrelevant by the rise of the Nationalists after 1948, proved itself inadequate to interpret black experience. It was left to the urban modernism of the 'Johannesburg genre' to question the cultural legitimation behind the white settler presence. Jacobson's *A Dance in the Sun* probes the rectitude of liberal ethics and goes some way to creating a fully evolved black character, while Gordimer's *A World of Strangers* is rooted in an uncertain vision of the new urban terrain of South Africa and is burdened by an anxiety of isolation and failure in human relationships. It is Gordimer's *The Late Bourgeois World* that is for Rich a 'landmark in English South African literature' in marking the beginning of the end of the liberal novel genre in South Africa and anticipating the emergence of a group of black interpreters for the authentic expression of a

South African cultural identity. Another version of the death of liberalism is suggested by Christopher Hope in 'The Political Novelist in South Africa' (*EinA*), a chatty little article by the author of *Kruger's Alp*, asserting that there is a new world awaiting the political novelist in South Africa in which there 'are no certainties and where no-one is uncompromised, no-one is on the side of the angels'. Ngara[4] covers some of the same ground as Paul Rich but draws very different conclusions in 'The Dilemma of a South African Liberal: Nadine Gordimer's *The Late Bourgeois World*'. After giving a workmanlike survey of the themes of the novel, Ngara takes Gordimer to task for not indicating clearly what forces are to supersede the moribund white-ruled republic and bring about social change. This failure he sees as the result of her lack of commitment to any particular political group.

More subtle in its rendering of the way in which private relationships mirror public affairs in Gordimer's fiction is Richard I. Smyer's 'Risk, Frontier, and Interregnum in the Fiction of Nadine Gordimer' (*JCL*). Smyer examines the metaphors of the frontier and the interregnum in Gordimer's fiction as a means of exploring her continuing theme of the problematical nature of the relationship between whites and the contemporary South African situation. Gordimer uses the notion of the frontier, open or closed, to indicate those characters who are open to risk and uncertainty as opposed to those who live by caution and restraint. Smyer quotes Gordimer's comment on Bray in *A Guest of Honour*, a man who is able to accept the risk of living in an African nation on the edge of violence rather than insulating himself in the safety of England, 'to risk . . . is to live'. In Gordimer's later fiction, Smyer argues, the spatial metaphor of the frontier is replaced with the temporal one of the interregnum, a period of 'disintegrated consciousness' and of 'contradictions' between 'two social orders' and between two cultural identities, the one 'known and discarded, the other unknown and undetermined'. For the white, especially the liberal against apartheid and sympathetic to the emergence of a black national consciousness, the interregnum must produce feelings of uncertainty and homelessness. *July's People* explores a later stage of the interregnum, Maureen's 'saviours or murderers' at the end of the novel objectifying, suggests Smyer, the extremes of uncertainty in the mind of the South African white who, unable to see his place in history at this stage 'exists in a no-man's land between the hope of somehow being lifted out of the river of history and the obsessive fantasy of final peace in its dark, silent depths'.

Four essays treating the theme of race and sex in Gordimer's fiction are to be noticed. Richard I. Smyer's 'Africa in the Fiction of Nadine Gordimer' (*ArielE*) takes Gordimer's own remark that Africa is 'only a new name for an old idea – man's deep feeling that he must lose himself in order to find himself', to explore the tension in her work between the wish to submerge with and the desire to control the African environment. White women in particular, Smyer argues, are open to change, their sexuality the frontier where races may meet and thus subvert the European patriarchal will to mastery. The gradual disappearance of the white goddess figure, a symbol of European inviolability, from Gordimer's novels and short stories registers the lack of certainty in the position of the white South African. Judie Newman's 'Prospero's Complex: Race and Sex in Nadine Gordimer's *Burger's Daughter*' (*JCL*) is an ambitious and stimulating piece which begins by reminding the reader of the theme which Gordimer has made particularly hers: 'Even the most private event [is] set in

the social determination of racial laws'. Newman draws on the psychological theories of Octave Mannoni which find links between racism and sexual anxieties. For Mannoni the roots of racism lie in patriarchy, Prospero justifying his hatred of Caliban on grounds of sexual guilt. For those who wish to confront political problems psychological remedies are no real solution as Fanon has pointed out in *Black Skin White Masks*: 'The eye is not merely a mirror but a connecting mirror. The eye should make it possible for us to correct cultural errors'. *Burger's Daughter*, argues Newman, charts just such a process of self-scrutiny and self-discovery, with Rosa emerging from the world of the psyche, which is also the world of solipsism and fantasy, into the light of conscious political action. A similar approach is taken by Susan M. Greenstein in 'Miranda's Story: Nadine Gordimer and the Literature of Europe' (*Novel*). This is a subtle and perceptive essay which argues that Gordimer's fiction is haunted by the ghost of imperialist fictions, tales of adventure or self-discovery, in which blacks are perceived only by outsiders and white women are often rendered as Mirandas, using the 'older imperial paradigm' of *The Tempest*. Though Gordimer's fiction inhabits the very different terrain of the modern apartheid state, the old patterns retain their power. The tensions between these 'organizing myths' for Africa and Gordimer's search for an African perspective generates a subtext in *Burger's Daughter* and *July's People*, novels which break the mould of the classic male-dominated adventure tale and thus allow Gordimer, Greenstein suggests, to purge her fiction of the remnants of imperialism. In *July's People*, Greenstein argues, the quest pattern is dramatically reversed, as are the roles of Miranda and Caliban, in a world 'jolted out of chronology'. July's story exists as 'a shadow story, companion to the one we are told'. In 'Nadine Gordimer's *Burger's Daughter* : Why Does Rosa Go Back?' (*NLRev*) Rina Leeuwenburg takes a narrower focus and a different position from those who see Gordimer as ideologically neutral. The unifying idea in *Burger's Daughter*, she says, is a feminist one that links racism and sexism and points to the necessity for a new direction in African nationalism. Leeuwenburg examines Rosa's relationship with Marisa Kgosane, the wife of the imprisoned black African National Congress leader. In Marisa, she suggests, Gordimer portrays an image of Mother Africa and new Africa, 'at once an individual, a type, and a symbol of continuity in Africa'. And it is Marisa who helps Rosa find her new role, a rejection of the passive female role, by associating herself as a transitional being with the woman nearest to the future she can find.

Gordimer's narrative practices in *The Conservationist* are the subject of Michael Toolan's 'Taking Hold of Reality: Politics and Style in Nadine Gordimer' (*ACLALSB*). This is a judicious article which examines in particular Gordimer's shifts from outer to inner point of view and her use of free indirect discourse as a means of 'liberating' character from the control of the narrator, thus encouraging the reader to construct evaluations from what is shown, not told. Barbara Eckstein's 'Pleasure and Joy: Political Activism in Nadine Gordimer's Short Stories' (*WLT*) is a bland essay, asserting that, although in the longer fiction, there is a general movement from personal to political interaction, this is not so with the short stories, which rather suggest the kind of ambiguities which confound such categorization. Eckstein's approach is largely expository and, since what she sees as the hallmark of the shorter fiction, 'a sceptical but compassionate scrutiny', could equally well be said of the novels

too, not particularly convincing. Like Gordimer's latest works, the novels of John Coetzee have been seen recently in terms of the 'post-modernist' phase of white South African fiction. In 'The Presence of Absence: Coetzee's *Waiting for the Barbarians*' (*ArielE*) Lance Olsen offers a reading based on Derrida's notion that the act of writing severs the word from the writer, thereby causing 'meaning' and 'truth' to become absent. Like most postmodernist texts, he argues, Coetzee's novel deconstructs and 'dismantles dominant cultural myths by revealing their opposite, by unfolding the repressed, by setting free the absence that dwells in the heart of the country'.

Three essays on Bessie Head are to be mentioned, two by Joyce Johnson. At the centre of Johnson's argument in 'Metaphor, Myth and Meaning in Bessie Head's *A Question of Power*' (*WLWE*) is Head's interpretation of Elizabeth's inner conflict by relating it to symbolic paradigms in African, Eastern and Western mythologies, which link the individual and social dilemmas examined in the novel. Johnson's reading adds nothing new to an understanding of Head's themes but her analysis of the mythic dimension of the novel is interesting: 'In alluding to these myths Head links the experience of the individual in a particular society – which she treats as symptomatic of those of a whole society – with the social evolution of mankind.' Johnson usefully relates the dream projections and archetypes to the novel's central themes. In linking Elizabeth finally with Sello and the idea of aspiration towards an ideal society, Head, Johnson argues, is declaring herself a disciple of Gandhi and at the same time affirming the Bantu idea of 'commitment to the person'. Johnson applies the same approach to *Maru* in 'Bessie Head and the Oral Tradition, The Structure of *Maru*' (*Wasafiri*), arguing that the effect of the several mythic traditions with which Head is working is to create 'a simultaneous reference to the present and the past and an interlinking of the local and the immediate with the wider cosmic context'. In 'The Context of Bessie Head's Fiction' (*ACLALSB*) Cecil A. Abrahams gives a straightforward account of the major themes as they derive from the world of Botswana, South Africa, and Head's own mixed-blood status. Andrew Peek's interview with Bessie Head (*NLRev*) provides a useful insight into the eclectic influences which have shaped her writing. A review of Ellen Kuzwayo's *Call Me Woman* by Adetokunbo Pearce for *Wasafiri* may be conveniently noted here.

A valuable survey-article considering a group of novelists who are the precursors of a later generation of Black Consciousness writers is Mbulelo Vizikhungo Mzamane's 'Sharpeville and its Aftermath: The Novels of Richard Rive, Peter Abrahams, Alex La Guma and Lauretta Ngcobo' (*ArielE*). These writers, Mzamane suggests, were working in line with what the liberation movements were trying to accomplish after the PAC and the ANC had been outlawed in 1960. Mzamane's judgements are shrewd and enlightening. In his discussion of La Guma's *Time of the Butcherbird* he draws attention to the difficulties faced by exiled writers in general in maintaining contact with current happenings in South Africa. In comparison with La Guma's earlier work, *Time of the Butcherbird* 'lacks . . . authenticity and penetration . . . in its evocation of the social milieu in which his characters move'. Ngcobo's writing is seen as a cross between the urban novel which has hitherto dominated black South African literature and a new trend, a return to rural themes and a pre-occupation with the poor quality of life in the African tribal reserves. Mzamane takes issue with her portrayal of female characters: 'Lauretta Ngcobo's women

still have to be liberated and her views on their role in the liberation struggle are still to crystallize'. A predictable discussion of La Guma's *In the Fog of the Season's End* appears in Ngara[4]. The novel is successful, he says, in giving insight into the conditions under which the exploited blacks live, less so in its portrayal of the life-styles of white bourgeois society. La Guma's strength lies in revealing the group rather than the individual. An expression of optimism runs through the novel, deriving, Ngara asserts, 'from the materialist view of history – that history is on the side of the proletariat'. Mphahlele's *The Wanderers* is the subject of 'Mphahlele: The Aesthetics and Ideology of Alienation' (*PA*) by Ogunjimi 'Bayo, an essay strong on ideology of a kind but weak in aesthetic awareness.'Bayo sees the novel exploring the relationship between racism and labour economy in South Africa and also what he describes as 'the intimacy between literature and journalism'. This is not an enlightening piece, interspersing discussion of the novel with quotations from a Fact Paper on Prison Labour in South Africa published ten years after the novel's appearance.

The poetry of Breyten Breytenbach is becoming increasingly accessible to English-speaking readers, because so much of it, originally written in Afrikaans, has by now been translated into English. In 'The Martian Descends: The Poetry of Breyten Breytenbach' (*ArielE*), Gerald Moore gives a biographical summary and a brief critical introduction to the work: Breytenbach is an imagist, 'not a narrative, confessional or didactic poet, but a celebrator of intense moments of vision or experience'. His is a temperament which seeks and is capable of finding great fulfilment in sexual love and 'yet is forced into confrontation with the world by the very nature of that love'. Sheila Roberts's 'South African Prison Literature' (*ArielE*) is a rather uneven article, unsure of its focus, at times reading like a survey but highly selective in practice, confined as it is largely to the poetry and prose of Breytenbach and the poetry of Jeremy Cronin. Interesting ideas are raised, for example, the notion that prison literature might be more vulnerable to cliché than other kinds because of the very circumscription of the prison environment. Roberts is a little overawed by her subject and this leads to a rather patronizing tone in places. Mazisi Kunene's use of Zulu oral tradition is examined by Chidi Maduka in 'Poetry, Humanism and Apartheid: A Study of Mazisi Kunene's *Zulu Poems*' (*ACLALSB*). Kunene's vision of African cosmology, Maduka argues, informs the metaphorical universe of *Zulu Poems*. The poems can be explored, he suggests, in terms of three areas of interest: the nature of the power structure of the apartheid regime, the African resistance to it, and Kunene's call for a universal brotherhood of man.

Two books on theatre in South Africa are to be noticed. Robert Kavanagh's *Theatre and Cultural Struggle in South Africa*[10] is a Marxist analysis of the relationship between race, nationality, and class in the South African theatre in the years since apartheid was formally introduced in 1948. The first three chapters explore the complex interplay between culture and hegemony in South Africa up to 1976. Subsequent chapters examine four very different theatrical ventures, illustrating different sociocultural contexts: Athol Fugard's *No-Good Friday*, *King Kong*, produced by the Union of Southern

10. *Theatre and Cultural Struggle in South Africa*, by Robert Kavanagh. Zed. pp. xv + 237. pb £6.95.

African Artists, Gibson Kente's *Too Late*, and finally *Shanti* by Mthuli Shezi. Kavanagh's aim is to highlight the necessary conditions for a genuinely revolutionary black or 'majority' theatre, and his analysis of the four plays is therefore governed by ideological considerations. Fugard's play, for example, is seen to function principally in the interests of certain sections of the English-speaking white group and at the same time reflects the attitudes of some black intellectuals. *Shanti*, written within the parameters of the Black Consciousness movement, reveals, Kavanagh argues, the strengths and the weaknesses of the movement and illustrates a more confrontational theatre and a more authentic depiction of black culture than the other plays discussed. Kavanagh's is a lucidly argued, highly informed, and provocative analysis of the nature of cultural domination in South African theatre. The subdivisions within chapters are a minor irritant, revealing the thesis origin of the book.

David B. Coplan's *In Township Tonight. South Africa's Black City Music and Theatre*[11] is a very different kind of study, a social history of over three centuries of black South African city music, dance, and theatre. Chapter Eight, 'Twenty years of black theatre: the struggle for black city culture', looks at the emergence of a black township theatre led by young playwrights like Matsemela Manaka and Manaka Maponya in the seventies, building on the work of earlier dramatists like Fugard and Gibson Kente. In contrast to Kavanagh's more intensive and selective focus Coplan provides a useful survey rather than detailed insight into any one theatrical production, but the analysis of cultural trends is thoughtful. After discussing the problems of banning and lack of financial sponsorship faced by committed black dramatists, he concludes that the development of an effective politically conscious theatre depends on the willingness of radical playwrights to establish continuity with existing indigenous traditions of popular theatre developed over the past century: 'The working-class aesthetic of the townships is that theatre is a direct extension of the actual conditions of black existence with the necessary boundaries revealed between art and life, performer and audience'.

Piniel Viriri Shava's very useful 'South Africa: Popular Theatre and the Political Ferment in the 1960s and the 1970s' (*PA*) examines some of the same material in more detail. *King Kong* in 1959, produced at the height of liberalism in South African politics, initiated, Shava argues, a vogue for Westernized black musicals like *Kwa Zulu* and *Ipi Tombi*, aimed at white audiences and presenting a distorted view of the social, cultural, and political life of black people. After the early 1970s, township theatre became radical as a result of workshop theatre groups like Fugard's Serpent Players and the growth of the Black Consciousness Movement. More influential, however, in creating a radical theatre which espouses change rather than simply registering protest, has been the Black Consciousness Movement, theatre groups like the Theatre Council of Natal, Workshop 71, and producers like Gibson Kente. In 'Victims in the Writing of Athol Fugard' (*ArielE*) Robert M. Post takes a largely descriptive approach. Since all of Fugard's characters are victims in some way or other, Post is forced into a run-through of most of the major plays. The result is a workmanlike statement of the obvious. Post's comment that Fugard's writings make a strong political statement, needs a more discriminating

11. *In Township Tonight. South Africa's Black City Music and Theatre*, by David B. Coplan. Longman. pp. x + 278. pb £8.95.

examination in the light of Fugard's limitations as a dramatist. Biodun Jeyifo's 'The Reductive "Two-Handler" Dramaturgy of Athol Fugard: Aspects of the Art and Society Dialectic' (Jeyifo[5]) is a much more incisive approach to the same theme. Comparing 'the enclosed, claustrophobic space' of Fugard's plays with the 'expansive imaginative universe' of Soyinka, Jeyifo argues that the 'reductive dramaturgy' of Fugard is a mirror image of apartheid South Africa. Looking at the ways in which Fugard liberates the claustrophobic spaces of his dramas – his use of plays-within-plays and role-deconstruction and construction whereby the few characters in the plays transform themselves into other characters and personalities, Jeyifo suggests that this transcendence has only an 'ambiguous value'. Having allowed some of the characters to range spiritually beyond the material confines of their conditional victimhood, Fugard returns them to the existing social orders, 'the symbolic affirmation is rubbed out by the re-excavated nightmarish reality'. Andrew Horn's 'Ideology and the Melodramatic Vision: Popular Theatre in Black South Africa and Nineteenth-Century America' (*EinA*) is an interesting and ideologically aware examination of plays by Boucicault, Gibson Kente, Sam Mhangewane, Buick Tshabalala, and Shimane Solly Mekgoe to show that popular melodrama has been one of the most conservative and covert ideological art forms of the past century. Melodrama, says Horn, is ideological theatre, serving to conceal the fundamental contradictions of society and making the existing order seem to be both inevitable and desirable.

Michael Vaughan's 'Literature and Populism in South Africa: Reflections on the Ideology of *Staffrider*' (Gugelberger[3]) is a sharply argued essay by a critic who understands, as he puts it, 'the processes by which aesthetic criteria are actually established'. He sets out to show that by means of its relation to a black township reading public, *Staffrider* has both challenged and transformed the social image and meaning of literature in South Africa. But Vaughan questions to what extent its populism is in fact radical. By an illuminating analysis of contributions to the magazine, Vaughan argues that the *Staffrider* figures (dropouts, survivors, folk heroes) emphasize largely individualist values and hardly ever give attention to the struggle of the black working class as a class. 'The people', according to Vaughan, is not an entity identical to that of the 'working class'.

An essay on Zimbabwean literature remains to be noted. After making some initially interesting remarks about the Rhodesia Literature Bureau and its role in censoring the work of black writers, Colin Style's 'The White Man in Black Zimbabwean Literature' (*ArielE*) reveals a lack of critical judgement in what purports to be a survey of the theme from the 1950s onwards. The critical terminology is woolly. Describing the young black writers of the 1970s, for example, Style comments that they are less inhibited than the first generation of black writers coming to maturity in the 1950s 'and provide much fuller, clearer and harder outlines'. Comparing Mungoshi and Marachera, Style finds that Mungoshi is 'the more balanced, rounded of the two', but that he cannot assimilate the experience of the white because he has chosen to turn inwards 'into the bowels of black township life'. Style concludes, with no illustrative evidence of Marachera's portrayal of whites, except the most cursory, that the accolade must be his, 'since he is completely free of the constraints hedging in black writers' treatment of the white man'.

2. The Caribbean

(a) General

The most valuable bibliographical aid to be published during this review period is Jeremy Poynting's, *East Indians in the Caribbean: A Bibliography of Imaginative Literature in English (1894–1984)*[12]. It is noteworthy not simply for its impressive scholarship but more significantly for the wealth of information it provides on Indo-Caribbean writing. The writings of Indo-Caribbean artists have frequently been neglected in critical articles and reviews: Poynting's bibliography (which was prepared on the occasion of the Third Conference of East Indians in the Caribbean held at U.W.I., St Augustine, Trinidad) is comprehensive. Divided into seven sections covering poetry, drama, novels, children's literature, biography, journalism, and *belles lettres*, it also devotes an appendix to those non-Indian writers who recognize the Indian presence in their work. It lists both single-author collections and single works published in newspapers and periodicals.

Apart from this and the annual serial bibliographies noted in *YW* 63 and 64, no other major source work has appeared, although it is pleasing to see the reappearance of *JCL*'s annual West Indian bibliography. In *JCL*, Victor Ramraj retrospectively covers 1981–4, the period when this survey of creative and critical writing failed to be published. As in *Kunapipi*'s 'The Year that Was', mention is made of important primary works; Ramraj's excellent effort in both periodicals reveals the vast increase in the publication of new Caribbean novelists and poets.

In *YW* 64 mention was made of the growing number of little magazines and critical journals which publish material in this field. To update the list, *Flambeau* (USA), *Konte* (St Lucia), and *Third World Review* (London) should be added. And to revive an old tradition of such publications, the poet and bookseller, John La Rose, has relaunched *Beacon Review*. *New Beacon Review* (*NewBR*), as it is now called, is a journal of arts, literature, politics, and culture. The first issue contains a probing interview on The International Book Fair of Radical, Black, and Third World Books held in London each year. It should also be remembered, within this context, that a number of small presses have come to birth in recent years which publish several young and new writers who find it less easy to gain acceptance from the larger metropolitan houses. These include Akira in London, Peepal Press in Leeds, Karnak in London, and Sheba which deals in the main with women's writing. The catalogues from these presses might provide interesting and alternative resource materials for the dedicated scholar.

No author bibliographies have appeared this year though such a volume on *The Works of Edward Kamau Brathwaite* is currently being compiled by his wife Doris Brathwaite for publication by NBB.

There has been a remarkable lack of general works of Caribbean criticism published during this review period although 1985 has been a prolific year in Caribbean creative writing. However, some useful educational and background material has appeared. *Something Rich Like Chocolate*[13], an extremely

12. *East Indians in the Caribbean: A Bibliography of Imaginative Literature in English (1894–1984)*, by Jeremy Poynting. UWI. pp. 59. pb $12.

13. *Something Rich Like Chocolate*, ed. by Aart G. Broek. EKAK. pp. 317. pb $16.50.

intelligent and resourceful textbook, is the first of its kind for those involved in teaching. Divided into three main sections, the book charts the growth and development of West Indian literature from the 1930s to the present day. A number of carefully selected fragments and extracts from prose fiction are combined with suggestive questions and background information. The course also provides examples of related texts (e.g. autobiography, diary, letters, and reviews). The editor's approach is 'diachronic' but will enable teachers to use the literature creatively in the classroom.

Caribbean and African Languages: Social History, Language, Literature and Education[14] by Morgan Dalphinis is one of the first comprehensive studies of the historic background to, and evolution of the variety of languages spoken and written in Africa and the Caribbean. Dalphinis's main focus is primarily linguistic but he also provides a lucid analysis of the sociopolitical and literary issues informing such developments. He takes Frantz Fanon's famous 1952 statement as his starting-point: 'it remains true that to speak a language means more than to use a certain morphology and syntax, it means to support the whole weight of a culture and civilization'. As such 'creole languages' in Africa and the Caribbean reflect the historical conflicts of colonialism, this social and political relationship is shown to have had long term effects upon 'the high status of the languages of the enslaver' and the related 'low status of the languages of the enslaved'. Dalphinis has applied rigorous and diverse scholarship to his subject-matter and follows the tradition of pan-African research begun by DuBois and consolidated by C. L. R. James. The study should also have important relevance in current educational debates on multiculturalism and mother-tongue languages in racially mixed schools.

While there are several major Indo-Caribbean writers such as V. S. Naipaul, Ismith Khan, Wilson Harris, Sam Selvon, and others, little primary research has been done on this aspect of the Caribbean diaspora. Noor Kumar Mahabir's book, *The Still Cry: Personal Accounts of East Indians in Trinidad and Tobago during Indentureship (1845–1917)*[15] is therefore an important contribution as it provides eleven first-hand accounts of the experience of Indians who worked on the sugar plantations. Selwyn Cudjoe's foreword examines the cultural contexts of the Indian experience in the Caribbean and illustrates the growth and emergence of new language forms as a result of racial admixture. The language of these accounts is dated back to 1910, and Cudjoe also pinpoints the influence and importance of religious conflict in the experience of these early Indian immigrants. The primary material, which contains several different perspectives on the historical process of indentureship, provides a richness previously unparalleled in documentation of this movement. The accounts capture the 'manner in which the East Indians appropriated their world' and reflect in a blend of Hindustani and English 'the linguistic mélange' they used in the development of their tongue. The authenticity of this experience of the Middle Passage is perhaps the book's greatest attribute.

As one of the Caribbean's first writers to go into voluntary exile, Claude

14. *Caribbean and African Languages: Social History, Language, Literature and Education*, by Morgan Dalphinis. Karia. pp. 288. hb £16.95, pb £6.95.

15. *The Still Cry: Personal Accounts of East Indians in Trinidad and Tobago during Indentureship (1845–1917)*, by Noor Kumar Mahabir, foreword by Selwyn Cudjoe. Calaloux. pp. 191. pb $18.95.

McKay, the Jamaican-born poet and novelist, is a central figure in the history of the literature from the region. In the recent republication of his autobiography, *A Long Way From Home*[16] (originally published in 1937), he remembers the Harlem literary world of the 1920s, the labour movement in Britain, meetings with Radek and Trotsky in postrevolutionary Russia, and a formative trip to Africa. McKay's perceptions of a prewar Europe in the 1930s are suggestive and illuminating as his militant black consciousness was one which shocked polite society. As is noted in the introduction by St Clair Duke, the autobiography 'has contemporary relevance' because black intellectuals are still involved today in the 'quest for an identity and an ideology', an attempt to reconcile the dilemmas of Marxism and black nationalism which fired McKay's life. McKay documents the processes of 'discovery, growth, inner conflict and disillusionment' experienced in a 'world where racism is a pervasive reality'.

Bruce King's *Literatures of the World in English*[17] has re-appeared in paperback form. There are no changes to the original collection of essays first published in 1974 and the book still suffers from the breadth of its subject-matter. Mineke Schipper's *Unheard Words*[18] also lacks a clarity of focus. While she asserts in the foreword to this study of women and literature in Africa, the Arab World, Asia, the Caribbean, and Latin America that 'a subject as broad as women and literature, and an approach which covers such a wide variety of areas must be presented with due modesty', it is unfortunate that the breadth of the aims of this collection detracts at times from the quality of the critical evaluation. The range is certainly commendable but the volume suffers both from a lack of in-depth analysis and in the case of the Caribbean section, several inaccuracies of fact. One contributor claims that the Dominican writer Jean Rhys never actually returned to the land of her birth, which is hopelessly wrong, and despite the interviews with writers from each of the geographical regions, many important figures are omitted. The book does serve an important role however in presenting readers with an extensive bibliography and a starting-point for further research on many previously unknown women writers; it also raises, but does not develop fully enough, the controversial question of the nature and function of feminism within a Third World context.

E. Smilowitz and R. Knowles have produced a collection of ten papers deriving from conferenees on Caribbean literature delivered at universities in the region during the period 1981–3. The lack of indigenous West Indian critical writing has often been a source of contention among scholars in the Caribbean and is redeemed to a large extent by *Critical Issues in West Indian Literature*[19] which is written entirely by West Indian academics. In his introduction, Lloyd Brown invites an 'engaged' regional criticism but also points to the dangers of parochialism and the need for maintaining a clear vision of the vast diversity within the islands themselves. The essays do reflect an impressive variety of perspectives and approaches ranging from discussions of women

16. *A Long Way From Home*, by Claude McKay. Pluto. pp. 354. pb £4.95.

17. *Literatures of the World in English*, ed. by Bruce King. RKP. pp. xi + 225. pb £4.95.

18. *Unheard Words*, ed. by Mineke Schipper. A&B. pp. 288. pb £4.95.

19. *Critical Issues in West Indian Literature*, ed. by E. Smilowitz and R. Knowles. CaribB. pp. 136. pb $12.95.

and theatre, sociolinguistics and the use of Creole, to particular studies of individual writers such as George Lamming, V. S. Naipaul, Roy Heath, Earl Lovelace, and Sam Selvon. Two of the most notable chapters are those by Smilowitz, one of the editors, 'Weary of Life and All My Heart's Dull Pain: The Poetry of Una Marson', and Elaine Fido's piece on radical women in Caribbean theatre. With a collection so up to date in terms of current research, it is disappointing that more emphasis was not placed on Caribbean women novelists although the editors have inevitably been restricted by the conference material available.

JCSt edited by O. R. Dathorne has devoted a special issue to the Afro-Caribbean and Canadian-Caribbean world. It includes creative writing on black women in literature and a number of important critical articles by major scholars in the field. In 'West Indians in Canada: The Toronto Novels of Austin Clarke' Frank Birbalsingh suggests that Clarke's novels provide 'the most comprehensive' fictional portrait of West Indians living in Canada. The chief characters in his main novels – *The Meeting Point* (1967), *Storm of Fortune* (1971), and *The Bigger Light* (1975) – are often only survivors in a hostile, urban, North American society. The search for acceptance in the 'New World' of Canada is the main motivation of Clarke's protagonists and is used as a device to contrast the culture of Canada with that of the Caribbean. The experience of unemployment, racial discrimination, and cultural alienation within a Canadian context points to the lack of 'dynamic, multicultural mosaic' in Canadian life. This theme is explored from a more general viewpoint by Cyril Dabydeen, the Indo-Caribbean poet resident in Canada. Dabydeen draws on his own experience of exile and illustrates how patterns of emigration from the Caribbean changed in the 1970s. London as metropolitan centre was no longer a possible 'El Dorado' for writers and artists; Canada suggested more possibilities. While the importance of London as a publishing centre for writers in the 1950s has been well documented in Caribbean literary history, the background to Caribbean writing in Canada has been little explored. 'Outside El Dorado: Themes and Problems of West Indian Writing in Canada' therefore fills an important gap in the publishing history of the area. Two articles also of note in this special issue focus on the uses of language in the Caribbean. O. R. Dathorne's creative piece, 'A Kind of Picong: A Dialogue Between Lord Kitchener and The Mighty Sparrow', raises pertinent questions on the relationship between the art of literary figures and the oral mode of calypso: as calypsonians do not depend on overseas markets they are 'the closest interpreters of the . . . people – their dreams, nightmares, hopes and aspirations'. This discussion of the importance of calypso as a serious art form is broadly related in subject matter to Helen Pyne-Timothy's essay 'Cultural Integration and the Use of Trinidad Creole'. Pyne-Timothy stresses the significance of Creole as a flexible literary tool particularly where humour and irony are not the simple aims but on the contrary an expression of anger and frustration. The frequent failure to recognize Creole as a 'complete language' or as a vehicle for serious cultural expression fires her argument; while this kind of debate is not entirely new in the light of recent scholarship (covered for instance by E. K. Brathwaite's research on nation language), the article provides a linguistic analysis of an important subject.

A short monograph accompanies this special issue of *JCS*. Also edited by

O. R. Dathorne, *Caribbean Aspirations and Achievements*[20] provides summaries of papers delivered at the Seventh Annual Conference of the Association of Caribbean Studies; the booklet suggests a variety of approaches to subjects such as Derek Walcott's poetry collection *Midsummer* (1985) and the relationship between V. S. Naipaul's art and the experience of immigration.

Few general articles have been published in periodicals this year. However F. M. Birbalsingh's overview of 'The Literary Achievement of C. L. R. James' (*JCL*, 1984) is a useful addition to the growing bibliography of criticism on James's writings. As was noted in *YW* 65, James's range and richness make him one of the most outstanding literary and political figures of twentieth-century letters. Birbalsingh outlines the remarkable diversity of James's career as 'biographer, historian, journalist, novelist, editor, playwright, literary critic, lecturer and sports commentator'. And one of James's most distinctive characteristics is his use of a recurrent political theme which is combined with a buoyant optimism; as such, his work is concerned with 'the amelioration of the social, economic and cultural conditions of . . . the vast majority of living men'. James's writings are considered within a broader context in Gillian Whitlock's '"Colonial Realism" in the Sketches and Stories of Susanna Moodie, C. L. R. James and Henry Lawson' (*JCL*). Comparing the work of these three pioneering contributors to little magazines – contributors who originate from the contrasting colonial backgrounds of Australia, Canada, and the Caribbean – Whitlock argues that periodical publication is often imperative in the fostering of new kinds of writing within a colonial context. The term 'colonial realism' is defined not in relation to a philosophically based notion but to that 'elementary determination to write about life as it was observed in the local sphere' thereby creating indigenous forms and perpetuating local traditions.

The question of the Caribbean language continuum and the problems facing any writer whose material exists in a 'multilingual or polydialectical community' is discussed by the Jamaican children's novelist, Jean D'Costa. In 'Expression and Communication: Literary Challenges to the Caribbean Polydialectical Writer' (*JCL*, 1984), D'Costa stresses the important point that as language is the universal medium in which the artist's imagination and consciousness thrive, it must, in the case of the Caribbean writer, force the artist beyond a simple 'authenticity of presentation' to new levels of usage that evoke the uniqueness of a polydialectical world.

(b) The Novel/Prose

Beverley Ormerod's *An Introduction to the French Caribbean Novel*[21] is one of the first full-length books to be published in English on the main concerns of French Caribbean literature. Focusing on six major novels – Jacques Romain's *Masters of the Dew* (1978), Edouard Glissant's *The Ripening* (1959), Joseph Zobel's *Black Shack Alley* (1980), Michele Lacrosil's *Tomorrow Jab-Herma* (1967), and Simone Schwarz-Bart's *The Bridge of Beyond* (1982) – the book distinguishes the French Caribbean novel from Metropolitan French literature; it also offers many parallels to the evolution of West Indian

20. *Caribbean Aspirations and Achievements*, ed. by O. R. Dathorne. ACarS. pp. 60. pb.

21. *An Introduction to the French Caribbean Novel*, by Beverley Ormerod. Heinemann. pp. 149. pb £5.25.

literature in English. Ormerod places the works within a historical and social context; the introductory chapter entitled 'Writers in Search of Paradise' is stimulating in its intelligent approach to the various manifestations of the Fall theme in Caribbean literature. In this context, the theme takes on a powerful poignancy manifested by the expression of 'illusory hopes . . . futile gestures and an exile' which becomes a metaphor for 'a spasmodic and instinctive striving after what has been forever lost'. The analysis of the six writers centres primarily on the 'transportation to a secular plane of the biblical themes of the Fall from Paradise and the return to the Promised Land'. All quotations are given in English translation and most of the titles are now available in English.

In 'Mansong and Matrix: A Radical Experiment' (*Kunapipi*) Beverley E. Brown has taken an experimental approach to feminism within a Third World context. She examines in particular E. K. Brathwaite's theory of Caribbean creolization as a 'process of adaptation' based on 'sun-aesthetics' and finds it to be male-centred and inappropriate to an interpretation of Caribbean women's writing. Brown's discussion focuses on the work of the Belizean novelist Zee Edgell and the Dominican-born Jean Rhys. Her starting-point for this revaluation is the work of Gayatri Spivak who has argued that 'French feminisms based on male-centred ideologies' are inadequate because 'at the crossroads of sexuality and ideology' one must examine the fact that 'woman stands constituted . . . as object'; as 'subject' therefore woman must learn to speak 'otherwise'.

Zee Edgell's novel *Beka Lamb*[22] (joint winner of the 1982 Fawcett Society Book Prize) was republished in the new Heinemann Caribbean Series this year. And in 'Reaching a Clearing: Gender and Politics in *Beka Lamb*' (*Wasafiri*) Roger Bromley has examined the close correspondence that exists between the central character's search for a cultural identity and the broader sense of a growing need for a political identity in the years of Independence. As with many other Caribbean novels of childhood, this need for definition within a turbulent social world is linked to the emergence of a literary nationalism. At every point in the novel 'not polemically or obtrusively, the personal and the historical intersect as the dominant themes of gender and politics assume the form of a cultural mediation of the meeting of Belize'. Beka's major challenge is to overcome her own 'marginality' as child, female, and black Creole. As one of the first major works to be published by a female Belizean, the novel's major achievement lies 'in the effective production of a dynamic cultural language'; it is a language which confronts the 'negatively and relatively devalued symbols of women offered in the society'.

In 'Indian-African Relations in Caribbean Fiction' (*Wasafiri*) Kenneth Ramchand surveys the presentation of the Indian in Caribbean literature prior to the publication of Earl Lovelace's novel *The Dragon Can't Dance* (1979). The discussion of this subject has sadly often been neglected and 'issues arising from the meeting of African and Indian peoples have never been the subject of open and rational discussion' in the islands; Ramchand's article is seminal in its aim to redress this balance. 'West Indian novelists tend to base their fiction upon the racial groups they grew up in' – therefore, the Indian character either does not appear, or is 'peripheral' to works by non-Indian writers. In contrast, prose works by Indo-Caribbean novelists such as V. S. Naipaul, Sam Selvon,

22. *Beka Lamb*, by Zee Edgell. Heinemann. pp. 171. pb £3.50.

and Ismith Khan are peopled by Indian characters. An analysis of Lovelace's work forms the climax to Ramchand's analysis as the questions of selfhood in a multiracial Trinidad are explored; his novel provides a 'microcosmic view of the relations between Indians and Africans in Trinidadian culture' and illustrates that there is 'more of the self to be found before the African and the Indian dare to expose themselves to each other'.

A new translation of *The Ripening*[23] by Edouard Glissant has appeared in paperback. Introduced by Michael Dash, the context, themes, ideology, and technique of this French Caribbean novel are presented to an English audience for the first time. Dash compares Glissant's work to that of Simone Schwarz-Bart and makes the point that for Glissant 'negritude with its promise of instant history is . . . outmoded and derisive in the West Indian context' for it offers no 'access to a Caribbean identity'. His aim is not for 'a reuniting of the black diaspora but a federation of islands'.

The publication of Wilson Harris's *The Guyana Quartet*[24] in a single volume is also welcome. Originally published as four separate novels – *Palace of the Peacock* (1960), *The Far Journey of Oudin* (1961), *The Whole Armour* (1962), and *The Secret Ladder* (1963) – this new edition is prefaced with a note on the genesis of these works by the author. As always with Wilson Harris's critical commentary, the preface is suggestive, and visionary in its aims: 'for proof of fiction's genesis or fiction's truths . . . leads one into the enigma of violence'. Such kinds of *proof* penetrate every 'mask of complacency we tend to erect'.

The reprinting of Ismith Khan's *The Jumbie Bird*[25] represents another important landmark in the recent direction of critical interest towards Indo-Caribbean fiction. Set among the East Indian community of Trinidad, the novel is concerned with the issues of creolization and social change from an Indian perspective. Stewart Brown's introduction is sound and informative; it provides useful background information on this little-known novelist. *The Dragon Can't Dance*[26] by Earl Lovelace appears in the same Longman series. First published in 1979 and introduced in this new edition by Carolyn Cooper, the novel's primary theme is 'the remarkable resilience of poor people who learn to fashion out of their poverty sustaining cultural traditions'; interestingly Lovelace uses the image of Carnival as the novel's dominant metaphor and motif.

Sadly 1985 has witnessed the untimely death at the age of forty of Shiva Naipaul. In 1984 Naipaul had travelled to the Far East, Australia, and Africa to gather material for a book on which he was working prior to his death. As Victor Ramraj has noted in 'The Year That Was' (*Kunapipi*), an extract from this unfinished manuscript appeared in *The Observer* (27 October); it recounts Naipaul's trip to Sri Lanka and indicates his disenchantment with religious faiths. The piece will appear in 1986 as part of a collection to be published by Hamish Hamilton.

While 1984 was a prolific year in terms of criticism on V. S. Naipaul's work, little has appeared during this review period. However J. J. Healy, in

23. *The Ripening*, by Edouard Glissant, intro. by Michael Dash. Heinemann. pp. 195. pb £2.95.

24. *The Guyana Quartet*, by Wilson Harris. Faber. pp. 464. pb £5.95.

25 *The Jumbie Bird*, by Ismith Khan. Longman. pp. xviii + 190. pb £2.50.

26. *The Dragon Can't Dance*, by Earl Lovelace. Longman. pp. 254. pb £2.95.

'Friction, Voice and the Rough Ground of Feeling: V. S. Naipaul after Twenty-Five Years' (*UTQ*), takes a refreshing approach to the Naipaul canon. Healy creates an imaginary meeting between four major twentieth-century novelists: Octavio Paz, the Mexican, Milan Kundera, the Czech, V. S. Naipaul, and George Konrad, the Hungarian. All these writers, says Healy, are 'endowed with a keen political sense, have sung their dirge of utopia' and reveal the fact that 'God died in the nineteenth century, utopia in the twentieth'. These writers are 'poets of limitation' whose voices ring with scepticism, doubt, and weariness. Healy traces Naipaul's development since the 1950s and concludes, contrary to popular belief, that Naipaul *does* have a keen political sensibility but lacks a supportive sociopolitical context and as such he is an 'unwelcome guest at the feast of language and belief' held on the margins of a 'colonized, impoverished Third World'.

In contrast, in 'The Naipauls on Africa: An African View' (*JCL*), Adewale Maja-Pearce voices his objections to the portrait of African culture and society expressed by both Shiva and Vidia Naipaul in their writings. The Naipauls, says Maja-Pearce 'despise Africans with a passion . . . they make no secret of', and he comes to the conclusion that 'nothing that the African does is worthy of even the most grudging respect' for everything is 'reduced to farce'. While Maja-Pearce does not deny that modern Africa is in a state of turmoil and flux and that certain politicians deserve derisive mockery, he maintains that laughter should be 'tempered by the knowledge of the suffering they cause, suffering which affects real people who feel real pain'. Two articles on more predictable lines have been published by Helen Pyne-Timothy. In 'V. S. Naipaul and Politics: His View of Third World Societies in Africa and the Caribbean' (*CLAJ*) Pyne-Timothy explores the notion of Naipaul as an apolitical figure, a detached observer whose views of Third World political development are 'repeated explications of a personal paradigm, an intensely private view'. And in 'Women and Sexuality in the Later Novels of V. S. Naipaul' (*WLWE*) she views Naipaul's later works as discourses which often present 'an antithetical dialectic' concerning the nature of 'power and powerlessness, freedom and responsibility, security and displacement' from the perspective of sexuality and gender. Pyne-Timothy stresses that Naipaul's narrative focus is always on 'male' or 'man'; women are either external to his main plots or lack any narrative voice or development. This absence of a female presence is shown to be a 'vital key' to a fuller understanding of Naipaul's work.

In the period following Jean Rhys's death in 1979, several critical studies and periodical articles have been published on her work. One of her wishes was that no biography should be written. Carole Angier's *Jean Rhys*[27] (in the Penguin Series, Lives of Modern Women) skirts this problem by using the largely autobiographical content of Rhys's fiction as the form and structure for what she calls 'Jean's own journey into self-knowledge'. This approach to Rhys is not new; critics have frequently noted the undeniable relationship between art and autobiography in the Rhys heroine. But Angier's study is sensitive and presents revealing biographical detail within a coherent framework. 'Jean wrote all her books' says Angier 'to understand, and to exorcize, her suffering . . . to do that she had to stay very close to her experience'. The book is divided into units roughly following the chronological

27. *Jean Rhys*, by Carole Angier. Penguin. pp. 126. pb £2.95.

publication of Rhys's fiction; it is a sound and moving account of writing as a process of self-discovery and links Rhys's early experiences with those recorded later in her life, in her letters.

Heinemann's new collection of short stories, *Tales of the Wide Caribbean*[28] would form a useful companion to the Angier 'biography'. Edited and selected by Kenneth Ramchand, the major Caribbean critic, these stories reflect the centrality of Rhys's Caribbean childhood in the genesis of her art. Ramchand is more suggestive in his handling of Rhys's biographical and cultural influences and focuses his attention on the creative sources of Rhys's artistry. Selected from a range of previously published stories, the extent to which the Caribbean landscape dominates Rhys's career is clearly illustrated. In fact, her avowal of this background becomes more forceful in her later work and is reflected particularly in her own arrangement of stories in *Sleep It Off Lady* (1976). The heroine of 'I Used to Live Here Once' indicates an extraordinary happiness at the possibility of the resumption of an intimate relationship with her past; this 'stoic realisation that she belongs and does not belong' to the Caribbean, 'the reclaiming of an identity while accepting change and death' would seem to correspond with Jean Rhys's 'own discovery of her own place at last'.

A special issue of *RCF* adds to the remarkable volume of material published on Rhys this year and contains eight articles offering a diversity of perspectives on her life and art. The first by Keith Abbott puts forward 'Some Thoughts on Jean Rhys's Fiction'. Abbott begins his reflections by a discussion of woman as victim in the novels. While this acts as a prologue to a vision of Rhys's female heroines, it is essentially a superficial reading; more important is her preoccupation with dreams and dreaming: 'Daydreams are the oil with which so many lives are relieved of their visible, felt attritions'; Rhys has the special talent to 'register' precisely 'how this works'. Wilson Harris also adopts a psychological approach in 'Jean Rhys's "Tree of Life" '. Harris argues that *Wide Sargasso Sea* (1965), Rhys's last novel, is far more than a retelling from a Caribbean viewpoint of the mad Bertha story in Brontë's *Jane Eyre*, 'Antoinette's passion' is indicative of 'a phenomenon of place and psyche'; he examines how far Bertha of Thornfield Hall is simply a mask for Antoinette and vice versa, for such masks in fiction may take on 'infinite reversibles – within the life of the human/divine imagination . . . to release or bind a troubled or tormented age'. The novel contains several levels of contradictory meaning and the 'tree of life' moves like an 'apparition' incorporating a mosaic of 'Christian, Amerindian/pre-Columbian and African Spectres'. Interestingly, while much research in recent years has focused on the nature of the Rhys heroine, few articles have taken the men in her novels as their main subject-matter. In 'Jean Rhys: The Men in Her Novels (Hugh Heidler, "The Gigolo", and Mr Mackenzie)' Elaine Kraf suggests that although the women in the novels are more knowable and can almost be seen as a single, ongoing story of a character who lives destitute in cheap Paris or London hotels, it is 'the men who engage and mystify' and who 'propel the novels forward'. They differ from one another far more than do the women. One of Rhys's most distinctive features is her ability to use the senses to convey atmosphere; heat, colour, smell, darkness, and cold pervade

28. *Tales of the Wide Caribbean*, by Jean Rhys, intro. by Kenneth Ramchand. Heinemann. pp. 180. pb £2.95.

her narratives. It is exciting therefore that one of the articles in this special issue examines in particular the visual/sensory aspects of Rhys's technique. In 'Arrangements in Silver and Grey: The Whistlerian Moment in the Short Fiction of Jean Rhys' James R. Lindroth draws comparisons between the 'ultra-refined aestheticism of Whistler's Peacock Room' and the short compositions of Rhys which 'display a world of exquisitely modulated light'. In terms of language of colour, scale, and the 'technique of withholding lines and tones', the writer and the painter's work suggest many parallels. Colette Lindroth in contrast focuses her essay on the enigmatic character of Rhys's prose fiction: Rhys's world finally 'eschews direct political statement' for it is one of 'hint and indirection, of symbol and suggestion'. It is a 'haunted' world and one in keeping with her vision of a 'pointless, purposeless activity'. Two essays on *Good Morning, Midnight* (1939) should also be noted. In the first, 'The Paradox of Style: Metaphor and Ritual in *Good Morning, Midnight*', Mary Lou Emery examines the ambivalence of the novel's ending, an ending which has provoked a number of critical responses over the years. Emery argues that the sources for this ambiguity of response – on the whole either one of negation and subjection or, on the contrary 'psychic triumph' and rebirth – lie in the very textures of the narrative itself and its formal strategies. And in 'Jean Rhys's *Good Morning, Midnight*: The Boulevard of Broken Dreams' Jack Byrne offers a sensitive reading of one of Rhys's finest novels; he too focuses on the ending of the novel but invites some debate as to why the poverty present in the predicament of the heroine is far more understated than those characters of George Orwell, D. H. Lawrence, and Ford Madox Ford.

A further article on this novel has appeared elsewhere. In 'The Room and the Black Background: A Re-Interpretation of Jean Rhys's *Good Morning, Midnight*' (*WLWE*) Jan Curtis explores how the interior framework of society is dramatized through the consciousness of the heroine. 'A room is a place where you hide from the wolves outside' says one of her characters; Curtis reveals how the room in this novel creates a fundamental framework that 'exposes the rigidity and uniformity' which animates the social system. By revealing 'this business about rooms', Rhys is pointing out that the 'social structure depends on the maintenance of illusion, and therefore, on the death of selfhood'. And in '*Voyage in the Dark*: Jean Rhys's Masquerade for the Mother' (*ConL*) Deborah Kelly Kloepfer approaches Rhys from the perspective of French feminist theory. That Rhys's fiction operates around an economy of loss – 'loss of language, loss of homeland, loss of economy and sexual power' – is used to explore a central absence in the text, that space 'vacated by the Mother, a mad, spectral, distracted or dying figure'. Kloepfer incorporates particularly the ideas of Julia Kristeva on the locus and functioning of 'dissonance' within discourse. Nancy J. Leigh's essay 'Mirror, Mirror: The Development of Female Identity in Jean Rhys's Fiction' (*WLWE*) is also an important contribution. Leigh distinguishes the use of the mirror as a device for self-love or narcissism in much fiction and examines its significance as a symbol of affirmation or identity in Rhys. The mirror often distorts or undermines reality for Rhys's heroines, who like many women in our culture, 'have never been taught (or allowed) to see themselves as subjects, but only as objects'. These figures cannot see themselves in any mirror – 'literal or linguistic' – but are condemned to spend their lives serving as 'looking-glasses

possessing the . . . delicious power of reflecting the figure of man at twice its natural size'.

Selvon's only novel to have been written in Trinidad, the land of his birth, has been republished in Canada. Out of print since 1970, *The Plains of Caroni*[29] is an important and lesser-known novel by this major writer. And in 'The Moses Trilogy' (*Wasafiri*), Sam Selvon discusses the background to his London novels with Susheila Nasta. Selvon links his own period of exile in London (1970–8) with the composition of *The Lonely Londoners* (1956), *Moses Ascending* (1975), and *Moses Migrating* (1983).

(c) Poetry

The selection of poetry included in Stewart Brown's anthology, *Caribbean Poetry Now*[30] is broad (he includes forty-five poets) and representative of the Caribbean tradition. The range of styles presented is impressive and illustrates the scope and diversity of the Caribbean language continuum. Brown has organized the collection thematically and beginning with the 'Roots' of modern literature from the area, he moves through poems of childhood, the folk, love, the city, country homes, death, and grief to a section on the supernatural. Although Brown's intended audience is that of the young student, the anthology does provide an easily accessible sampler of 'the spirit of Caribbean poetry in English'.

Poetry in the Caribbean[31] by Julie Pearn is also an introductory study for students. Pearn illustrates the development of the poetic tradition by examining the art of major writers such as Louise Bennett, E. K. Brathwaite, Derek Walcott, Martin Carter, and others and the book is unusual and refreshing in the weighting it gives to performing artists and dub poetry. Prominence is also given to several of many women poets of the Caribbean: Una Marson, Lorna Goodison, Gloria Escoffery, Bridget Jones, Claudette Richardson, and Pam Hickling. The previous lack of recognition for women poets is attributed to a lack of editorial support by one of the main publishing outlets – the little magazine – and a certain 'shyness' about making their work public. This lack of acceptance has been heightened because the 'black woman' was frequently regarded in Caribbean societies as 'ugly' by her own menfolk and her own culture. People could only see with what Pearn calls 'Cinema Eyes' where the 'only permissible image of female beauty was white'; today therefore many poems confront the idea of this colour blindness. As Una Marson says in 'Kinky Hair Blues':

> I like me black face
> And me kinky hair
> But nobody loves dem
> I jes don't think it's fair

As was mentioned earlier, a splendid range of creative writing has been published this year which is noted in *Kunapipi*; many of the publications have been collections of poetry including Fred D'Aguiar's first volume, *Mama*

29. *The Plains of Caroni*, by Samuel Selvon. W-W. pp. 140. $16.

30. *Caribbean Poetry Now*, ed. by Stewart Brown, foreword by Mervyn Morris. H&S (1984). pp. viii + 120. pb £4.25.

31. *Poetry in the Caribbean*, by Julie Pearn, intro. by Louise Bennett. H&S. pp. iv + 60. pb £2.50.

Dot[32] which deserves special mention. Among the collections produced by small publishers and not noted in the above-mentioned article are *A Dangerous Knowing*[33] which includes the work of four young 'Black-British' poets, Barbara Burford, Gabriela Pearse, Grace Nichols, and Jackie Kay. As the introduction notes, such a collection is 'long overdue' and 'reflects the variety and depth of Black women's experiences': it marks a 'unique and historic moment in feminist publishing'. Also noteworthy is Merle Collins's *'Because the Dawn Breaks': Poems Dedicated to the Grenadian People*[34]. Introduced by the eminent Kenyan novelist, Ngugi wa Thiong'o, Collins's work is placed in three distinct traditions – the oral, the revolutionary, and the folk. Ngugi grounds his claim with suitable examples from the book's thirty-three poems. And *Walter Rodney: Poetic Tributes*[35] (written by poets who were touched and moved by the murder of the late Dr Rodney in 1980), is also worthy of critical notice; that the poetry was one of the responses to Rodney's death testifies to the significance of this form of expression by black people for their 'liberation and his contribution to that cause'.

In 'Airy Hall: A Guyanese Village Revisited' (*PR*) Fred D'Aguiar, the young Guyanese poet living in London, discusses certain important influences on his art. And E. K. Brathwaite has contributed a creative reading of the recently published, fourth collection of poems by Dionne Brand. In 'Dionne Brand's *Winter Epigrams*' (*CanL*) Brathwaite sensitively illustrates Brand's use of new techniques to achieve a more 'confident voice', a voice which enables the reader 'to overstand what the . . . woman poet is telling us, doing for us'; in so doing she captures the 'nerve' ends of experience. Another young Caribbean poet is discussed in 'The Poetry of Michael Ondaatje and Cyril Dabydeen: Two Responses to Otherness' (*JCL*). Like Brand, Dabydeen has taken up residence in Canada and Arun P. Mukherjee compares the work of the Sri Lankan writer Ondaatje with that of the Indo-Caribbean poet. Mukherjee draws correspondences between the similar colonial backgrounds of these two artists (who both live in Canada) and attempts to probe the reasons accounting for Ondaatje's success *vis-à-vis* the 'inability of Dabydeen and other Third World poets to be heard'. He suggests that the former's success has strangely been enabled by a sacrifice of his regionality and his cultural identity, 'matters that are the stuff of Dabydeen's poetic art'. Unlike Ondaatje, Dabydeen confronts the historic trauma of his displacement and hence 'his otherness'.

(d) Drama

Two collections of Caribbean plays have been published this year in paperback. *Plays for Today*[36] includes three works by major playwrights, Derek Walcott, Dennis Scott, and Errol Hill, the editor of the collection. While the plays – *Ti-Jean and His Brothers*, *An Echo in the Bone*, and *Man Better Man* –

32. *Mama Dot*, by Fred D'Aguiar. C&W. pp. 33. pb £3.95.

33. *A Dangerous Knowing*, intro. by Pratibha Parmar and Sona Osman. Sheba. pp. ix + 67. pb £2.95, $6.95.

34. *'Because the Dawn Breaks': Poems Dedicated to the Grenadian People*, by Merle Collins, intro. by Ngugi wa Thiong'o. Karia. pp. ix + 57. hb £8.95, pb £3.95.

35. *Walter Rodney: Poetic Tributes* (written by poets who were touched and moved by the murder of the late Dr Walter Rodney). Bogle. pp. 38. pb £3.50.

36. *Plays for Today*, ed. and intro. by Errol Hill. Longman. pp. 233. pb £2.95.

were written at different periods of time, and hail from authors who originate from Trinidad, Jamaica, and St Lucia respectively, 'all these dramas deal with the supernatural' and are 'essentially about the folk experience'. In addition, the voices in these dramas speak with the 'rhythms of the vernacular' and represent an energy which derives from the 'substratum of Afro-Caribbean life'; it is an energy which is reflected in 'their myths, their pulse . . . and their song'.

Keith Noel's collection *Caribbean Plays For Playing*[37] provides an excellent introduction to Caribbean drama. The four plays reflect the breadth of the Caribbean cultural experience and include an established melodrama, *The Crime of Anabel Campbell* by Dennis Scott, as well as new writing by Zeno Obi Constance, Aldwyn Buly, and Kendel Hippolyte. As in the Longman collection edited by Errol Hill, several islands are represented by the authors chosen – Jamaica, St Lucia, Trinidad, and Dominica – and the plays illustrate a diversity of accents, subjects, and dramatic styles. The book is designed essentially for classroom performance, and each play is accompanied by notes on direction and potential ideas for improvization. Keith Noel's introduction is informative; it provides a brief history of the development of Caribbean drama from the 1930s and useful notes for the teacher on social and cultural contexts.

A special issue of *LHY* focuses on the work of the St Lucian poet and dramatist, Derek Walcott. This fine number came about as a result of the editor's trip to the island of Walcott's birth in 1984. A. Gowda has compiled an impressive selection of creative writing and critical articles which deal with the vast range of Walcott's published works both as dramatist and poet. It is included here in the drama section as the majority of articles focus on Walcott's plays. Carolyn Cooper's 'A Language Beyond Mimicry: Language as Metaphor and Meaning in Derek Walcott's *Oeuvre*' explores 'the sociolinguistic complexity' of the writer's Caribbean milieu in both his poetry and his plays. Cooper concludes that Walcott, like the persona of Shabine, a Creole-speaking sailor in the poem 'A Schooner Flight', rejects the possible posture of mimicry in his art as the Caribbean artist has 'to create a new language to enable him to redeem his personhood'. Walcott's particular talent, as 'New World Man *par excellence*', is in his creative use of his schizophrenic cultural ancestry. Elaine Fido approaches Walcott from a feminist perspective in 'Walcott and Sexual Politics: Macho Conventions Shape the Moon'. In this essay, Fido examines the symbol of the moon – a symbol which is normally associated in the Walcott canon with 'Woman, Water and Whiteness' – and points to evidence of what are essentially male perspectives on the notions of 'purity and impurity in Woman'. While this symbol is often universal, a symbol of 'all Women, of all races' it becomes in Walcott's hands 'a macho device of male self-protectiveness', a device which expresses his own 'cultural, racial and poetic dilemmas, a kind of private arena for his psychic tensions'. In 'Derek Walcott and Wole Soyinka', Harry Gamba compares and contrasts the writings of these two major dramatists. Parallels are drawn between Walcott's early plays and the work of the Nigerian Nobel Prize winner, Soyinka; technical links exist in their use of pun and double entendre but more importantly in their portrayal of the politics of colonialism and independence. Both writers, suggests Gamba, demonstrate a commitment to history and constantly

37. *Caribbean Plays For Playing*, ed. by Keith Noel. Heinemann. pp. 163. pb £2.95.

strive to articulate the 'aggregated experiences of their societies'. This commitment is more significant than their sophisticated artistry as dramatists and may be the 'ultimate legacy of their plays'. In 'Aspects of Symbolism in Derek Walcott's *Dream on Monkey Mountain*' Sybil L. James adopts a psychological perspective and in 'Caliban Agonistes: Stages of Cultural Development in Walcott's Plays', R. D. Hamner contrasts Walcott's vision with that of V. S. Naipaul, the novelist. Unlike those who believe, like V. S. Naipaul, that the West Indies has created a society which denies itself heroes, Walcott portrays in 'play after play ... a history rich in drama, full of examples of heroic endeavour'. Two general articles should also be mentioned – Samuel O. Asein explores the interrelationship between 'Drama, the Church and the Nation in the Caribbean', and Victor D. Questel provides some much needed and important background research on the growth of the 'Trinidad Theatre Workshop 1966–67'.

The questions of colonial politics and independence in Walcott's art are also dealt with in R. D. Hamner's 'Exorcising the Planter-Devil in the Plays of Derek Walcott' (Commonwealth). Taking his title from the play *Ti-Jean and His Brothers* (1958), Hamner identifies the correspondences that exist between Walcott's plays and independence movements in the Caribbean. Throughout Walcott's dramatic art a basic premise seems to be maintained, namely, that 'Independence from colonial status requires further independence from blind racism and blind nationalism' and 'Independence for the survivors of colonialism, the truly difficult task of Caribbean independence remains'. And in 'Walcott's Later Drama: from *Joker* to *Remembrance*' (*ArielE*) Patricia Ismond illustrates how Walcott's more recent dramas reflect an important new and distinctive phase in his career. The political and social content of these later works portrays a greater intensity of vision, a vision that is more successfully communicated by his increased concern with the practicalities of technique and stagecraft. C. Dennis Sardinha, in 'Don Juan as a Source of Caribbean Humour' (*Bim*), recounts the background to Walcott's adaptation of *The Joker of Seville* on behalf of the Royal Shakespeare Company. In creating a Don Juan of the New World, Walcott has been innovative and visionary. First performed by the Trinidad Theatre Workshop, this adaptation of the seventeenth-century play suggests remarkable parallels between the old tradition of picaresque and contemporary 'urban picong', a tradition of ironic street humour rooted in the oral tradition of the Caribbean.

3. Australia

(a) General Studies

ALS provides the most comprehensive listing of critical books and articles on Australian literature. It also includes more selective coverage of new work by contemporary creative writers, 'the more important reviews and prefaces', and studies on Australian language. Indispensable though it is, its practice of including all work on its chosen authors means that those who are defined as being in the canon receive exhaustive coverage, while near-misses remain completely untreated. Despite this, it remains one of the best of Commonwealth serial bibliographies and the compilers, Marianne Ehrhardt and Margaret Waugh, working under the general direction of the journal's editor, Laurie Hergenhan, deserve congratulations.

JCL's annual primary and secondary bibliography proves most useful with regard to creative work, since it is considerably more selective than *ALS* where criticism is concerned. Compiled by Van Ikin and Brenda Walker, it includes an introduction which reviews the previous year's output and highlights trends, mainly in the area of new creative writing. The entry for 1984 comments on a number of works which point to 'the current healthiness of Australian fiction' and singles out Judith Rodriguez's *Mrs Noah and the Minoan Queen*, a collection of the work of six Australian women poets, as a particularly valuable contribution in the field of poetry. It sees Ross Gibson's *The Diminishing Paradise*, John Docker's *In a Critical Condition*, and Craig Munro's *Wild Man of Letters: The Story of P. R. Stephensen* as the most noteworthy critical volumes of 1984 and views Horst Priessnitz's *ALS* bibliography, 'Australian Literature: A Preliminary Checklist', as 'one of the most important critical contributions in years'.

A special issue of *ALS* on the literature of Australia's war experience, an area which has seen a rapid growth in interest in recent years, includes three checklists: J. T. Laird's 'Australian Literature of the First World War', Robin Gerster's 'Australian Prose of the Second World War', and Peter Pierce's 'Australian Literature of the Vietnam War'. *Australian and New Zealand Studies*[38], the proceedings of a conference held at the British Library, includes a number of pieces which provide useful information on resources and the location of source material. These include Valerie Bloomfield's 'Resources for Australian and New Zealand Studies in the United Kingdom', Patricia Larby's 'Australian and New Zealand Library Materials in the University of London', Catherine Santamaria's 'Source Materials for Australian Studies in the National Library of Australia: The Collections, the Issues, the Future', Daniel Waley's 'Materials Bearing on Australian and New Zealand Studies in the Department of Manuscripts, British Library Reference Division' and Ian Willison's 'The British Library Collections and Australian and New Zealand Studies'. The volume, like the conference which gave rise to it, points to the expansion of interest in Australian literature in Britain since the foundation of the Australian Studies Centre at the University of London. Margaret Cousins's annotated bibliography, 'Early and Rare Australiana at the Foreign and Commonwealth Office Library' (*BASAM*), is another valuable aid for those undertaking Australian studies in Britain: the Foreign and Commonwealth Office Library has particularly good holdings of accounts of early voyages, histories, and explorers' journals.

The most significant event of the year was the publication of *The Oxford Companion to Australian Literature*[39]. Such a volume inevitably makes an enormous contribution to the state of the subject, but in this case it is hard to overestimate its importance, for the three authors, William H. Wilde, Joy Hooton, and Barry Andrews, have produced a work of outstanding quality. The format is closer to that of *The Oxford Companion to English Literature* than to that of *The Oxford Companion to Canadian Literature*, with which it may reasonably be compared: it offers a broad selection of entries (more than

38. *Australian and New Zealand Studies*, ed. by Patricia McLaren-Turner. BL. pp. xii + 213. pb £13.95.

39. *The Oxford Companion to Australian Literature*, by William H. Wilde, Joy Hooton, and Barry Andrews. OUPM. pp. x + 760. A$50.

3,000) on authors, texts, local terms, publishing and periodicals, critics, movements, and other aspects of Australiana, rather than adopting the Canadian *Companion*'s model of a series of brief scholarly essays on the country's most important writers. In addition to the obvious literary entries, it finds space for the Melbourne Cup and mateship, Gallipoli and gold, kangaroo and kookaburra, Antipodes and Anzac, Dame Nellie Melba and Dame Edna Everage, and the jackeroo and the Jindyworobak Movement. With most of these a literary connection is established and this presumably is why Phar Lap and Ludwig Leichhardt are included, while Rod Laver and Don Bradman are not. A particular feature is a number of longer entries on special topics. These include treatments of the Aboriginal, the convict, and feminism in Australian literature, and excellent surveys – two of a dozen contributions by hands other than those of the authors themselves – of criticism and war literature (from the Boer War to Vietnam) by Harry Heseltine and John Laird, respectively. The style is accessible, hovering on the demotic without ever being condescending, and the *Companion* should prove a volume which will be as valuable to the common reader as to the specialist. A remarkable level of accuracy is maintained throughout and my fairly lengthy initial trawl only detected one error, the assertion that Patrick White won the 1973 Nobel Prize for Literature for *The Eye of the Storm*. One could argue as to why Lawson's 'A Child in the Dark, and a Foreign Father' is deemed to merit an entry of its own, when 'The Bush Undertaker' does not get one and why Stow's *Visitants* and Astley's *A Kindness Cup* are not singled out, when the same authors' *To The Islands* and *The Well-Dressed Explorer* are, but such seemingly capricious decisions are endemic in the nature of this kind of volume and do nothing to detract from its excellence. The *Companion*, expensive though it is, is an essential reference-work for all students and devotees of Australian literature, and it will also provide hours of pleasurable reading for the casual browser.

OUP Australia's gradual coverage of the field with major reference works is also continued with the publication of *The Oxford Anthology of Australian Literature*[40], edited by Leonie Kramer and Adrian Mitchell. In the brief introduction, the *Anthology* is specifically commended to the reader as a companion-piece to Leonie Kramer's *Oxford History of Australian Literature*, to which Adrian Mitchell contributed the fiction section, and this, arguably, excuses the very sparse amount of information given about authors whose work is included. The *History* attracted criticism in certain circles on the grounds that it reflected an extremely conservative view of the subject, which took little account of the revisionist perspectives of recent years. The *Anthology* is also a cautious one in some respects: it includes no Aboriginal work (an area that receives considerable coverage in Les Murray's subsequently published *New Oxford Book of Australian Verse*) on the grounds that this represents an *oral* tradition, and only a modicum of contemporary feminist writing. But once one recognizes its biases, it proves an excellent volume, offering delights ranging from nineteenth-century transplanted classical pastoral (the *beautus vir* in New South Wales) to contemporary postmodernist fabulation, which reworks the received mythology of the Australian legend. Its greatest strength is the way in which it provides a running commentary on the evolution

40. *The Oxford Anthology of Australian Literature*, ed by Leonie Kramer and Adrian Mitchell. OUPM. pp. xii + 589. pb £15.

of thinking about the Australian landscape, climate, and character through the selection of pieces which, explicitly and implicitly, address themselves to these issues; its greatest weakness, apart from its non-inclusion of those categories of work mentioned above, is its omission of dramatic extracts, presumably on the grounds that it has chosen to include whole texts wherever possible – or could it be that drama is seen to lie outside the purlieu of 'literature'?

Like the previous anthology, *Cross-Country: A Book of Australian Verse*[41], edited by John Barnes and Brian McFarlane, declines 'to illustrate contemporary trends', preferring rather to offer a selection which reflects what the editors consider to be central in Australian poetry. It chooses to confine itself to Australian poetry in English, but does, however, include the odd 'ethnic' poem (Fay Zwicky's 'Kaddish') and work which reflects the influence of Aboriginal verse on contemporary Australian poetics (Les Murray's 'The Buladelah-Taree Holiday Song Cycle'). It is primarily intended for use at the secondary and tertiary levels and it fits the bill admirably, providing the best anthology for such purposes to have appeared to date. It has two sections: Part One offers selections from major poets and includes biographical, descriptive, and bibliographical notes; Part Two comprises individual poems chosen 'with an eye on the preoccupations that can be discerned in the work of the poets represented in Part One. The selections here range from Adam Lindsay Gordon and Bernard O'Dowd to Michael Dransfield and Kevin Hart. Like the *Oxford Anthology*, this collection demonstrates a concern with Australianness, but the editors' introduction points out that this was not deliberately sought and that *they* were struck, in their research for the volume, 'by the recurring need poets have felt to come to some sort of terms with this country, in tones of varying directness'.

Tom Thompson's *The View from Tinsel Town*[42] is a very different kind of anthology. The proceedings of the writers' part of the 1985 Sydney Festival, it is a lighter, slighter volume, which reflects the editor's contention that the characteristic quality of Sydney writers is 'their ability not to take themselves seriously; the sense that "writing" has no strict parameters'. It is a collection whieh has a very contemporary feel about it: David Dale defends the throwaway line; Peter Corris, Sydney's Raymond Chandler, explains how, though Victoria-born, he finds Sydney essential to his writing; Barry Oakley comments wittily on what he identifies as one of the 'most boring' of Australian subjects, Sydney–Melbourne rivalry. Other notable contributors include Olga Masters, Thomas Keneally, Jean Bedford, Frank Moorhouse, and Dorothy Hewett. One of several 'place' anthologies to have appeared in recent years, *The View from Tinsel Town* will provide a useful companion-volume to Patricia Holt's *A City in the Mind: Sydney – imagined by its writers*, which was published in 1983. Taken together, they help to define what makes Sydney writing, then and now, the particular animal that it is.

The second volume of Dorothy Green's revised edition of H. M. Green's *A History of Australian Literature*[43], covering the period 1923–50, has now

41. *Cross-Country: A Book of Australian Verse*, ed. by John Barnes and Brian McFarlane. HeinemannA (1984). pp. x + 285. pb A$11.95.

42. *The View from Tinsel Town: Sydney Cross-Currents in Australian Writing*, ed. by Tom Thompson. PenguinA. pp. 112. pb A$6.95.

43. *A History of Australian Literature: Pure and Applied*, Vol. II: *1923–1950*, by H. M. Green, revised by Dorothy Green. A&R. pp. viii + 931–1543. A$40.

appeared. The original plan for this new edition of Green's monumental 1961 opus was a two-volume revision which would extend coverage up to 1973. This, however, has been abandoned in favour of a three-volume work which is to take the story up to 1980. Volume I, which appeared in 1984, *is* a revised version of the original, though its revisions are minor; Volume II reprints Green's texts with even more minimal revisions (Dorothy Green questions the groupings used for contemporary poets, re-assesses Martin Boyd's *Lucinda Brayford* and claims that Robert Desmond Tate's *The Doughman*, a work omitted by her late husband, deserves reconsideration); Volume III will be Dorothy Green's own work. The *History* remains a remarkable one-man undertaking and, while it suffers in comparison with a work like *The Oxford Companion*, this is less a reflection on H. M. Green than an index of the distance Australian literary studies have travelled since it originally appeared. If its prose style, characterized by a proliferation of colons and semicolons and running at times to twenty-line sentences which incorporate numerous clauses and indented quotes, has a certain quaintness about it, it conveys a balance of enthusiasm and judiciousness which should continue to appeal to those who like to hear a uniform personal voice speaking from the pages of their literary histories.

Bernard Hickey's two volumes, *Statements*[44] and *Lines of Implication: Australian Short Fiction from Lawson to Palmer*[45], bring together work which has done much to advance the study of Australian literature in Italy. *Statements* is a collection of miscellaneous talks and lectures, some of which have already appeared elsewhere. Most are on Australian topics and several have a particular bias towards Australian–European connections. Thus an essay on 'The Literary Fortunes of Eureka' provides a survey of the literature which arose from this famous episode in Australian history that accords primacy of place to the Italian Raffaelo Carboni's *The Eureka Stockade* (1855). Other substantial pieces are on Australian poetry 1946–71, migrant writing, and Australian studies in Italy. The volume offers useful introductions for overseas students, and the essay on the literature of the Eureka Stockade is of more general value. *Lines of Implication* is an introduction to Australian short fiction, which provides reasonably full accounts of the work of Henry Lawson and Vance Palmer and thumbnail sketches of the short fiction of 'Price Warung', E. G. Dyson, Katharine Susannah Prichard, Marjorie Barnard, Patrick White, Hal Porter, and Frank Moorehouse. If it is not exactly the comprehensive account of a period of Australian short fiction that its subtitle might suggest, it remains a volume which will be of use to newcomers to the field, since it blends a good deal of received opinion with the author's own particular observations. The early sections concentrate heavily on the *Bulletin* short story, to the extent of including a discussion of A. G. Stephens's work as editor and critic, while excluding consideration of Barbara Baynton on the grounds that she is 'outside the mainstream of *Bulletin* writing'. The volume includes a glossary, useful appendixes providing details of principal short story collections and anthologies 1940–59, tables of contents from 'representative anthologies', and introductory bibliographies to some of the leading exponents of the genre.

44. *Statements*, by Bernard Hickey. Cafoscarina (1984). pp. x + 197. pb.

45. *Lines of Implication: Australian Short Fiction from Lawson to Palmer*, by Bernard Hickey. Cafoscarina (1984). pp. 249. pb L 1800.

Several other volumes attest to the growth of interest in Australian literature in Europe. Christine Michel's *Aspects de la Poésie Australienne*[46] is an anthology of contemporary poetry which should do for French readers what Bernard Hickey's *Da Slessor a Dransfield* (1977) did for Italians. It provides French translations of the work of eighteen poets, ranging from major figures like Bruce Beaver, Gwen Harwood, and Les Murray to lesser known poets of European origin like Walter Billeter and Vicki Viidikas, and reprints the English originals of the poems below their translations. The introduction, which offers a brief survey of Australian poetry from the nineteenth century to the present day, admits that the choice of poets has been subjective and does not claim to be representative. Despite this, it is a useful selection, though the translations sometimes fail to recapture the more colloquial aspects of contemporary Australian poetic idioms.

In addition to its bibliographical usefulness, *Australian and New Zealand Studies*[38] includes Geoffrey Bolton's 'Australian Studies in the United Kingdom: The Prospect Before Us' and Ian Donaldson's 'Centres and Circumferences: Australian Studies and the European Perspective'. *Saggi e Ricerche sulle Culture Extraeuropee*[47], the first in a new Italian series of studies of emergent literatures, includes two Australian essays. Sergio Perosa's 'Notes on Miles Franklin's *My Career Goes Bung*' finds that the sequel to *My Brilliant Career* is unlike the original novel in that it conforms to formal paradigms associated with autobiography rather than autobiographical fiction. Paolo Bertinetti provides a stimulating assessment of recent Australian drama, which accounts for the continued success of naturalistic drama at a time when it has ceased to have the same valency in Europe and sees this as emanating from the continuance in Australia of the 'possibility of drawing on the mythical, cultural and environmental material at [the dramatist's] disposal', a possibility which is increasingly problematic in Europe. He pays particular attention to the political element in post-New Wave Australian drama and offers excellent short readings of Dorothy Hewett's *The Man from Mukinupin* and Louis Nowra's *Inside the Island*.

Doireann MacDermott's *Autobiographical and Biographical Writing in the Commonwealth*[48], the Proceedings of the 1984 European Association for Commonwealth Literature and Language Studies Conference held in Sitges, Spain, includes a dozen essays which discuss aspects of Australian personal writings. Hal Porter's *The Watcher on the Cast-Iron Balcony* receives most consideration: John Colmer locates Porter's achievement in the 'application of sophisticated fiction techniques to the art of autobiography' and views him as combining the 'crystallizing effect' of the short story with a treatment of social relations more characteristic of the expansiveness of the nineteenth-century novel; Robert Fraser compares Porter's work with Chaudhuri's *Autobiography of an Unknown Indian* and Soyinka's *Aké*; and Chris Wallace-Crabbe

46. *Aspects de la Poésie Australienne*, trans. and intro. by Christine Michel. Sud. pp. 275. pb Ff 120.

47. *Saggi e Ricerche sulle Culture Extraeuropee*, ed. by G. Bellini, C. Gorlier, and S. Zoppi. Bulzoni. pp. 175. pb.

48. *Autobiographical and Biographical Writing in the Commonwealth*, ed. by Doireann MacDermott. Dept. de Lengua y Literature Inglesa, UBarcelona. pp . 259. pb $A14.

discusses it in an analysis of the beginnings of Australian autobiographies which sees them as generally lacking in 'Herculean openings'. Other particularly noteworthy pieces include Veronica Brady's discussion of the autobiographical impulse in recent Australian fiction, which comments on novels by Christina Stead, Patrick White, Thomas Keneally, David Malouf, Robert Drewe, and Randolph Stow and finds Australian autobiographical novels to be diegeric rather than mimetic; Terry Goldie's comparative study of the pioneering eye/I in Mrs Aeneas Gunn's *We of the Never-Never* and works by the Canadians Susannah Moodie and Margaret Atwood; and Peter Quartermaine's consideration of *The Two Worlds of Jimmy Barker: The life of an Australian Aboriginal 1900–1972, as told to Janet Matthews*, which raises interesting questions about received notions of autobiography by viewing Barker's oral narrative as a significant other 'voice in the telling of Australia's story'. This very full volume also contains Clifford Hanna's survey of Shaw Neilson criticism, which highlights the 'incongruousness' of the standard presentation of the poet as a 'fey, uneducated bushman' who wrote ethereal verse; James Wieland on the mythologies inherent in Ned Kelly stories; Mirko Jurak on Ivan Kobal's *The Men Who Built the Snowy*, a case-study of the way in which the autobiographical novel written by an immigrant contrasts two cultural systems; J. Stanton Mellick's account of collecting material about Henry Kingsley, which will make particularly interesting reading for those who know his biography, *The Passing Guest*; John McLaren's discussion of Alan Marshall's *I Can Jump Puddles* and Bruce Beaver's *As It Was*, which sees both as discontinuous works constructed as a series of episodes crucial in the formation of character; and, last but not least, an introduction to one of the great publishing success stories of recent years, A. B. Facey's *A Fortunate Life*, by the volume's editor, Doireann MacDermott.

Brian Matthews's fine paper from the same conference, 'Australian Colonial Women and Their Autobiographies', is not included in the Proceedings, but is printed in *Kunapipi*: it discusses the journal of Georgiana McCrae, finding, in its guarded accounts of external facts and events, a dislocation that is distinct from the sense of exile and freedom that characterizes the male response to the new continent. Matthews goes on to suggest very tentatively that a similar sense of being marginalized and determined by forces beyond one's control can be found in the work of other colonial women writers, but modestly concludes by noting that Lawson and Furphy tend to smash his theory to pieces. John Colmer also contributes a major assessment of Australian autobiography in a *Southerly* essay, which laments the non-inclusion of the genre in the *Oxford History* and *Oxford Anthology* and goes on to argue for its particularly important place in Australian literary studies as a form which demonstrates the country's 'preoccupation with culture or rather non-culture'. He refers to a wide range of works, but pays particular attention to Donald Horne's *The Education of Young Donald* and Bernard Smith's *The Boy Adeodatus*.

European Literary Relations[49], edited by Bruce Bennett and John Hay, is a Festschrift in honour of Helen Watson-Williams, which is made up of a series

49. *European Literary Relations: Essays for Helen Watson-Williams*, ed. by Bruce Bennett and John Hay. The Centre for Studies in Australian Literature, UWAust. pp. 152. A$17.25.

of essays exploring 'literary and historical affiliations' between Australia (primarily, but not exclusively, Western Australia) and Europe. These include Helen Watson-Williams's own articles, 'Land into Literature: Western Australia through British Eyes' and 'French Images of Australia', both of which provide general summaries of European responses to the antipodean environment, before focusing on consideration of a particular writer's reaction: D. H. Lawrence's in the former essay and Michel Butor's in the latter. Other literary essays include an excellent introduction to the poetry of Peter Porter by Bruce Bennett (reprinted from Paul Sharrad's *Poetry of the South Pacific*), and a piece by Fay Zwicky (reprinted from *Meridian*) which questions Germaine Greer's dismissal of Henry Handel Richardson's *Maurice Guest* as a 'pretentious and overblown' nineteenth-century novel through a reading that discovers affinities with *Jude the Obscure*. Bill Dunstone writes on landscape as metaphor in Western Australian drama and finds Dorothy Hewett's *The Man from Mukinupin* uniquely successful among the state's plays in achieving an equilibrium between the imagination and the landscape, which is brought about through rendering the landscape as 'theatrical metaphor rather than in naively realistic terms'.

Journal articles on European relations include two *ALS* pieces, Miriam Shillingsburg's 'From Ballarat to Bendigo with Mark Twain' and Gerhard Stilz's 'Kipling's Visit and the Early Reception of his Books in Australia'. In 'Over the Escarpment: Horace in the Southern Hemisphere?' (*Westerly*) Elizabeth Jolley keeps her readers guessing as to the significance of the title through a piece which is primarily a meditation on external and internal space in literature before finally revealing her hand in a plea for Horatian moral moderation. An *ADS* account of 'Australia's beginnings in English drama' by Clifford Hanna incorporates discussion of some new material and suggests that there was more late eighteenth-century interest in Botany Bay as a subject for the English stage than has hitherto been realized. In the same *ADS* issue Harold Love gives a very full, illustrated account of Chinese theatre on the Victorian goldfields, 1858–70. Peter Kirkpatrick's 'Asian Stereotypes in Recent Australian Plays' (*ALS*) offers an examination of images of Asia and Asians in a cross-section of recent Australasian plays and concludes that the dramatists considered show a sensitive awareness of the problems of cultural collision, but 'have mostly seemed content to demonstrate their intractability'.

Cross-cultural relations are also very much to the fore in *Jewish Writing from Down Under*[50], a volume in the Global Anthology of Contemporary Jewish Writing series which brings together a wide range of Australian and New Zealand Jewish writers, with a preponderance of the former. The anthology includes poetry, fiction, personal reminiscence, and one piece of cultural commentary – Serge Liberman's 'Seventy Years of Yiddish Theatre in Melbourne' – and extracts are grouped under four headings: 'Founding the Community'; 'faces you can't find again'; '7 Poets'; and 'Memory and Redemption'. The Australian authors range from the well known (Morris Lurie, Fay Zwicky, Judith Rodriguez, and Judah Waten) to those whose claim to inclusion appears to lie in their representative Jewishness rather than the literary merit of their work, and, in her introduction, Roberta Kalechofsky,

50. *Jewish Writing from Down Under: Australia and New Zealand*, ed. by Robert and Roberta Kalechofsky. Micah. pp. vi + 292. pb US$10.

one of the series' general editors, identifies its purpose as 'both literary and sociological'. Her introduction also provides a useful corrective to the notion that migrant writing is a recent phenomenon: she points out that nine Jewish convicts arrived in Australia in 1788 with the first batch of transportees and claims one of these as the father of John Lang, author of *The Forger's Wife* and *Botany Bay*. In fact he was Lang's maternal *grand*father, but this does little to undermine the longevity of the patrimony being claimed. *Jewish Writing from Down Under* is a useful introduction to literature in this field and will serve as a companion-volume to *Shalom*, Nancy Keesing's 1978 collection of Australian Jewish stories, without in any way supplanting it.

Lynne Strahan's *Just City and the Mirrors: 'Meanjin Quarterly' and the Intellectual Front, 1940–1965*[51] is the very best kind of doctoral thesis: a fully researched and heavily annotated contribution to scholarship, which transcends the possible pitfall of offering only a dry accretion of facts thanks to a polished and highly readable style. Detailed research in the *Meanjin* files makes it an extremely illuminating glimpse into the fortunes of one of the country's most significant literary magazines. But *Just City and the Mirrors* is more than this: it can be read as a case-study of the 'little magazine' (there are fairly detailed accounts of its relations with some of its rivals, notably *Quadrant* after it came into being in 1950) and as a biography of Clem Christesen, the magazine's cofounder and editor for thirty years; and the story of its vicissitudes comes to provide an index of the intellectual climate in the cold-war years more generally. Strahan traces the journal's history from its founding in Brisbane in 1940, through its move to Melbourne, where it acquired its 'distinctive flavour' as a magazine that was 'lively, combative, inquisitive, eclectic, committed equally to a broad national awareness and a cosmopolitan openness to ideas', to its struggles to achieve a satisfactory relationship with its sponsor, the University of Melbourne, and to survive the anti-Communist purges of the Menzies era. She treats the difficult subject of *Meanjin*'s political stance in a discriminating way, exonerating Christesen of the charge of Communist partisanship on the grounds that, although he 'employed radical rhetoric and aligned himself with democratic socialism', he lacked any consistent political programme and saw socialism primarily in terms of what it offered the artist. The book also provides useful digests and analyses of both the literary and other material published in *Meanjin* during the period covered.

A sense of the importance of journals in the country's recent cultural history is also very much to the fore in two pieces published in the journals themselves. In *Meanjin* David Carter examines *Overland*'s first decade and concludes that its reaffirmation of radical nationalist doctrines in the climate of the cold-war years produced a discourse that was 'self-bafflingly circular'. In *ALS* David Carter offers a checklist of literary material in *Communist Review*, 1934–66, which is presented chronologically *and* indexed according to subject. This is preceded by an analysis of the material, which, like Strahan's book and much other good work being done at the moment, helps to fill in lacunae created by versions of Australian literary history which have neglected the part played by the left.

51. *Just City and the Mirrors: 'Meanjin Quarterly' and the Intellectual Front, 1940–1965*, by Lynne Strahan. OUPM. (1984). pp. viii + 314; 61 illus. A$25.

PAus also looks inwards in publishing articles on the magazine's special issues from 1968 to 1985, an impression and appreciation of the journal as it reached its hundredth issue, and a piece on *PAus* in the 1980s. General articles on poetry include a fine analysis of the theme of illness in Australian verse by Paul Sharrad (*ACLALSB*), which draws on categorizations used by Michel Foucault, brief introductions to Australian poetry by Mark O'Connor and Peter Porter in a special edition of the British poetry magazine, *Aquarius* (1983/84), and Geoff Page's lengthy *Quadrant* review of eleven new volumes of poetry, including work by Rosemary Dobson and Kevin Hart.

Gradually an acceptable map of Australian women's fiction is being drawn by contemporary feminist critics: the paperback edition of Drusilla Modjeska's *Exiles at Home: Australian Women Writers, 1925–1945*[52], one of the most valuable contributions to the subject to have appeared to date, has been followed by *Gender, Politics and Fiction: Twentieth Century Australian Women's Novels*[53], a collection of a dozen essays edited by Carole Ferrier. Ferrier's introduction locates Australian women's writing within the context of international feminist debates and implicitly follows Modjeska in viewing women writers earlier in the century as 'strangers in their own country'. The collection contains two first-rate essays on Miles Franklin – Susan Gardner's '*My Brilliant Career*: Portrait of the Artist as a Wild Colonial Girl', which applies Annis Pratt's approach to female mythologies to Franklin's novel, and Valerie Kent's 'Alias Miles Franklin', which discusses the writer's use of male pseudonyms. Other fine pieces include Bronwen Levy's analysis of the critical reception of Shirley Hazzard's *The Transit of Venus*, which provides considerable insight into the construction of women writers in marketing and reviewing more generally, and Susan Sheridan's account of Christina Stead's *The Man Who Loved Children* as 'patriarchal family drama'; and there are useful essays on Katharine Susannah Prichard, Nettie Palmer, Jean Devanny, and Elizabeth Harrower, as well as a fascinating account of 'role-playing confusion' in the personal life of Eve Langley and in her novel *The Pea-Pickers*. Sneja Gunew's 'Migrant Women Writers: Who's on Whose Margins?' blends structuralist and poststructuralist discourses in the most theoretically ambitious essay in the volume, but produces some odd configurations, such as 'Anglo-Celtic monoculturalism'. The biggest disappointments of this valuable book are the omission of an essay on Henry Handel Richardson (but then this may be excused on the grounds that Richardson has been comparatively well served by eritics), and the lack of anything incisive on the rich field of post-1970 Australian women's fiction – there *is* a useful survey by Margaret Smith, but this, as Kerryn Goldsworthy points out in 'Feminist Writings, Feminist Readings: Recent Australian Writing by Women' (*Meanjin*), fails to relate the material to recent feminist politics and ends with the conclusion that Australian women's fiction of the 1970s and 1980s 'shrinks in comparison with earlier works'.

Sneja Gunew writes elsewhere on 'Framing Marginality: Distinguishing the Textual Politics of the Marginal Voice' (*SoRA*), a piece which argues that in

52. *Exiles at Home: Australian Women Writers, 1925–1945*, by Drusilla Modjeska. A&R. (1984). pp. viii + 283; 17 illus. pb £4.95.

53. *Gender, Politics and Fiction: Twentieth Century Australian Women's Novels*, ed. by Carole Ferrier. UQueen. pp. x + 262. £24.95.

recent times the centre frequently assimilates aspects of the marginal, while denying its difference, and illustrates this thesis with reference to reviews of the Greek-Australian poet, Dimitris Tsaloumas, and Bronwen Levy contributes 'Women and the Literary Pages: Some Recent Examples' (*Hecate*) and also offers a penetrating discussion of the pitfalls of uncritically applying French feminist theories of female difference to Australian and New Zealand women's writing in a *Kunapipi* special double issue on colonial and post-colonial women's writing. The *Kunapipi* issue also includes Susan Sheridan's '"Temper, Romantic; Bias, Offensively Feminine": Australian Women Writers and Literary Nationalism', which questions the pejorative categorization of women's writing that emerged in the 1890s and in particular seeks to rehabilitate the 'romantic' novelists Ada Cambridge, Rosa Praed, and 'Tasma'. The one general article in a *Meanjin* special issue on women's writing is David Brooks's 'Poetry and Sexual Difference' which considers whether a poetic can be gender specific and suggests that in Australian women's verse there *is* a distinctive 'metaphysical' poetic based on disruption and infelicity.

Contrary Modes[54], the proceedings of the 1985 World Science Fiction Conference held in Melbourne, contains three essays on Australian examples of the genre. George Turner's 'National Accents in Science Fiction: An Australian Perspective' is a lively treatment of its subject, partly devoted to a consideration of the emergence of a distinctively Australian voice in the country's science fiction John Baxter finds that, in their fascination with Territoriality, the Waste and Tribalism, the Mad Max movies demonstrate a preoccupation with structures common in Australian literature and art. And, in the most stimulating of the three pieces, Van Ikin argues that including science fiction in the 'terrain' of Australian literature changes the map of the nation's literary history and exemplifies this by a preliminary consideration of utopian thinking, which detects two traditions: the 'vague' utopianism of writers already within the canon and the 'hard' utopianism of science-fiction writers who are ignored. Van Ikin also has a brief introductory survey of Australian science fiction, which argues that the genre represents 'a small but significant part of the Australian tradition of socio-political concern' in *Island* and 'A Foreigner's Guide to Australian SF' in *SFic*.

Three articles in a short *JCL* symposium on 'Indigenous Peoples in Commonwealth Literature' all treat the Aboriginal experience. Chris Tiffin's 'Look to the New-Found Dreaming' finds Aboriginal writing in English 'overtly political and recognizably distinct from the orature of tribal Aborigines' – largely because it is the product of urban part-Aborigines – and discusses rhetorical strategies used to express the sense of Aboriginality in such writing. Jeffrey Robinson's 'The Aboriginal Enigma' compares the treatment of 'the folk' in *Voss* with that in *Heart of Darkness* and Wilson Harris's *Palace of the Peacock* to arrive at the conclusion that 'in each case the nature of the alien can only be imagined as a projection of the subjective requirements of the author's culture and time'. Terry Goldie surveys a range of early Canadian and Australian literature which deals with indigenous peoples, finding Indian heroic

54. *Contrary Modes: Proceedings of the World Science Fiction Conference, Melbourne, Australia, 1985*, ed. by Jenny Blackford, Russell Blackford, Lucy Sussex, and Norman Talbot. Ebony. pp. v + 156. pb A$4.95.

drama the genre in which such interest is most widely expressed in Canada and lost tribe romantic novels its equivalent in this respect in Australia. In *Westerly* Emmanuel S. Nelson discusses the impact of black America on the Australian Aboriginal literary consciousness, finding it a significant, if seldom discussed influence on the work of Kevin Gilbert, Colin Johnson, Jack Davis, and Kath Walker.

ALS's special issue on Australian war literature represents a major contribution to the subject. It is made up of critical articles, bibliographies, and 'statements' by a number of contemporary authors who have written about war: Russell Braddon, T. A. G. Hungerford, Roger McDonald, David Malouf, and Les Murray. The critical articles include Peter Pierce's 'Perceptions of the Enemy in Australian War Literature', which discusses the need for an enemy in a country which has never had a civil war and which in peacetime has found an 'unamenable landscape' the only enemy. In Australia's war literature Pierce discovers three phases of the enemy: the 'official antagonist' of the other side, the enemy on one's own side (incompetent generals, etc.), and a more recent enemy, prominent in the Vietnam War, the rhetoric that attempts to justify war and, in so doing, the loss of life in battle. Andrew Taylor's 'War Poetry: Myth as De-formation and Re-formation' argues that the Great War has been mythologized as a time when Australia fell from a Golden Age in an experience 'homologous with the expulsion from Eden'. Jan Bassett surveys the prolific amount of poetry by Australian women on World War I, detecting a fairly general xenophobia in it and coming to a conclusion which is in line with Taylor's thesis, that, though most of the women writers discussed supported the war, they also felt threatened by it and looked nostalgically back to a nineteenth-century middle-class utopia. Clement Semmler's 'War Correspondents in Australian Literature' provides an outline of such writing, which ranges from discussion of the dispatches of the official war correspondents, C. E. W. Bean and Gavin Long, to writers famous for their 'literary' output, such as 'Banjo' Paterson and Kenneth Slessor. Shirley Walker also discusses Paterson, among other authors, in a piece on the literary response to Australia's controversial involvement in the Boer War, finding that his dispatches 'fostered a mythic view of Australian prowess in war', in keeping with the myth of the 1890s at home. Rick Hosking offers a survey of 1950s war fiction, which argues that George Turner's *Young Man of Talent* is the best Australian war novel of World War II, and Laurie Hergenhan provides a complementary essay on 1960s war fiction, which discusses works by George Johnston, Randolph Stow, Ian McDonald, David Malouf, and Les Murray. The issue also includes a survey of Australian *historical* writing about war by David Kent and a discussion of prisoner-of-war writers by Robin Gerster.

Other noteworthy general articles include Leigh Astbury's 'Poetic Impulses in Australian Landscape Painting: The Heidelberg School Reconsidered' (*Meridian*), which particularly looks at the influence of Adam Lindsay Gordon on the *plein air* style of the Heidelberg artists, and an outstanding essay, 'On Location: Australian and Canadian Literature', by Russell McDougall (*TN/DU* and also *Island*), which discusses constructions of absence and the centre in the two literatures with reference to a wide range of examples from post-modernist and other texts. Finally, Brian Elliott's *Quadrant* review of Laurie Hergenhan's *Unnatural Lives* (1983) is itself a significant contribution to

criticism on the convict novel and is particularly interesting on Clarke's *His Natural Life*.

(b) Individual Authors, 1789–1920

This has been a fairly lean year for the period, with Henry Lawson receiving more attention than any other writer. The most substantial item of Lawsoniana, Colin Roderick's *Henry Lawson, The Master Story-Teller: Commentaries on His Prose Writings*[55] is a companion-piece to the same author's *Henry Lawson, The Master Story-Teller*[56] (1984). It offers a story-by-story account of the development of Lawson's mind, which, like Xavier Pons's *Out of Eden* (1984) and much other recent Lawson criticism, finds him a deeply divided personality, far removed from the popular image of the 'craggy bushman'. Roderick claims to have produced the first study which takes each story individually and in chronological sequence, and thereby to have arrived at a unique analysis of Lawson's creative evolution. Certainly his approach is exhaustive and one can only admire the amount of hard work which has gone into the book's compilation, but the method employed is too laborious and too eclectic to yield the kind of insights provided by Pons. The commentaries provide a wide variety of material on each story – details of composition, textual variants, critical reception, and analysis of style and themes – and for those who wish to use the volume to find out factual information about particular Lawson stories, it will no doubt prove invaluable, but others are likely to find its information too much like the raw material of research and too little like the finished product.

Lawson is also discussed, in conjunction with other writers, in two *JCL* articles: James Wieland attempts to overcome the disjunction between extrinsic and intrinsic critical approaches through readings of Lawson and Furphy based on a 'historical method which recognizes the work of art both "as a product of the past" and "as an experience in the present"'; Gillian Whitlock compares Lawson with the Canadian Susanna Moodie and the Trinidadian C. L. R. James in a consideration of the part played by periodical publication in the development of a realistic as opposed to a romantic style in colonial discourse. Bernard Hickey offers a brief summary in *ALS* of nine letters Lawson wrote to Edward Garnett, and Alan Lawson contributes a discussion of 'The Loaded Dog' to *Quadrant*. Furphy figures elsewhere in a *Southerly* article by Dianne Osland, which compares *Such is Life* and *Rigby's Romance* with *Tristram Shandy*.

Elizabeth Perkins's *The Poetical Works of Charles Harpur*[57] does a great deal to advance Harpur studies and yet leaves one wishing it had gone further. The first collected edition of the work of one of Australia's most significant colonial poets, it is complete except for some of Harpur's translations, his verse drama, *Stewart the Bushranger*, and the fragments of his dramatic poem, 'King Saul'. This comprehensiveness, as Adrian Mitchell points out in his *ALS*

55. *Henry Lawson, The Master Story-Teller: Commentaries on His Prose Writings*, by Colin Roderick. A&R. pp. xiv + 429. A$24.95.

56. *Henry Lawson, The Master Story-Teller: Prose Writings*, ed. by Colin Roderick. A&R (1984). pp. xx + 961. A$24.95.

57. *The Poetical Works of Charles Harpur*, ed. by Elizabeth Perkins. A&R (1984). xliv + 1013. A$39.95.

review, makes a complete assessment of Harpur, a poet who in his own lifetime lamented his inability to get a decent-sized volume of his work published, possible for the first time. But no indication is given of the relationship between different versions of Harpur's poems: the single texts printed are those used in Harpur's own groupings of his poems and, failing this, the latest version, where known, is allowed to take precedence. Perkins modestly describes the volume as a 'non-definitive, first collected edition' and expresses her regret that she has not been able to supply reliable dating, and a ten-page supplement (issued free by the English Department of the James Cook University of North Queensland), giving details of the textual source of each of the versions printed, suggests that she may have been ill served by her publishers. The edition has a select bibliography of comments and reviews of Harpur's work appearing since his death and a full introduction, which gives biographical details and takes the view that very few of Harpur's previously little-known poems 'will not be disappointing, simply because they achieve so much yet fail to give absolute poetic pleasure'.

Richard Douglas Jordan's *Westerly* discussion of Adam Lindsay Gordon as 'the Australian poet' attempts a revaluation of Gordon's reputation, which has plummeted in recent decades. Claiming that earlier accounts of the response to Gordon's work have been inaccurate (he finds him to have been more highly regarded in his own day than is generally believed to have been the case), Jordan argues that, despite his unfashionability in academic circles, Gordon remains one of the most significant figures in Australian literary history. Catherine Runcie's 'Rufus Dawe: His Natural and His Spiritual Life' (*Southerly*) attempts to place the intellectual position of the first man to comment on Gordon's encapsulation of the characteristically Australian note of 'weird melancholy' in his poetry. She finds that *His Natural Life* displays Marcus Clarke's sense of grief at the loss of a central authority and sees him as defying Nietzsche's belief that the loss of Christian metaphysics means the loss of Christian morals.

Discussion of Nietzsche is also to the fore in Karen McLeod's *Henry Handel Richardson*[58], a study which attempts to 'define [Richardson] in her cultural setting'. This basically comes to mean helping the British or American reader to get to grips with the unfamiliar, whether it be Australian or European. In fact, the book does singularly little in this respect. A chapter entitled 'The education of an expatriate' gives some account of the effect her years in Germany had on Richardson's development, and there *are* the Nietzsche passages and a brief comparison of *The Fortunes of Richard Mahony* with *Buddenbrooks*, but McLeod is much thinner on this kind of detail than she is on the relationship of Richardson's work to classic English fiction, an area with which she is clearly more familiar. There is a very full discussion of the Richard Mahony trilogy (four chapters, covering a hundred pages) and the book is not without value as an introduction to Richardson for a new generation of non-Australian readers, but it seems basically to be inspired by the author's delight in discovering a major writer whom she sees as having been the victim of neglect in Britain, without ever feeling the need to engage in even the most simple kind of reception theory analysis to account for this phenomenon.

58. *Henry Handel Richardson: A critical study*, by Karen McLeod. CUP. pp. xiv + 252. hb £25, pb (Australia only) A$9.95.

Stylistically this is a competent enough work, but in terms of structure and overall conception, it is sometimes shamefacedly indulgent, as when McLeod speaks of her proposed distribution of material in the *Richard Mahony* chapters and then concludes by saying: 'That is my intention. Inevitably, I am not altogether consistent.' Richardson's work is also discussed in two *Westerly* pieces: Noel Macainsh sees *Maurice Guest* as a study in fetishism rather than the conventional love story, of a youth for a beautiful older woman, which it has frequently been taken to be; Sylvia Lawson offers a re-interpretation of the character of Mary Mahony in the trilogy, which, while agreeing with earlier critics who have seen Richardson's own sense of cultural alienation as having been transposed onto *Richard* Mahony, with Mary being left to represent the limited Australian culture which threatens to stifle his development, argues that Mary is allowed to assert her individuality at the end of *Ultima Thule*.

(c) Individual Authors, Post-1920

There are no major studies of individual authors in this period this year. Patrick White, C. J. Koch, Shirley Hazzard, Rosemary Dobson, and Ray Lawler are the five writers who receive most attention.

As usual there is strong overseas interest in White's work. Mark Williams (*Kunapipi*) finds Australia to be White's Africa, a 'moralized landscape' similar to the hearts of darkness of Conrad and Greene. Two *Commonwealth* pieces discuss the treatment of art in White's fiction: Charlotte Duparc draws on Kristeva's poetics of narcissism in a discussion of 'Images of the Artist in *The Vivisector*', while Geneviève Laigle looks at the pictorial in a consideration of *The Tree of Man*, *Riders in the Chariot*, and *The Vivisector*, which sees the paintings in these works as reflecting the two poles of their creator's 'secret self', his homosexuality and his belief in mystical wholeness. The importance of art in *The Vivisector* is also the subject of a *Quadrant* article on White by Noel Macainsh, which argues that the novel portrays the protagonist, Hurtle Duffield, as crossing a metaphorical desert to salvation through art and sees the technique as working to break down the distance between actual events and subjective views in a manner akin to turn-of-the-century modernism. Phyllis Edelson (*WLWE*) examines 'The Female's Struggle for Identity' in four White novels. David Tacey (*SoRA*) breathes some new life into archetypal readings of *Voss* by substituting a pagan mythology for the Christian/heroic patterns in terms of which the novel is usually interpreted.

Paul Sharrad's 'Living Dangerously: Christopher Koch and Cultural Tradition' (*Quadrant*) offers a survey of Koch's career and the critical reception of his work, which suggests that it has posed problems for critics who have found his symbolic prose and spiritual vision more difficult to come to terms with than the 'personalized mysticism' of his contemporaries, White and Stow. Sharrad sees an exploration of the psychic dimensions of a colonial past as lying at the centre of Koch's fiction. John Thieme, in 'Re-Mapping the Australian Psyche: The Asian Novels of C. J. Koch' (*Commonwealth*), shows a similar concern with the colonial psychology in a discussion which, after surveying some early European constructions of Australia as a spiritual landscape, goes on to give a materialist reading of Koch's gnosticism that sees it as a distinctively Australian response. *Quadrant* and *Southerly* both contain full interviews with Koch on the occasion of the publication of his most recent novel, *The Doubleman*. Susan McKernan, in 'C. J. Koch's Two-Faced Vision'

(*Meanjin*), fires a salvo which suggests that *Meanjin–Quadrant* rivalries are as healthily alive as ever. Seeing Koch as a writer who has been promoted by *Quadrant* because of his interest in the spiritual and his conservative social and political views, she argues that Koch's novels present negative images of 'the Other' – the female, the Asian, and the 'deformed'. Laurie Clancy's 'The Envenomed Dreams of C. J. Koch' (*Island*) discusses a theme which is central to all Koch's four novels, the relationship between illusion and reality.

Delys Bird's *Westerly* article on *The Transit of Venus* is also concerned with the way certain kinds of text are promoted. Remarkably similar to Bronwen Levy's essay in Ferrier[53] (in fact they are so similar that one is left wondering whether one of these two more or less simultaneously published essays is indebted to the other, whether collaboration has taken place, or whether response to a common source – Peter Pierce's 1981 *Meanjin* review of the novel? – holds the answer), this is another first-rate account of the politics of textual production and reception, containing a fascinating semiotic analysis of the covers of the various editions of the book, which are reproduced. A *Southerly* piece on *The Transit of Venus* by E. B. Moon is typical of the humanist readings which have dominated the critical response to the novel: it looks at Hazzard's saviour and destroyer figures in the context of a discussion of the individual's 'commitment to something beyond self and self-interest'. Hazzard is also interviewed by Paul Kavanagh in *Southerly*.

The publication of Rosemary Dobson's *The Three Fates* has elicited a number of substantial review articles, several of which re-appraise her earlier work. Prominent among these are Elizabeth Riddell's *Overland* review and a *Southerly* discussion by James Tulip, which sees the new volume as moving from myth to modernism and regards it is a climactic work for Dobson's generation of confessional or conversational poets. Paul Carter's *Meanjin* discussion essays a more radical relocation of Dobson's work in arguing against the usual 'transcendental' readings of her poetry (particularly those of her fellow-poets, James McAuley and A. D. Hope) in favour of a view which suggests that the interest in linguistic processes displayed in *The Three Fates* is, in fact, central to her whole oeuvre.

Ray Lawler's *Summer of the Seventeenth Doll* is the prime focus for two *ADS* articles and an interview in the same journal. John McCallum's 'The *Doll* and the Legend' examines the cultural phenomenon represented by the play's success, its distinctive Australianness, and its use of a naturalistic mode; Nadia Fletcher discusses humour in 'The Doll Trilogy'; and Arlene Sykes's interview with Lawler concentrates mainly on the *Doll* and the contemporary theatrical situation in Melbourne.

Peter Craven's *Meanjin* discussion of Helen Garner's fiction, 'Of War and Needlework', is good on the stylistic progression to be discerned in her first three books: he finds *Monkey Grip* characterized by a style of 'free-wheeling naturalism', *Honour and Other People's Children* by 'a tighter more formally thrifty realism', and *The Children's Bach* by its spare richness, viewed as a brilliant combination of the literal and the metaphorical. David Parker (*Quadrant*) also finds *The Children's Bach* to be Garner's most impressive work to date, but objects to her version of modern life as being partial and sheltered. *Scripsi* prints a review of *The Children's Bach* by Elizabeth Jolley. Kate Grenville, a writer who looks likely to build up a reputation akin to Garner's, is the subject of a *Southerly* essay by Gina Mercer, which traces

similarities between her themes and those of Christina Stead, and sees her as an important new feminist talent. Judith Brett (*Meanjin*) compares Antigone Kefala's *The Island* and *The First Journey* and accounts for her preference for the former novel in terms of finding it provides a Lacanian sense of the fragmentation of self, while *The First Journey* remains firmly committed to the unifying conventions of the male *Bildungsroman*.

Brian Elliott (*ACLALSB*) offers a general account of *A Fortunate Life*, which sees Albert Facey's plain, 'yarning' style as quintessentially Australian. Sean Monahan's *Westerly* article on 'the swagman spirit' in Xavier Herbert's *Capricornia* pursues a similar line of argument in seeing this spirit as opposed to the 'colonial' way of life of the trooper and the squatter, but like that of the Aborigine in its stress on freedom and brotherhood, and also characterized by a larrikin vitality missing in Aboriginal culture. Herbert also receives attention in Kevin Green's *ALS* discussion of his indebtedness to H. G. Wells and J. S. Huxley, a persuasive piece, which includes some documentary material and sees the debt to Wells as being threefold, psychological, scientific, and literary, and in a number of obituaries, most notably Harry Heseltine's in *ALS*, which provides an excellent brief summary of Herbert's career.

Dorothy Hewett's introduction to the Virago reprint of her novel *Bobbin Up*[59] gives an account of the book's origins in her working in an inner Sydney woollen mill in the late 1940s and speculates on the reasons for the vogue which it is currently enjoying after years of neglect. Virago also reprints the English writer Angela Thirkell's 'Australian novel', *Trooper to the Southern Cross*[60], with a biographical and paraphrastic introduction by Tony Gould.

A. D. Hope's poetry is discussed by Noel Macainsh in a *Quadrant* article on his 'Malthusian muse', which focuses on his treatment of women as reproductive *femme fatales*, tempting reluctant males to impregnate them, and in a *Meridian* piece on his classicism. In *Southerly* Macainsh provides a close formal analysis of James McAuley's late poetry (specifically his *Time Given* volume), which shows how this verse exemplifies McAuley's desire to write poems that are both lucid and mysterious, and concludes that the structure of the poems signifies decline, meaninglessness, and loss. Leonie Kramer's arrestingly titled 'What Did James McAuley Do with his Life?' (*Quadrant*), the text of her 1984 Daniel Mannix Memorial Lecture, is a discussion which puts flesh on the bare bones of McAuley's biography and answers the title question by saying 'He devoted it to the defence of principles – in religion, politics, art and education; and to writing some of the finest poetry this country has produced.'

Kevin Green's 'David Ireland and the Predicament of the Australian Writer' (*Commonwealth*) is an account of the metafictional aspects of Ireland's work, which sees it as embodying a typically Australian conflict between two notions of writing, those of recording and creating. Kateryna Arthur's 'Fiction and the Rewriting of History: A Reading of Colin Johnson' (*Westerly*) is rather more concerned with developing a general revisionist perspective on the Aboriginal predicament than with discussion of Johnson's

59. *Bobbin Up*, by Dorothy Hewett, intro. by the author. Virago. pp. xviii + 204. pb £3.50.

60. *Trooper to the Southern Cross*, by Angela Thirkell, intro. by Tony Gould. Virago. pp. xiv + 177. pb £2.95.

Doctor Wooreddy's Prescription for Enduring the Ending of the World, the text to which it mainly refers. *Quadrant* contains a valuable 1980 interview with Johnson, in which he responds to questions from the distinguished Africanist, Ulli Beier, and provides a good deal of information about his early life and interest in Buddhism. In *Commonwealth* Maryanne Dever suggests that expatriation and the sense of national identity are integral to the account of artistic development given in George Johnston's trilogy.

Audrey English's *Peter Kenna's 'A Hard God'*[61] and Michael Cook's *Thomas Keneally's 'The Chant of Jimmy Blacksmith'*[62] are both study-guides intended for the school market. Inevitably they are fairly elementary in their level, but both offer full accounts of important thematic aspects of the texts concerned: English of the treatment of religion in Kenna's play; and Cook of the debunking of national myths in Keneally's novel. A *Quadrant* article by Carmel Gaffney examines the method of faction which Keneally employs in *Schindler's Ark*.

Martin Leer's 'At the Edge: Geography and the Imagination in the Work of David Malouf' (*ALS*) is a first-rate discussion of mental topographies in Malouf's fiction, which is interestingly complemented by Malouf's own *Southerly* contribution, 'A First Place: The Mapping of a World', the text of his 1984 Herbert Blaicklock Memorial Lecture, which discusses how the intersection of place and 'our inner lives' mythologizes space to produce 'our first maps of reality', and how initiation into a culture takes place through such cartographical constructing.

John Barnie's *ALS* discussion of 'The Poetry of Les Murray' sees it as fulfilling Hopkins's ideal for poetic diction by blending colloquial and high idioms to produce a style which appears to be 'current language heightened'. Fay Zwicky's *Overland* article on Murray's poetry dissents from the almost universal praise which his verse has received recently. While still finding much to admire in his poetry, she finds it arouses a sense of exclusion and mystification and, eomparing him with the American Transcendentalists, attributes this to *his* transcendentalist manner of asserting the superiority of nature over art and of ideas over the forms which express them. Like Murray, Peter Porter has written on the 'Boethian' strain in Australian verse and this is an aspect of his work which is commented on in Edward Neill's general *BASAM* 'appreciation' of his poetry. In *Scripsi* Porter discusses the problems of literary translation, arguing, among other things, that English translations of the classics are like the new life that Robinson Crusoe constructs from the items he salvages from the hulk of the shipwrecks. In a *Southerly* interview with Paul Kavanagh, Porter offers a number of comments on poetic composition and again shows his flair for *bon mots* with comments like 'It seems to me that syntax is the goddess of poetry. She may be a rather drab lady like Portia . . .'.

In *ACLALSB* Veronica Brady writes on the ambiguous presentation of the Australian past in Randolph Stow's novels, seeing his attitude as an increasingly religious one in the sense that it expresses humanity's 'instinct to seek security from the menace of time'. She also discusses Stow in a *Westerly*

61. *Peter Kenna's 'A Hard God': A Critical Study*, by Audrey English. LittleH. pp. 63. pb A$4.95.

62. *Thomas Keneally's 'The Chant of Jimmy Blacksmith': A Critical Study*, by Michael Cook. LittleH. pp. 53. pb A$4.95.

response to John Docker's *In a Critical Condition*, which argues that Stow's most recent novel, *The Suburbs of Hell* and Thea Astley's *An Item from the Late News*, texts that she feels Docker would not deem deserving of critical attention on account of their 'metaphysical' qualities, offer, through their use of genre and language, more radically subversive commentary on the contemporary situation than many works with obvious social relevance. The same *Westerly* issue contains a fine review of *The Suburbs of Hell* by Helen Watson-Williams, which sees the novel as a *danse macabre*, and in *BASAM* Stow talks about his career and the problems of being a regional writer in two countries. The concern with Australia's ambivalent historical legacy that Brady sees as central in Stow's work is also to the fore in an *Island* article on Louis Nowra by Veronica Kelly. She discusses the psychic problems of the nation's historical amnesia and sees Nowra's play *Inside the Island* as a ghost-story in which the suppressed past, and the premonition of an even more terrifying future, haunt the present.

On the occasion of the centenary of their births, Marjorie Tipping gives personal reminiscences of Vance and Nettie Palmer in an *Overland* piece, which follows Louis Esson's advice to catch the subjects 'as often as possible in slippers'. Bruce Holmes's *Southerly* discussion of *House of All Nations* sees Christina Stead's antibourgeois indictment of materialism in the novel as balanced by the 'heart's endorsement of people who are richly human'.

Finally the best of the rest of the year's interviews: Bruce Dawe is interviewed in *NoP*; Elizabeth Jolley in *Meanjin*; and Jack Hibberd and Robert Adamson in *Southerly*.

4. Canada

(a) General

The usual annual checklists of Canadian criticism are available, although selected and partial (*JCL*'s 'Annual Bibliography of Commonwealth Literature' and *UTQ*'s 'Humanities' section of its 'Letters in Canada') or generically limited (Mary Ann Jameson's 'The Year's Work in Canadian Poetry Studies' in *CanP*). An even more specialized, retrospective, checklist is the potentially very useful *A Bibliography of Macmillan of Canada Imprints 1906–1980*[63], which has a chronologically arranged listing, but whose introduction might have given a more detailed account of the firm's activity. The major retrospective bibliographical work continues to be published by ECW Press, as witness Volume Six of *The Annotated Bibliography of Canada's Major Authors*[64] which provides, from several hands, authoritative listings of primary and secondary texts and summary listings of manuscript holdings related to the work respectively of Margaret Avison, John Newlove, Michael Ondaatje, P. K. Page, Miriam Waddington, and Phyllis Webb – all principal contributors to recent Canadian poetry. Douglas Lochhead has a brief review of recent bibliographical, biographical, and publication activity in Maritime literature in

63. *A Bibliography of Macmillan of Canada Imprints 1906–1980*, ed. by Bruce Whiteman, Charlotte Stewart, and Catherine Funnell. Dundurn. pp. xvi + 474. C$49.95.

64. *The Annotated Bibliography of Canada's Major Authors*, Vol. Six, ed. by Robert Lecker and Jack David. ECW. pp. 448. hb C$45, pb C$28.

his 'Atlantic Regionalism and Literature: Some Bibliographical Comments' (*ECW*).

Contextual works of scholarship were not numerous in 1985, but Ramsay Cook's *The Regenerators*[65] is certainly worthy of note. In this work of intellectual history, Cook considers the upheavals caused 'religious' thinkers by the advances in the biological sciences (such as Darwinism) and in the 'higher criticism' of the Bible. He contends that these prompted a secularization of Canadian society mediated by a notion of God's immanence in the world (progressivism, utopianism) rather than of his transcendence, and that this response ironically diminished the relevance of Christianity in the face of the consequent primacy of the social sciences. Cook demonstrates his intriguing thesis by reference to many of the more important literary figures of the late nineteenth century, such as D. C. Scott, Archibald Lampman, Sara Jeannette Duncan, W. D. Le Sueur and others, but also to essayists and journalists as yet generally unacknowledged by literary scholarship. By contrast, Doug Fetherling's *The Blue Notebook*[66] is a collection of frankly journalistic responses to contemporary literary and cultural texts, mostly from the 1970s. Its interest is and must remain as an occasional glimpse, a slight cultural barometer.

The year 1985 finally saw the appearance of George L. Parker's long-awaited study of the Canadian book trade[67]. This will be a work highly valued for its accumulation of a massive amount of detail relating to all aspects of book publishing in Canada from its inceptions to 1900 (covering copyright, trade, the popular press, bookselling, education, authorship, institutes, labour, etc.). So much information is provided that it is difficult at times to tease out a coherent narrative or to stitch together a clear depiction of a specific historical development.

The narrative burden of W. J. Keith's literary history, *Canadian Literature in English*[68] is easier to discern. Keith is an unabashed evaluative critic whose vision of Canadian literature scans no 'great tradition' but sees instead a continuing process of transplantation/importation and adaptation of literary modes from elsewhere. He reiterates the convenient bromide that Canadian literature at its best offers a balance of British tradition and American experimentation. As a literary history, Keith's work is slight on drama and on non-fictional prose, and offers little on contemporary poetry. But its declared aim is to serve as a brief critical introduction, and it can be read informatively as such. Gaile McGregor's information in her thematic history of English-Canadian literature, *The 'Wacousta' Syndrome*[69] cannot, unfortunately, be similarly trusted. Its scholarship is seriously flawed, relying as it does, especially for its central and definitive text, on a pirated American edition of John Richardson's *Wacousta*. The book's central theme is consequently weak; that

65. *The Regenerators: Social Criticism in Late Victorian English Canada*, by Ramsay Cook. UTor. pp. 291. pb C$15.95.

66. *The Blue Notebook: Reports on Canadian Culture*, by Doug Fetherling. Mosaic. pp. 161. pb C$9.95.

67. *The Beginnings of the Book Trade in Canada*, by George L. Parker. UTor. pp. xxvii + 346. C$39.95.

68. *Canadian Literature in English*, by W. J. Keith. Longman. pp. xi + 287. pb £6.95.

69. *The 'Wacousta' Syndrome. Explorations in the Canadian Langscape*, by Gaile McGregor. UTor. pp. viii + 474. hb C$45, pb C$18.96.

Canadian literature is defined by an ambivalence about and a retreat from nature, though certainly not a new or original conception, is not proved by McGregor. Her mustering of evidence is further weakened because most of it is derived from contemporary fiction, and is analytically imprecise.

Ken Norris's focus is decidedly less sweeping in his historical survey of *The Little Magazine in Canada 1925–80*[70]. His argument that modernism had a slow and tentative beginning in Canada, and had a non-sequential evolution which has fostered a positive, various, growth linking itself with postmodernism, is an argument that has some merit, though it seems at times to beg some questions of definition and of historical relationship. James Mulvihill scans some of the same period as Norris but his 'The *Canadian Bookman* and Literary Nationalism' (*CanL*) eschews questions of periodicity and definition in favour of contending that the journal in question does not wholly deserve its reputation as an undiscriminating booster of Canadian writing. Gwendolyn Davies similarly undertakes to clarify the proper place in our literary history of one of our journals, in this case that of our earliest magazine which she cogently represents as having a positive impact upon the culture of early Nova Scotia ('"Good Taste and Sound Sense":*The Nova-Scotia Magazine* (1789–92)', *ECW*).

Not exactly qualifying as literary history, but of related interest, is a quartet of memoir-type essays that appeared in 1985. Carl F. Klinck, one of our noted literary historians, presents a survey of and personal commentary upon the career of Henry W. Wells, an American scholar who made contributions to American and Commonwealth scholarship as well as to Canadian (*CanP*). Robert L. McDougall speaks in 'A Place in the Sun' (*ECW*) of the highlights of his own personal career which involved the setting up of institutes of Canadian and Commonwealth studies, the editing and publication of anthologies, the establishment of university curricula and graduate programmes, and the beginning of the Centre for Editing Early Canadian Texts. Erwin Wiens, in 'The Houses of Realism: The Layton–Pacey Correspondence' (*SCL*), surveys the letters passed between poet and critic from the mid 1950s to the mid 1970s, when Pacey died, revealing their frank and sometimes combative exchanges on the nature of poetry and criticism, on the culture and literature of Canada, and on certain contemporaries. Robert Gibbs's memoir 'Three Decades and a Bit Under the Elms . . .' (*ECW*) focuses more on creative than on scholarly ferment but is none the less a valuable glimpse of cultural life about Fredericton and the University of New Brunswick in the last thirty years.

Gibbs is one of the contributors to the most substantial work of regional literary history to appear of late. *A Literary and Linguistic History of New Brunswick*[71] contains, among chapters on the languages and literatures (oral and/or written) of the other peoples of the province (Acadians, Micmac, Maliseet), informative chapters on English poetry (three), drama, prose (two), extending from the beginnings of English settlement in the 1780s to the present. Not quite of the same order, but containing some useful data none the less, is Lisa De Leon's *Writers of Newfoundland and Labrador: Twentieth*

70. *The Little Magazine in Canada 1925–80. Its Role in the Development of Modernism and Post-Modernism in Canadian Poetry*, by Ken Norris. ECW. pp. 203. pb C$15.

71. *A Literary and Linguistic History of New Brunswick*, ed. by Reavley Gair. Fiddle & GL. pp. 286. pb C$14.95.

Century[72]. Adrian Fowler's 'The Literature of Newfoundland: A Roundabout Return to Elemental Matters' (*ECW*) has a much narrower focus. Fowler outlines a three-stage pattern in the fictional and poetic treatment of the outport over the last fifty years, a pattern which may rely too simplistically upon the proposition that personal experience determines the quality of artistic representation. Harold Barratt approaches oversimplification as well when he attempts to demonstrate the mystique of the landscape in the fiction, poetry, and memoirs of several Cape Breton writers in his 'Writing in Cape Breton: A Critical Introduction' (*ECW*). Essays on their West Coast region by W. H. New and Laurie Ricou are more effective, perhaps because more cautious as New's title indicates: 'A Piece of the Continent, A Part of the Main: Some Comments on B.C. Literature' (*BCS*). New suggests a plausible bifocality in B.C. writing appropriate to the province's marginal location. Ricou's 'Dumb Talk: Echoes of the Indigenous Voice in the Literature of British Columbia' (*BCS*) essays a loose schema of the ways in which B.C. writers attempt to contact and represent and include native Indian language and perception. Geoff Hancock's 'What Now, Montreal?' (*Matrix*) narrows the regional focus to city circumference as he evaluates Montreal's present status as an imaginative stimulant, noting its decline as such from former years, a decline brought on, he asserts, by the city's balkanization and political conservatism. He does see hope, however, in the interest of the city's French poetry community in continental French theory, in the Concordia 'establishment', and in the city's small press ferment.

Hancock's faith in theory is not shared by all, but the interest in theory increased in the year's published work. Past critical theory and practice were significantly assembled in the two volumes of *Towards a Canadian Literature. Essays, Editorials & Manifestos*[73], the second of which was published in 1985. Most of the selections attend to the issue of national identity rather than to purely literary issues, but in the Canadian context nationalism is and has long been a consideration of literary and cultural theory. W. J. Keith might disagree. His essay on 'The Function of Canadian Criticism at the Present Time' (*ECW*) utters a conservative call for mediation between literature and the general public, admonishes against an eager interest in poststructuralism, laments the sloppy overuse of terms such as 'colonial', 'puritan', and 'genteel', and advises a critical pluralism. T. D. MacLulich's 'What Was Canadian Literature? Taking Stock of the Canlit Industry' (*ECW*) repeats many of Keith's positions in its lament that Canadian criticism since the 1950s has become dangerously more academic, professional, and specialized. Less Jeremian (perhaps because less specifically concerned with Canadian literature as such), but none the less fundamentally conservative in critical and theoretical outlook are the essays collected in George Whalley's *Studies in Literature and the Humanities*[74]. Only two of the eleven pieces are on

72. *Writers of Newfoundland and Labrador: Twentieth Century*, by Lisa De Leon. Jesperson. pp. 380. pb C$16.95.

73. *Towards a Canadian Literature. Essays, Editorials & Manifestos*, ed. by Douglas M. Daymond and Leslie G. Monkman. Tecumseh. Vol. 1 (1984), pp. vii + 600; Vol. 2, pp. vii + 295. pb C$24.95 each.

74. *Studies in Literature and the Humanities: Innocence of Intent*, by George Whalley, sel. and intro. by Brian Crick and John Ferns. McG-Q. pp. x + 270. C$27.50.

Canadian writing: one sees Northrop Frye as 'perverse', 'ingenious', and 'desolate'; the other applauds E. J. Pratt's unique brand of masculinity. David Cook's *Northrop Frye: A Vision of the New World*[75] is not informed by a conservative theoretical stance but it too has substantial reservations about Frye – this time as a social critic, which Cook rightly claims that Frye quintessentially is – a liberal humanist social critic. Frye's Toronto colleague, the late Marshall McLuhan was the subject of a special issue of *AntigR* which contains an essay by McLuhan on T. S. Eliot as an updater of language, a brief theoretical statement by McLuhan which repeats his message that a system becomes art when it serves as the content of another system, and an essay by R. Murray Schafer on 'McLuhan and Acoustic Space' which applauds McLuhan's insights into the character of auditory experience.

Much more radical in theory than the above is the series of letters published in *line* and exchanged by the Canadian Steve McCaffery and the Americans Ron Silliman and Charles Bernstein in the 1970s. These considered questions on the nature of language, on intentionality, intertexuality, and referentiality from clearly postmodernist perspectives. Alan R. Knight's 'The Toronto Research Group Reports: A Myth of Textuality' (*line*) also affirms postmodernist theory and practice. So too does E. D. Blodgett in 'After Pierre Berton What? In Search of a Canadian Literature' (*ECW*), an essay which compares French- and English-Canadian literatures to assert that both have always been characterized by ambiguity, concealment, and unnaming, and especially now when employing the arsenals of feminist and postmodernist theory.

Daphne Marlatt employs both of these in 'Listening In' (*CV2*) in which she emphasizes the relationship between writing and body (especially the female body) in order to discuss the creative tensions between excess and silence that the (female) writer faces. Many of the contributors to *in the feminine*[76] employ the feminist/postmodernist combination as well, though the emphasis throughout is on feminine diversity. A more conservative female (but no less feminist) voice may be heard in Adele Wiseman's 'Word Power: Women and Prose in Canada Today' (*JCS*); Wiseman insists that Canadian women writers compose with the accurate assumption that they have equality.

Without equality of critical attention is the Canadian native writer, or so Margaret Harry insists in 'Literature in English by Native Canadians (Indians and Inuit)' (*SCL*). This is less an article than an extended editorial lamenting the continuing neglect of Canadian native writers by publishers, reviewers, readers, and appealing for more honest attention.

Critics of Canadian literature in 1985 were much more attracted than ever before to the examination of non-fictional prose. T. D. MacLulich's 'Reading the Land: The Wilderness Tradition in Canadian Letters' (*JCS*) attempts, with inevitable superficiality, to survey the entire historical sweep of the tradition in support of his contention that wilderness writing in Canada has always articulated a conception of nature as an interdependent network of all living things, including man. Bruce Greenfield concentrates on some of the earliest explora-

75. *Northrop Frye: A Vision of the New World*, by David Cook. NWP. pp. 122. pb C$6.95.

76. *in the feminine: women and words conference proceedings 1983*, ed. by Ann Dybikowski, Victoria Freeman, Daphne Marlatt, Barbara Pulling, and Betsy Warland. Longspoon. pp. 235. pb C$9.50.

tion narrative, especially that of Samuel Hearne on the Canadian side and of Lewis and Clark on the American side. The interesting burden of his comparison of 'The Rhetoric of British and American Narratives of Exploration' (*DR*) is that Hearne's relationship to his readership permitted him to see himself as a tourist in a foreign country among foreign peoples with whom his own society wishes to trade but which it has no interest in possessing, while the American explorers had to devise strategies of response which repudiated or ignored the indigenous peoples and their claims and so supported the delusion that only the white could really appreciate land and landscape. I. S. MacLaren continues to be the principal exponent of analysis of exploration narrative, with another three articles on the subject, all of which support his theme that Canada's early travellers brought their aesthetic preconceptions to their environmental experience. MacLaren examines the various writings of the mappers of the Palliser and Hind survey expeditions, 1857–9 (*SCL*), of some of the officers of the second Franklin expedition (*JCS*), and of 'Bishop Anderson's Tour By Canoe Across Northern Ontario in 1852' (*NwJ*). The writings of a religious leader are also the subject of Thomas M. F. Gerry's two articles on the Children of Light founder, David Willson. His *JCS* article discusses Willson's split from Quakerism, explaining that he was disenchanted with its growing conventionalism, and that he was moved by a desire to return to the ideals of George Fox, and by his interest in the utopianism (though not of course the atheism) of such as Robert Owen. Gerry's *CanL* article examines two newly discovered works of Willson to outline the major features of his vision: its centripetal, antithetical, visionary character; its primary symbology of circle, light, and centre; and its reliance on the thought of George Fox and Jacob Boehme.

Prose writing with more explicit literary intentions is the subject of Carrie MacMillan's 'Colonial Gleanings: The "Club" Papers (1828–31)' (*ECW*). These were produced by a group including Joseph Howe and Thomas Chandler Haliburton, and though modelled on *Blackwood's* 'Noctes Ambrosianae', were produced by local need rather than by a desire to imitate (by culture lag). The work of Haliburton is considered at greater length in *The Thomas Chandler Haliburton Symposium*[77], the proceedings of a conference held in April 1984. The ten papers and a panel discussion printed here treat various aspects of his life and career and provide an interesting insight into both. The only prose work of one of Haliburton's Maritime precursors is rendered once again accessible in the second edition of the *Autobiography of Oliver Goldsmith*[78]. A less noted contemporary of both is the subject of Carole Gerson's 'Mrs. Moodie's Beloved Partner' (*CanL*), which makes useful comparisons between Mrs Moodie's *Roughing It in the Bush* and J. W. Dunbar Moodie's account of his South African experiences as recorded in his *Ten Years in South Africa* (1835).

Some criticism in 1985 focused on the entire work of Canadian writers who refused to restrict their efforts to one genre. Ruth Compton Brouwer's 'Moral Nationalism in Victorian Canada: The Case of Agnes Machar' (*JCS*)

77. *The Thomas Chandler Haliburton Symposium*, ed. with an intro. by Frank M. Tierney. Reappraisals: Canadian Writers 11. UOttawa. pp. xii + 157. pb C$9.95.

78. *Autobiography of Oliver Goldsmith: A Chapter in Canada's Literary History*, rev. by Wilfrid E. Myatt, C. J. M. Lancelot. Second edn. pp. 174. pb C$6.95.

acknowledges Machar's generic variety while presenting her dominant concerns in an effort to encourage more attention to this late-nineteenth-century Ontario writer. One of our most famous writers received due attention in the form of a biography: John Coldwell Adams's *Sir Charles God Damn: The Life of Sir Charles G. D. Roberts*[79] is a better work than the notorious Pomeroy biography, but it still accords Roberts more sympathy for his promiscuity, irresponsibility, and moral or emotional cowardice than the facts seem to warrant. Betty Keller's *Black Wolf: The Life of Ernest Thompson Seton*[80] offers a more exacting judgement of Roberts's fellow animal writer and friend, but the failure to discuss at all the relationship of the two men and their stories is a glaring lacuna for critics of Canadian literature. Ian Ross Robertson's 'Andrew Macphail: A Holistic Approach' (*CanL*) employs some biographical detail but concentrates primarily on some of Macphail's medical writings to argue that his medical training and experience contributed much to his distinctiveness as a thinker, particularly to his opposition to cultural and sociopolitical parochialism. Clara Thomas crosses generic boundaries herself to point out similarities in the work and vision of Northrop Frye and Margaret Laurence. In her *ECW* article 'Towards Freedom: The Work of Margaret Laurence and Northrop Frye', she sees both as liberating forces for the imagination because of their fundamentally religious and affirmative visions. Margaret Atwood's stories, novels, poetry, and non-fictional prose are all surveyed in Jerome H. Rosenberg's *Margaret Atwood*[81]. *Spider Blues*[82] considers principally Michael Ondaatje's poetry and fiction but its editor, Sam Solecki acknowledges and calls for analysis of Ondaatje as dramatist, as film-maker, and as humorist. Alice Van Wart investigates aspects of form and structure in her essay 'The Evolution of Form in Michael Ondaatje's *The Collected Works of Billy the Kid* and *Coming Through Slaughter*' (*CanP*) and shows how Ondaatje effectively mixes generic traits in both works. Generic variety is not as prominent in *Gaining Ground*[83] as it should be. The nineteen articles by European scholars are given mainly to contemporary fiction, though they do attend within that range to our most accomplished writers.

(b) Fiction

The major reference texts for Canadian fiction produced in 1985 are the two most recent volumes of ECW's *Canadian Writers and Their Works. Fiction Series*[84]. Volume Six contains very good bibliographical and critical introductions to the fiction of Robertson Davies, Hugh Garner, Mordecai Richler, Ethel Wilson, and Adele Wiseman, while Volume Seven provides the same service for Clark Blaise, Hugh Hood, John Metcalf, Alice Munro, and Sheila

79. *Sir Charles God Damn: The Life of Sir Charles G. D. Roberts*, by John Coldwell Adams. UTor. pp. xxviii + 235. C$24.95.

80. *Black Wolf: The Life of Ernest Thompson Seton*, by Betty Keller. D&M. pp. 240. C$19.95.

81. *Margaret Atwood*, by Jerome H. Rosenberg. Twayne (1984). pp. 184+. $14.

82. *Spider Blues. Essays on Michael Ondaatje*, ed. by Sam Solecki. Vehicule. pp. 369. pb C$14.95.

83. *Gaining Ground. European Critics on Canadian Literature*, ed. by Robert Kroetsch and Reingard M. Nischik. NeWest. pp. 303. pb C$9.95.

84. *Canadian Writers and Their Works. Fiction Series*, ed. by Robert Lecker, Jack David, and Ellen Quigley. ECW. Vol. 6, pp. 283; Vol. 7, pp. 326. C$40 each.

Watson. Metcalf provides one of the few articles of an even quasi-theoretical nature on fiction to appear during the year. 'The Curate's Egg' (*ECW*) makes some good, though unexceptional, points in its latter stages about reading stories, but the first portions of the essay contain Metcalf's usual diatribes against Canadian critical and reading habits based, as usual, on his remarkably thorough innocence of Canadian literary and critical history. Fred Cogswell's 'Some Notes on the Development of Regional Fiction in the Maritimes' (*ECW*) has some theoretical implications, but is mostly a brief taxonomy of Maritime fiction writers.

A few articles of a comparative nature appeared in 1985. An international comparison is offered by Brian Edwards's 'Alberta and the Bush: The Deconstruction of National Identity In Postmodernist Canadian and Australian Fiction' (*line*). Edwards is especially interested in the ways in which Robert Kroetsch (*Badlands*) and Murray Bail (*Homesickness*) deal with the question. The comparison is both inter- and intranational in Chantal Zabus's 'A Calibanic Tempest in Anglophone and Francophone New World Writing' (*CanL*), but her assertion is not entirely convincing, that the English-Canadian writer concentrates on the figure of Miranda and fails to recognize the relevance of the Caliban/Prospero relationship to the Canadian situation and therefore fails to appreciate the significance of language in defining distinct identity from imperial power. Tom Middlebro' is much more narrowly focused in his 'Imitatio Inanitatis: Literary Madness and the Canadian Short Story' (*CanL*) which offers a very loose comparison of T. C. Haliburton's gothic 'The Witch of Inky Dell' and Margaret Laurence's 'Horses of the Night'.

As usual, little critical attention was extended to pre-twentieth-century fiction. The signal event in this field was the production by the Centre for the Editing of Early Canadian Texts at Carleton University of its first of what aims to be definitive editions of our earliest literary products. The goal is an essential one, and as promise of its eventual fulfilment the appearance of Mrs Brooke's eighteenth-century *The History of Emily Montague*[85] is to be applauded. The remaining few essays on the nineteenth century do not deserve similar aceolades. The argument by Eva Seidner (*CanL*) that B. W. A. Sleigh's *The Outcast Prophet*, a novel from 1847, deserves attention might have some merit if it did not consist so extensively of paraphrase and rely so heavily on Margot Northey's doubtful categories. Kathleen O'Donnell's 'The Heroine of *The Manor House of de Villerai*' (*SCL*) is even more burdened by paraphrase. Elizabeth Waterston's 'Gilbert Parker and the Rebellion of 1837' (*JCS*) provides a more useful discussion of Parker's 1896 novel about the 1837 rebellion, *The Pomp of the Lavilettes*, and of its ambivalent mixture of romance and naturalism. But Eva-Marie Kroller's 'Canadians and the Catacombs' (*CanL*) falls back into the position of superficial cataloguing.

Misao Dean considers Canada's most important turn-of-the-century novelist in 'The Process of Definition: Nationality in Sara Jeannette Duncan's Early International Novels' (*JCS*), but employs a rather facile thematic distinction in claiming that Duncan presents British and American characters who are crippled by the lack of balance between British tradition and American freedom, a balance that she presents as a Canadian ideal of social freedom within

85. *The History of Emily Montague*, by Frances Brooke, ed. by Mary Jane Edwards. Carleton. pp. lxxi + 459. pb C$8.95.

traditional bonds in *Cousin Cinderella*. Gerald Lynch is on a slightly firmer ground in tracing 'Leacock's Debt to Daudet' (*CanL*). Of even greater value is *The Selected Journals of L. M. Montgomery*[86], Volume 1, containing as it does frank comments by Montgomery on all aspects of her life during the period 1889–1910. Kenneth Mackinnon's analysis of 'Technique in *The Master's Wife*' (*ECW*) cogently demonstrates that Andrew Macphail's reminiscence is carefully and complexly written. Ronald Rompkey's 'Erle Spencer and the Newfoundland Romance' (*ECW*) retrieves, at least briefly, the work of a forgotten interwar writer of youthful romance and adult thrillers. F. P. Grove was a better-known interwar writer; 1985's commentaries on him present him as an ethnic writer. Robert Kroetsch's 'The Grammar of Silence: Narrative Pattern in Ethnic Writing' (*CanL*) uses a detailed comparison of parallel elements in Grove's *Settlers of the Marsh* (1925) and *In Search of Myself* (1946) to postulate a common pattern for ethnic writing – a 'grammar' of the narrative of ethnic experience – roughly characterized by an initial dislocation of signifier from signified which is eventually, and with difficulty, succeeded by their union, by the achievement of voice. Terrence L. Craig's ' F. P. Grove and the "Alien" Immigrant in the West' (*JCS*) confronts the issue of ethnicity and Grove more directly by examining passages from his fiction and from his addresses in support of the contention that Grove was an initiator of the literature of protest against Canadian opposition to immigration. Craig presents Grove's prairie contemporary as a fighter in the same field in his 'The Confessional Revisited: Laura Salverson's Work' (*SCL*), but goes on to point out that her desire, reflected in both her fiction and in her autobiography, was to have Icelanders and Scandinavians recognized not only as equals but perhaps even as superiors to Canada's ruling English class.

Fiction writers from the 1940s and 1950s receive almost as much attention from the critics as those from prior periods altogether. Gabrielle Roy's work has become so familiar to the English-Canadian reading community that Ellen Reisman Babby's *The Play of Language and Spectacle*[87] will command notice, especially as it argues that Roy's work possesses traits that satisfy contemporary theoretical interests. No such thing could be claimed for James Benson Nablo's *The Long November* (1946), which Jesse Bier's 'A Lost Canadian Work' (*CanL*) fails to resuscitate. Thomas Raddall's work has remained popular, though not so much in the critical community, but Alan R. Young provides an intriguing account of 'The Genesis and Composition of Thomas H. Raddall's *His Majesty's Yankees*' (*ECW*). Richard Cavell's 'The Nth Adam: Dante in Klein's *The Second Scroll*' (*CanL*), though a promising subject on the surface is too sketchy to support his thesis that the Klein/Dante filiation is illustrative of the transformation of all history into the history of language. Less ambitious, but no more satisfactory is A. T. Seaman's 'Visions of Fulfillment in Ernest Buckler and Charles Bruce' (*ECW*) which investigates the generic tragic implications of *The Mountain and the Valley* and *The Channel Shore*. Hubert Evans is a writer whose work has occasionally intrigued critics, enough so that in 1985 Alan Twigg published a slight but roughly inclusive

86. *The Selected Journals of L. M. Montgomery*. Vol. 1: *1889–1910*, ed. by Mary Rubio and Elizabeth Waterston. OUPC. pp. xxiv + 424. C$19.95.

87. *The Play of Language and Spectacle: A Structural Reading of Selected Texts, by Gabrielle Roy*, by Ellen Reisman Babby. ECW. pp. 132. pb C$15.

introductory study of the man and his work[88], the best feature of which is the selection of comments by Evans himself on the nature of art, and especially of his own art. *Sheila Watson and 'The Double Hook'*[89] might have benefited from a similar feature though there is good work among the reviews and essays reprinted here, representing various critical approaches from many well-established critics.

By far the greatest volume of critical commentary continues to be accorded contemporary writers. In Joseph Pivato's 'The Return Journey in Italian-Canadian Literature' (*CanL*) this interest is understandably provoked by a desire to affirm ethnic identity. Theory provokes George Bowering's interest in the treatments of history by Leonard Cohen, Michael Ondaatje, and Robert Kroetsch. His readings of their fiction in 'A Great Northward Darkness: The Attack on History in Recent Canadian Fiction' (*line*) are very incisive but his generalizations about the implications of Canadian reading preferences are very doubtful. Theory also informs Linda Hutcheon's much more subtle and suggestive 'Canadian Historiographic Metafiction' (*ECW*) which utilizes novels by Timothy Findley, George Bowering, Chris Scott, and Rudy Wiebe. The theoretical drive is more muted but none the less formative of Terry Goldie's 'Folklore, Popular Culture and Individualism in *Surfacing* and *The Diviners*' (*CanL*). Goldie makes some useful distinctions between mass culture, popular culture, and local culture.

Margaret Atwood, Robertson Davies, Robert Kroetsch, and Rudy Wiebe were favourite subjects of concentrated critical treatment of fiction writers in 1985. Elspeth Cameron brings clinical data to bear on Atwood's first novel in 'Femininity, or Parody of Autonomy: Anorexia Nervosa and *The Edible Woman*' (*JCS*), and concludes that the novel is a psychodrama about autonomy. Roberta Rubinstein argues that *Bodily Harm* is 'a feminist, existential study of the relation between women and patriarchy' which is structured through parallels and correspondences in event and symbol, allusions and doublings of characters, aiming at dramatic definitions of moral responsibility ('Pandora's Box and Female Survival: Margaret Atwood's *Bodily Harm*', *JCS*). Sharon R. Wilson approaches the same novel but attends to narrative perspective and camera images to indicate how it reveals characteristics of romance ('Turning Life Into Popular Art: *Bodily Harm*'s Life Tourist', *SCL*). Paul W. Miller's 'Pursuit of the Heroic Self in Davies' Deptford Trilogy' (*ARCS*) suggests that only Magnus Eisengrim achieves heroic stature, by embracing and exploiting his vein of evil, while Ramsay and David Staunton fail to do so. W. J. Keith notes briefly Davies's use of Robert Houdin in 'Text and Subtext: Davies's *World of Wonders* and Robert Houdin's Memoirs' (*CanL*). Keith argues more substantively the implications of postmodernism in Davies's work in 'The Roots of Fantasy: Document and Invention in Robertson Davies' Fiction' (*JCS*). Barbara Godard's 'World of Wonders: Robertson Davies' Carnival' (*ECW*) is one of the best pieces of criticism of the year, in spite of its length. She uses Bakhtin's notions of carnival to elucidate the carnivalesque in Davies's fiction from the Salterton trilogy to *Rebel*

88. *Hubert Evans: The First Ninety-Three Years*, by Alan Twigg. Harbour. pp. 154. pb C$8.95.

89. *Sheila Watson and 'The Double Hook'*, ed. with an afterword by George Bowering. Golden Dog. pp. 199. pb C$12.95.

Angels, and in the course of so doing reconciles previously conflicting interpretations of Davies's work while demonstrating new insights into the real and consistent character of his work. Robert Kroetsch, himself a carnivalesque writer, also stimulated good criticism. Robert Lecker's 'Freed from Story: Narrative Tactics in *Badlands*' (*ECW*) offers an incisive glimpse at Kroetsch's use of parody to pursue freedom from the tradition of story without accepting silence. Geert Lernout, in 'Twenty-Five Years of Solitude' (*CanL*), presents an intriguing analysis of *What the Crow Said* and its postmodern techniques. Brian L. Ross's 'The Naked Narrator: *The Studhorse Man* and the Structuralist Imagination' (*CanL*) adds little to previous analysis. Rudy Wiebe continues to be a provoking figure as John Jennings demonstrates in 'The Mad Trapper in Literature and Film' (*JCS*). Jennings, a historian, passionately attacks Wiebe's distortions of history in his novel. Nancy Bailey on the other hand defends these very same distortions in 'Imaginative and Historical Truth in Wiebe's *The Mad Trapper* (*JCS*), insisting that Wiebe's work is true to history as we know it in the 1980s in terms of the relationship to people, to language, and to the land. Sherrill E. Grace brings Todorov's categories of horizontal and vertical narration, Jakobson's categories of contiguity and similarity, and Kristeva's categories of poetic language and the language of proposition to describe Wiebe's presentation of the distinctions in discourse between Indian and white and his attempt to force the reader to encounter and transcend racial difference (*CanL*).

Also popular with critics in 1985 were Timothy Findley, Mavis Gallant, Jack Hodgins, and Henry Kreisel. Dennis Duffy, in 'Let Us Compare Histories: Meaning and Mythology in Findley's *Famous Last Words*' (*ECW*), examines the novel's characters and makes claims for its 'groundbreaking' narrative structure while investigating its mutual interpretation of myth and history and its refusal to privilege aestheticism over morality. Stephen Scobie's 'Eye-Deep in Hell: Ezra Pound, Timothy Findley, and Hugh Selwyn Mauberley' (*ECW*) analyses the sight imagery and doubling motif of *Famous Last Words* in the course of tracing certain patterns of filiation. Mavis Gallant's allegedly uncompromising, unsentimental vision of women is the burden of Janice Kulyk Keefer's 'Mavis Gallant's World of Women: A Feminist Perspective' (*Atlantis*). D. B. Jewison demonstrates the fine subtlety and thematic richness of Gallant's artistry by means of his analysis of *Green Water, Green Sky* and 'Its Image on the Mirror' ('Speaking of Mirrors: Imagery and Narrative in Two Novellas by Mavis Gallant', *SCL*). Jack Hodgins's reliance upon the devices of magic realism and their articulation of contradictory approaches to reality is the focus of Cecilia Coulas Fink's '"If Words Won't Do, and Symbols Fail": Hodgins' Magic Reality' (*JCS*). Allan Pritchard's 'Jack Hodgins' Island: A Big Enough Country' (*UTQ*) lengthily expatiates upon the thematic cliché of the universal in the local. Henry Kreisel was the subject of book-length attention in *Another Country*[90], a collection containing pieces by and about Kreisel, including two interviews, three uncollected short stories, six essays (only two of which are new), and four reviews. Neil Besner, one of the contributors to *Another Country*, also published 'Kreisel's Broken Globes' (*CanL*), in which he discusses some of the ways in which Kreisel attempts to deal with the split in

90. *Another Country. Writings By and About Henry Kreisel*, Vol. 7, ed. by Shirley Neuman. NeWest. pp. 362. pb C$8.95.

language and experience occasioned by his Old World upbringing and New World life.

Several other fiction writers came under critical scrutiny in 1985. J. R. (Tim) Struthers, in a weakly organized and very poorly edited essay, examined Hugh Hood's collection of stories *Around the Mountain* and concluded that its structure is essentially allegorical (*SCL*). Colin Nicholson provides an interesting essay, 'Signatures of Time: Alistair MacLeod and His Short Stories' (*CanL*), which incorporates extensive quotation from an interview with the author, along with incisive and imaginative analysis of several of the short stories, particularly of 'The Boat', to uncover and elaborate the complex and effective uses, thematic and formalistic, which elements of time serve in MacLeod's narratives. Philip Milner attempts with partial success to unravel the vagaries of 'Structure in David Adams Richards' Unfinished Miramichi Saga' (*ECW*). Russell Brown's 'Rooke's Move' (*ECW*) is really a personal essay on the critic's introduction to the fiction of Leon Rooke. Cathy N. Davidson arouses interest in the hitherto unacknowledged, by critics, 1981 novel *The Bee Book* by Ann Rosenberg with her note 'To Bee or Not to Bee' (*CanL*). Finally, a small book of criticism overlooked in last year's survey, and one to be ignored, is B. Pfaus's *Alice Munro*[91], a very poorly written work with a banal thesis (Munro is concerned with investigating the nature of reality). Munro deserves so much better.

(c) Poetry

As with fiction, ECW Press has produced the most important reference works of the year on poetry. Volumes 5 and 9 of the Poetry Series of *Canadian Writers and Their Works*[92] provide very good bibliographical and critical introductions to Earle Birney, Louis Dudek, Irving Layton, Raymond Souster, Miriam Waddington (Volume 5) and to Margaret Atwood, D. G. Jones, Pat Lane, Dennis Lee, Gwendolyn MacEwen (Volume 9). Another helpful reference work is Phyllis Platnick's *Canadian Poetry: Index to Criticism (1970–1979)*[93] which lists reviews and essays on both English- and French-Canadian poets drawn from collections and periodicals published principally in Canada and the United States. Aimed at a much more specialized audience is the *Guide to the Literary Heritage of Waterloo and Wellington Counties from 1830 to the Mid-20th Century*[94].

There were no book-length general studies of English Canadian poetry in 1985. *OL* did publish as a special issue the proceedings of the Long-liners Conference on the Canadian Long Poem held at York University in Toronto in the spring of 1983. A range of papers by many of Canada's foremost practitioners and theoreticians considers such topics as 'Documentary and the Long Poem', 'Autobiography and the Long Poem', 'Alternatives to Narrative', 'Poetics of the Long Poem', and 'Locality and the Long Poem'. As these titles

91. *Alice Munro*, by B. Pfaus. Golden Dog. pp. 97. pb C$6.95.

92. *Canadian Writers and Their Works. Poetry Series*, ed. by Robert Lecker, Jack David, and Ellen Quigley. ECW. Vol. 5, pp. 329; Vol. 9, pp. 288. C$40 each.

93. *Canadian Poetry: Index to Criticism (1970–1979)*, by Phyllis Platnick. CLA. pp. xxviii + 337. pb C$30.

94. *Guide to the Literary Heritage of Waterloo and Wellington Counties from 1830 to the Mid-20th Century: An Historical Bibliography of Authors and Poets*, ed. by Gerald Noonan. WLU. pp. 152.

suggest, theory rather than practice dominates these discussions. Theory was also prominent in *OL*'s other 1985 issue which contained interesting discussions of poetic notation by bp Nichol (alone), by bp Nichol and Frank Davey (a joint effort), and by Andrew McClure and Susan McMaster (another joint effort). Nichol was also the primary voice in a conversation on theory and on the genesis of their own long poems with Daphne Marlatt and George Bowering (*line*). Robert Bringhust's 'Breathing Through the Feet: An Autobiographical Meditation' (*CanL*) reveals an essentially Romantic nature in his animadversions upon his own life and work. Sharon Thesen's 'What Poetry Performs' (*CV2*) is a more analytical speculation upon the relationship of poetry and the body and upon the probable disappearance of the lyric.

The periods of Canadian poetry are more equably treated by critics than those of fiction. At least three pieces on eighteenth-century poetry appeared in 1985. One of the poets considered by Cyril Byrne in his 'Two Irish Poets in "The Wild Plantation"' (*ECW*) wrote principally in English; Byrne's depiction of the different ways in which the two adjusted to the new social environment of Newfoundland is suggestive. Thomas B. Vincent once again elucidates and defends the imitativeness of eighteenth-century Maritime writers in 'Eighteenth-Century Maritime Verse' (*ECW*). Neil Mackinnon offers a brief selection of verses with slight commentary reflecting the varied response to Loyalist exclusion in 'Bitter Verse: Poetry, Verse and Song of the American Loyalists in Nova Scotia' (*DR*).

Nineteenth-century verse is subjected to an overly simplistic schematization in S. G. Mullins's 'Man and Nature in Selected Canadian Poetry of the Nineteenth Century'[95], but a number of useful essays on writers of the period were produced. Mary Lu MacDonald provides good biographical and bibliographical data on John Howard Willis (1803–47), William F. Hawley (1806–55), and John Hawkins Hagarty (1816–1900) in her 'Three Early Canadian Poets' (*CanP*). Victor Skretkowicz presents in detail the extant evidence of Isabella Valancy Crawford's habitations during her years in Toronto to her death in 1887 in his 'Where Isabella Valancy Crawford Died' (*SCL*). Germaine Warkentin argues with compelling force that the stylistic difficulties of Crawford's verse are attributable to her essentially 'public and socially oriented vision' and to the consequent gap between a mythopoeic outlook and an innately rhetorical poetic method (*CanL*). Robert Allan Burns may be a bit excessive in claiming her as 'Canada's first major poet' but his 'Isabella Valancy Crawford's Poetic Technique' (*SCL*) does have merit in picturing her as a sophisticated poet of conscious artistry well aware of the English lyric tradition and familiar with and capable of assimilating leads from contemporary American poets. James Doyle's 'The Confederation Poets and American Publishers' (*CanP*) surveys the frustrations experienced by Canadian writers of the 1890s in attempting to place their work with American publishers, and wonders why Archibald Lampman, Bliss Carman, and their compatriots did not attempt with equal assiduity to ameliorate the publishing situation in Canada. Doyle continues his consideration of Lampman in 'Archibald Lampman and Hamlin Garland' (*CanP*) in which he outlines the roughly ten-

95. In *Mankind in Nature: Papers Given at the Second Northern Literary Symposium, Nipissing University College . . . October 1985*, ed. by R. Cassidy and R. Klinspon. NUC. pp. 130.

year history of friendly contact between the two writers, maintained in spite of differences in literary taste but aided by their shared social radicalism. Richard Arnold examines Lampman's revisions of a couple of poems and contends, rather questionably, that the poet moved from an optimistic and somewhat simplistic embrace of Emersonian transcendentalism to an awareness of its inadequacy and dishonesty and of the realities and complexities of nature and human nature; such an argument ignores the signs of the latter awareness in much of his early verse. Lampman's friend D. C. Scott is the subject of D. M. R. Bentley's careful and thorough (as ever) contention that Scott may well have known, been attracted by, and have used, especially for his moon, flower, odour, and colour imagery, ideas borrowed from alchemical and hermetic love ('Alchemical Transmutation in Duncan Campbell Scott's "At Gull Lake: August 1810" and Some Contingent Speculations', *SCL*). Bentley analyses with similar care and subtlety, in 'Threefold in Wonder: Bliss Carman's *Sappho: One Hundred Lyrics*' (*CanP*), the poem's five sections and convincingly concludes that the poem is considerable and that criticism has heretofore wrongly dismissed it. Malcolm Ross articulates a much more personal response to Carman in 'Bliss Carman and the Poetry of Mystery: A Defense of the Personal Fallacy'[96], his account of his youthful infatuation with Carman's early poetry. Perhaps the most important text for nineteenth-century Canadian poetry in 1985 was the publication of a much-needed edition of *The Collected Poems of Sir Charles G. D. Roberts*[97], a thorough undertaking which appears to accomplish its aims admirably. Roberts's brother is an unjustly neglected poet, argues Martin Ware to effect in 'Theodore Goodridge Roberts, Poet: A Neglected Voice' (*ECW*). A similar argument is propounded less effectively for his subject in F. Ross Large's 'John Frederic Herbin: A Reconsideration' (*CanP*). D. M. R. Bentley restricts his attention to a single poem in 'A Well-Wrought Clay: Francis Sherman's "In Memorabilia Mortis" ' (*ECW*), and his detailed analysis does prove that Sherman's is an accomplished poem.

Criticism of modern Canadian poetry usually centres upon a few acknowledged giants. Susan Gingell refutes some of the denigration of one of these in 'The Newfoundland Context of the Poetry of E. J. Pratt' (*ECW*) by indicating the ways in which Pratt continued to employ his Newfoundland experience in some of his best poetry. F. W. Watt takes up the case of another modern giant in 'The Plot Against Smith' (*CanL*) where he addresses the possibility of discovering a personal presence in the poetry of a declared impersonalist and inveterate ironist. The modernist precursor, Frank Oliver Call, is the subject of a repetitious, poorly organized effort by Avrum Malus, Diane Allard, and Maria Von Sundert (*CanL*). Michael Benazon's 'Leo Kennedy: Reticent Poet' (*Matrix*) promotes the importance of this compatriot of Smith's to early Canadian modernism, and suggests that his relative obscurity is partly owing to his self-effacement. A justly obscure poet is the novelist F. P. Grove whose poem 'The Dirge' is edited with an introduction by Terrence Craig in *CanP*.

The second generation of Canadian poetic modernism is dominated by

96. In *The Bicentennial Lectures on New Brunswick Literature*, by Malcolm Ross, Fred Cogswell, and Marguerite Maillet. CCS. pp. 62. pb C$7.50.

97. *The Collected Poems of Sir Charles G. D. Roberts: A Critical Edition*, ed. by Desmond Pacey, with Graham Adams. Wombat. pp. xxii + 672. C$49.50.

Irving Layton who received much attention in 1985. Layton has always been an aggressive self-promoter and the appearance of Elspeth Cameron's biography *Irving Layton. A Portrait*[98] provided him with an excuse to issue his self-portrait *Waiting for the Messiah*[99]. Each has virtues and limitations. Cameron's book covers Layton's life in greater detail; *Waiting* goes only to 1946–7. Cameron's coy dramatization of certain scenes adds little to her presentation. Layton's self-dramatization is vintage – obnoxious, but compelling. In spite of his inevitable posturing, Layton's book provides a, perhaps unintended, psychological insight into his egocentricity. Cameron's book tries too hard perhaps to compel Layton's life to fit her parentally derived (Layton's) parameters of passive observation at war with passionate participation. Both books belie Joseph Kertes's suggestion, in '"Brief Are the Days of Beauty": The Wisdom of Irving Layton's *The Gucci Bag*' (*CanL*), that this work reveals a mellow, forgiving Layton. On the other hand, Layton almost disappears in Erwin Wiens's 'From Apocalypse to Black Mountain: The Contexts of Layton's Early Criticism' (*CanP*) which offers more poetic history than analysis, which is unfortunate since the history is overstated and superficial.

Recent Canadian poetry is the subject of a *QQ* article by Robert James Merrett who discusses a haphazard selection of recent volumes by twelve poets in terms of violence and its interplay with the natural world. One of Vancouver's second generation of *Tish*-ites, Gerry Gilbert, is the subject of a special issue of *line*. A second West Coast poet is the focus of Christina Cole's 'Daphne Marlatt as Penelope: Weaver of Words: a Feminist Reading of *Steveston*' (*OL*). Cole looks at the poem's invocations of such analogous weavers as Penelope, Ariadne, and Arachne, at its use of spinning and weaving imagery, and at its sharing of aims with Mary Daly of *Gyn/Ecology*. Riana O'Dwyer confronts the work of a third West Coast poet in 'Having Your Voice Heard: Susan Musgrave's *Kiskatinaw Songs, and Other Poetry*' (*BCS*). Her depiction of Musgrave as a cultural mediator overreaches when it claims that *Kiskatinaw Songs* 'opened the channels of communication between the culture of the West Coast Indians and the culture of twentieth century English speaking Canada'. The work of a prairie immigrant poet is sensitively and imaginatively treated by M. Travis Lane in 'Troll Turning: Poetic Voice In the Poetry of Kristjana Gunnars' (*CanL*) which outlines a progression in Gunnars's poetry from 'trollish primitivism' (the absence of intellect, etc.) towards '. . . an understanding and exploration of trollishness as it can be represented by the growing human psyche'. Joe Rosenblatt's Toronto upbringing often seems trollish in his at times bizarre autobiography *Escape from the Glue Factory*[100]. Christopher Dewdney's poetry has seemed to some bizarre, but Robert Lecker's 'Of Parasites and Governors: Christopher Dewdney's Poetry' (*JCS*) constructs a less radical and less postmodern Dewdney, a Dewdney whose work reveals many traditional assumptions and motifs. Miriam Nichols's 'Christopher Dewdney's Natural History' (*line*) also undertakes to qualify the identification of Dewdney as a deconstructive writer by illustrating that *Predators of the Adoration* seeks an inversion rather than denial of representa-

98. *Irving Layton. A Portrait*, by Elspeth Cameron. Stoddart. pp. 518. C$28.95.

99. *Waiting for the Messiah: A Memoir*, by Irving Layton, with David O'Rourke. M&S. pp. 264. C$24.95.

100. *Escape from the Glue Factory: A Memoir of a Paranormal Childhood in the Late Forties*, by Joe Rosenblatt. Exile. pp. x + 112. pb C$9.95.

tion in its attempt to fuse the hard sciences with literary-philosophical linguistic speculation.

Recent Maritime poetry is reviewed sweepingly in Patricia Monk's '"Words/rich enough to plant": Maritime Poetry in the Seventies' (*ECW*). She catalogues the recent publications of poetic generations from the established (Fred Cogswell, Robert Gibbs, etc.) to the new (Sparling Mills, Liliane Welch, etc.). Douglas Lochhead is not one of the older generation whom she treats in any detail, but Ann Munton offers extended treatment of his *High Road* in her 'Return, Toronto to the Tantramar: Regional Poetics, the Long Poem, and Douglas Lochhead' (*ECW*). And M. Travis Lane fills in another of Monk's gaps in 'An Unimpoverished Style: the Poetry of George Elliott Clarke' (*CanP*); she successfully demonstrates the artistry of Clarke's work through a detailed discussion of his poem 'The Emissaries'. Hédi Bouraoui looks longer at one of Monk's subjects in 'Liliane Welch: A New Voice from the Maritimes' (*ECW*) but adds little with the facile proposition that Welch fuses her 'European historical relativity' 'with the raw past of her new adopted land, New Brunswick'.

Another immigrant poet, this time a recent Torontonian, is enthusiastically praised by Edward Kamau Brathwaite in 'Dionne Brand's *Winter Epigrams*' (*CanL*). Two more are the unfortunate victims of Arun P. Mukherjee's 'The Poetry of Michael Ondaatje and Cyril Dabydeen: Two Responses to Otherness' (*JCL*), which expounds the wrong-headed notion that Ondaatje's universalist transcendence of his ethno-cultural background makes his work abstract and insular in its artistic self-reflexiveness in contrast to Dabydeen's engagement with his 'otherness' in the Canadian cultural landscape and his commitment to his Guyanese origins.

(d) Drama

One of the more substantial critical works on Canadian drama to appear in 1985 is an anthology of thirty-four essays prepared by the Canadian Theatre Critics Association for the 1985 World Congress of the International Theatre Institute. *Contemporary Canadian Theatre: New World Visions*[101] attempts inclusiveness and succeeds, albeit unevenly (so far as regions and genres are concerned). On a smaller scale 'Modern Canadian Drama: Some Critical Perspectives' (*CanD*), compiled and edited by L. W. Conolly, assembles a selection of commentary (interviews, press releases, programme notes, reviews, essays) on thirty-one recently anthologized modern Canadian plays. Theatrical criticism is the subject of Yashdip Singh Bains's 'Canadian Newspaper Reviews of Frederick Brown' (*JCS*). Bains uses newspaper commentary on the first manager of Montreal's Theatre Royal in 1825–6 to argue that Montreal, Quebec City, and Halifax possessed serious theatrical criticism in the early nineteenth century.

A call for inclusiveness in the definition of Canadian theatre is uttered by James Hoffman in 'Towards an Early British Columbia Theatre: The Hamatsa Ceremony as Drama' (*CanD*) which insists that native ritual must be acknowledged as part of any history of British Columbia drama and offers as proof an analysis of the Kwakiutl Hamatsa rite. Theatre history of a more recent

101. *Contemporary Canadian Theatre: New World Visions*, ed. by Anton Wagner. S&P. pp. 411. pb C$19.95.

vintage is the focus of Richard Perkyns's 'Two Decades of Neptune Theatre' (*THIC*) which provides a detailed account of the inception and subsequent activities of this Halifax venture, and also provides a Production Checklist 1963–83. James Noonan offers a similar service for our National Theatre in 'The National Arts Centre: Fifteen Years At Play' (*THIC*).

Not much work on nineteenth-century Canadian drama appeared in 1985. Terry Goldie offered 'The Necessity of Nobility: Indigenous Peoples in Canadian and Australian Literature' (*JCL*) which suggests that for Canada national self-definition encouraged portrayal of the Indian as stately and honourable while Australian lost-world themes created an idealized native at the centre of an unknown continent surrounded and insulated by his degenerate ignoble descendants. Edward Mullaly concentrates on a particular event of theatrical history in 'The Saint John Theatre Riot of 1845' (*THIC*), provoked by a satire of a provincial commercial organization. Nels Juleus looks at still another side of early Canadian theatre in 'Lady Dufferin's Amateur Theatricals' (*CanD*), a rather disorganized piece which recites briefly some of the lady's varied theatrical activities.

Modern Canadian drama begins for most critics with the efforts of Herman Voaden and Bertram Brooker, principally in the 1930s. Anton Wagner's 'Herman Voaden's "New Religion" ' (*THIC*) argues cogently that Voaden's symphonic expressionism, both as a religious philosophy and as a production style, owed little to European Expressionism but was a personal response to the Canadian aesthetic context. Sherrill E. Grace, however, after editing Bertram Brooker's two 1930s plays, *The Dragon* and *Within*, and celebrating him as 'one of Canada's most innovative and experimental modernists' (*CanD*), joins the influence attribution game with a vengeance in ' "The Living Soul of Man": Bertram Brooker and Expressionist Theatre' (*THIC*), consigning Brooker to the same clique of European Expressionism from which Wagner released his friend Voaden. A later contributor to modern Canadian drama is Robertson Davies whose dramatic efforts have taken second place in critical attention to his accomplishments as a fiction writer. Susan Stone-Blackburn undertakes to right the balance in *Robertson Davies, Playwright: A Search for the Self on the Canadian Stage*[102]. She does make a useful addition to Davies studies and to Canadian theatre studies. John Coulter's *Riel* is his best-known work. Geraldine Anthony's 'Coulter's *Riel*: A Reappraisal' (*CanD*) examines some of its religious dimensions: the similarities of Riel to Joan of Arc and Christ, the play's New Testament allusions. Kathleen Garay's 'John Coulter's *Riel*: The Shaping of "A Myth for Canada" ' (*CanD*) examines Coulter's diaries in tracing the play's genesis and demonstrates that Coulter was consciously searching for a Canadian theme. The continuing fascination with Riel's dramatic potency is reflected in Michael Scholar's consideration of Rex Deverell's play in '*Beyond Batoche*: The Playwright in Mid-Career' (*CanD*). Scholar concentrates on the reflexiveness of the play to indicate the particular ways in which documentary material is shaped to articulate personal and aesthetic themes. Christopher Innes attempts to indicate some of the personal and aesthetic dimensions of George Ryga's play in 'The Psychology of Politics: George Ryga's *Captives of the Faceless Drummer*' (*THIC*),

102. *Robertson Davies, Playwright: A Search for the Self on the Canadian Stage*, by Susan Stone-Blackburn. UBC. pp. 249. C$27.95.

and thereby to release it from the charge of being monodimensionally political. Richard Paul Knowles's 'A Culture Rich with Metaphors: Tom Gallant's *Step/Dance*' (*ECW*) demonstrates that that play possesses subtlety, complexity, and poetry and is not merely a regional vision of Maritime life.

Finally, Alan Filewood's 'The Interactive Documentary in Canada: Catalyst Theatre's *It's About Time*' (*THIC*) looks at a recent theatrical undertaking by an Edmonton group. He presents an account of the inception and later activity of Edmonton's Catalyst Theatre leading to its establishment of an interventionist theatre in the 1982–3 production of *It's About Time*, which focuses on penal experience.

5. India

(a) General

Undoubtedly, the most original work this year is Feroza F. Jussawalla's *Family Quarrels: Towards a Criticism of Indian Writing in English*[103] though I, along with Jussawalla's thesis supervisor, disagree completely with her conclusions. 'Over and over again', she writes, 'the question is raised whether the criticism of [Indian English Literature] had an influence on the development of the literature', yet I can think of no reason for suspecting that the question has been raised at all frequently. Jussawalla herself gives the game away when she says, only a few sentences later, that the effort to trace 'the development of Indian Literature in English as a response to its criticism is a unique approach'. However, her first chapter argues that the literature was 'responding to the major critical issues regarding (1) the variation of English to express a national sense; (2) the expression of Indian ... detail[s]; and (3) the expression of nationalism'. Jussawalla documents the fact that critics and writers have travelled down parallel or convergent paths, and it is true that the three features she mentions have marked the development of Indian literatures, in all languages, but there is little reason for believing that there is a causal connection between what is fashionable in critical circles and what writers produce.

In later chapters, Jussawalla explores the themes of expatriation and alienation, and the portrayal of Mahatma Gandhi in Indian English literature, and charges Desani, Rushdie, and Markandaya (the former two understandably, the last somewhat surprisingly) with stylistic and formal imitation of European models. More substantially, she accuses Indian English *criticism* of imitating Western models, and attempts to delineate, if not a 'genuinely Indian' criticism, at least a criticism that is appropriately Indian: drawing on both Indian and Western ideas in a country that is itself a product of East and West. Though Jussawalla's work is based on only a partial knowledge of Indian English criticism, this lacuna is perhaps inevitable, given the circumstances of Indian publishing and of studying the subject in a remote American university. The book is redeemed, however, by its vigorousness and forthrightness.

A. N. Dwivedi's *Studies in Contemporary Indo-English Verse: A Collection*

103. *Family Quarrels: Towards a Criticism of Indian Writing in English*, by Feroza F. Jussawalla. Lang. pp. x + 209. Sfr 58.40.

of Essays on Male Poets[104], is a sequel to an earlier collection of brief essays on Indian English women poets. An introduction, more or less, to the work of some twenty-five contemporary Indian male poets, the essays do not necessarily add much to the sum of available knowledge where the poets *are* well known, and where the poets are *not* yet very well known the essays combine a curious scepticism about the quality of other poets with a remarkable admiration for work which often appears quite forgettable, at least in the quotations provided here. However, most of the writers assure us that the poet they discuss is one of the most original and important of Indian English poets!

A few essays stand out from the mass of mediocre material: Vasant Shahane argues that Adil Jussawalla's work arises out of personal difficulties and that he modulates a cosmopolitan setting and 'international form' for the expression of his inner self, his predicaments, perplexities, and his relationship to society and environment; C. N. Srinath feels that A. K. Ramanujan will be remembered more for his translations into English from Tamil and Kannada than for his original poems in English; M. K. Naik believes that three value-systems are at work in Arun Kolatkar's *Jejuri*: ancient religious tradition, modern industrial values, and what Naik calls 'the Life Principle' – and he finds that Kolatkar eventually settles for the third; Subhas Saha demonstrates that Dom Moraes 'may be considered un-Indian in his poetry by the Indian critics but the poet himself cannot absolve his memory and sensibility from his Indian roots' (*sic*).

(b) Individual Writers

One of the few works on the subject of Indian women poets who write in English is Sunanda P. Chavan's *The Fair Voice*[105]. This has a brief biographical note on each notable Indian woman poet who published a volume between 1850 and 1970, followed by a sort of outline discussion of one poem that is thought to be representative of the poet's output. Chavan's book is based on a doctoral thesis concerned with woman poets as distinct from feminist poets, even though, as Chavan says, 'Indian poetry in English by women can be described as the boldest assertion of the modern Indian woman'. She divides the poets into five categories – Romantics, New Romantics, Moderns, New Poets, and 'Outsider-Insiders' (that is, Western women who have become Indian by marriage). Though I sympathize with the impulse behind the work, its result is (paradoxically) to emphasize the profound differences between the poets studied rather than any hoped-for commonality. There is, however, a surprisingly comprehensive bibliography.

Maryvonne Nedelkovic's 'The Role of Women in Kamala Markandaya's *Nectar in a Sieve*' (*CNIE*) praises the subtlety and wholesomeness of Rukmini's acceptance of the traditional role of serving her husband. G. H. Nayak similarly demonstrates, in 'Karanth's Novels: Women and Values' (*LCrit*), that Karanth's women are moulded by traditional values.

Shyamala A. Narayan's 'Woman in Raja Rao's Fiction' (*LCrit*) considers

104. *Studies in Contemporary Indo-English Verse: A Collection of Essays on Male Poets*, ed. by A. N. Dwivedi. Prakash Book Depot, Bareilly, India (1984). pp. ii + 381. Rs 65.

105. *The Fair Voice: A Study of Indian Women Poets in English*, by Sunanda P. Chavan. (1984). Ajanta. Rs 75.

that Rao presents women at a realistic social level: the earlier stories reveal the desperate conditions in which life is lived by uneducated village women, *The Serpent and the Rope* depicts traditional womanhood and the plight of educated young women struggling against arranged marriages though without any sign that love-marriages are, at that stage in history, likely to succeed. However, *The Serpent and the Rope* also begins to show the power of the feminine principle which finds its highest expression, as a means of salvation, in *The Cat and Shakespeare*.

Gita Krishnakutty's 'From Indulekha to Shanta: A Lineage of Coconuts' (*LCrit*) compares the heroines of Raja Rao's *The Cat and Shakespeare* and O. Chandu Menon's *Indulekha*.

Satya Pachori's 'Mulk Raj Anand's *Untouchable*: A Study in Selfhood' (*CNIE*, 1983) interprets the novel as a modernist fable which suggests that 'Man's existence, like Bakha's, should continue . . . in never-ending oscillation between culturally-induced instinctive feelings and a heroism of consciousness' – the latter being understood as a striving against a merely instinctive life.

In 'Bhabani Bhattacharya's World View' (*CNIE*, 1983) H. G. S. Arulandram points out that Bhattacharya views the world as one mutually dependent community, sharing a common world-culture.

S. Krishnamoorthy's 'Interracial and Intercultural Relations in Anita Desai's *Bye-Bye Blackbird*' (*CNIE*, 1984) argues that Sarah and Adit's marriage represents India's achievement, through independence, of equal status with other nations. At a personal level too their marriage succeeds (as against the marriage of Madeleine and Rama in Raja Rao's *The Serpent and the Rope*) because Sarah and Adit are ordinary people and make no extraordinary demands on life.

M. K. Naik discusses the 'Colonial Experience in *All About H. Hatterr*' (*CNIE*, 1982) while Jacqueline Bardolph argues that what makes the novel a modern book is its self-referential character. She also demonstrates that the 'Language Madness in G. V. Desani's *All About H. Hatterr*' (*Commonwealth*) is part of a tradition of subversion and repossession of English by writers in exile. In 'G. V. Desani's *All About H. Hatterr* and the Problem of Cultural Alienation' (*LCrit*) Dieter Riemenschnieder thinks that the novel expresses man's desire to find peace for himself in a world which not only refuses to help him in his search but seems so constructed as to confuse men rather than illuminate the nature of life. This is what gives rise to Desani's 'rhetoric' ('the most unusual rhetoric to be found in Indian English writing') which Riemenschnieder describes better as a severe dissociation of language resulting from the tension of that conclusion about the nature of the universe.

In 'Shut In, Shut Off: Ruth Prawer Jhabvala's "Mythology of Captivity"' (*CNIE*) Silvia Albertazzi considers that Jhabvala's short stories show India as a trap but also as an inspirer, its enormous hot and dusty character being an obstacle to an active life and leading to an obsession with the past; Jhabvala's portrayal of India enables readers to 'get in touch with the thoughts, the feelings, the crisis [*sic*] and the hopelessness of all the lonely, desperate women of the world'.

M. Tarinayya analyses 'Jayanta Mahapatra's "A Letter to Kazuka Shiraishi in Tokyo"' (*LCrit*) to show that though many of the poems rise from everyday experiences they wrestle with profound existential and religious questions.

Aubrey Menen is working on a novel which draws on his roots in Kerala, and

M. Elias draws on personal conversations and extracts to suggest that 'The Poetics of Aubrey Menen's Genesis' (*LCrit*) constitute a lifelong preoccupation with Menen's double heritage from Europe and India.

In 'R. K. Narayan's Short Stories: Some Introductory Remarks' (*CNIE*) Britta Olinder pays long-needed attention to the ninety and more short stories that have been published by Narayan. She points out that only three critics have paid any attention to them at all: M. K. Naik and William Walsh, however, give them short shrift; and Harish Raizada synopsizes them misleadingly even though he holds them in higher regard. Olinder feels that the stories complement the novels, and offers as evidence the attitudes shared by the stories and the novels – to children, to the love that adults have for children, to the children's perspective in both stories and novels, and to bureaucracy and the problems it causes. In another essay, 'Reality and Myth in R. K. Narayan's Novels' (*LCrit*), Olinder feels that 'the greatness in Narayan's work lies in his singular power of joining his fresh and humorous view of the ordinary real world with the deeper meaning and larger perspectives he finds in the mythical treasures [*sic*] of his own religion'.

C. T. Indra explores 'Characterisation, Images and Meaning in the Novel' (*CNIE*, 1982), that is, in Balachandra Rajan's novel *The Dark Dancer*. By examining the relationship between the narrator and Krishnan (the hero), Indra argues that Krishnan progresses towards a state of spiritual 'realization' through following the Gita's injunction to 'act without attachment'.

Helen Tiffin suggests that the central motifs of 'The Word and the House' (*LCrit*) in Sheila Watson's *The Double Hook* and Raja Rao's *The Cat and Shakespeare*, respectively, are both colonial in nature, though she also looks at some of the differences in the two metaphysical fables.

Jean-Pierre Durix suggests that 'Magic Realism in *Midnight's Children*' (*CNIE*) enables Rushdie to pretend that he is playing with major issues, only to encourage the reader to face them. Humour is part of Rushdie's strategy of seduction, which 'combines magic and hard facts in an attempt to leave some meaningful shape which can be admired and shared by others, but whose capacity to fashion our understanding of the world remains fragile. In this flicker between revolution and the void lies the essence of Rushdie's art'.

The complete text of Rushdie's 1983 lecture at the University of Aarhus, Denmark, and a useful interview with him, are now published in *Kunapipi*. Several essays on his work appeared in *The Given Condition* (*Span*), a collection of some of the papers presented at the 1984 Conference of the South Pacific Association for Commonwealth Literature and Language Studies, held at Macquarrie University the previous year. In '*Midnight's Children*: The parody of an Indian Novel' Ron Shepherd asks in what sense the novel can be described as Indian. Using some of Rushdie's own comments at the Adelaide Festival in 1984, Shepherd argues that though the traditional-style oral narrative presents a partly Indian cyclical version of reality and of the connection between Saleem and his country, it is better regarded as a surrogate for classical India (whatever that may be) which conveys 'in parodic form something of its essential flavour'. John Stephens, in one of the most intelligent and closely argued articles on Rushdie that I have seen ('"to tell the truth, I lied . . .": Retrospectivity and Deconstruction as (Contributing) Strategies for Reading Salman Rushdie's *Midnight's Children*'), concludes that the novel

proposes no answer to the existential questions it raises, but that Rushdie enjoys, and gets his readers to enjoy, the process of raising the questions: Saleem's continual documentation of history as *recurrence* – closely mirrored in a narrative strategy involving deferred allusions and retrospective modification – appeals strongly to the reader's desire for order but, by denying meaning to linear time, also denies the possibility of meaningful action.

Ib Johansen's 'The Flight From the Enchanter: Reflections on Salman Rushdie's *Grimus*' (*Kunapipi*) is one of the few essays that takes Rushdie's first novel seriously. It sees *Grimus* as portraying largely in metaphorical terms, as part of a larger experimentation with time, space, and language, the clash between the different systems of values held by the peoples of the Third World and their European colonizers. Susan Oommen argues that the 'Fictional Intent in Rushdie's *Shame*' (*LCrit*) is to restructure a nation's sense of itself through a use of delightful fantasy, as well as through disfigurement and the grotesque. Coral Ann Howells finds both 'Rudy Wiebe's *The Temptations of Big Bear* and Salman Rushdie's *Midnight's Children*' (*LCrit*) obsessed by the multiplicity and duplicity of history 'which contains so many stories and so many silences'; she suggests that both books are 'revisionist histories which subvert the official view and offer a critique of authority'.

Sankar Basu's *Chekhov and Tagore: A Comparative Study of Their Short Stories*[106] examines the sociopolitical background of Russia and of Bengal in the 1890s, compares the ideas and themes in the two writers, eschews any idea of either having influenced the other, and compares their artistic merits. André Dommergues suggests that 'Rabindranath Tagore, the Poet of *Gitanjali*' (*Commonwealth*, 1984) 'plays hide-and-seek with various moods' – despair, melancholy, expectation, gratitude, tenderness, enthusiasm. gaiety, serenity, and so on – but that Tagore's prevailing emotion is joy. Dommergues also suggests that 'Rabindranath Tagore's Aesthetics' (*Commonwealth*), though rooted in the past and especially indebted to the key Indian concept of *rasa*, has been influenced also by European thought, and especially by English Romanticism.

(c) Other Studies

The originality of G. L. Labru's *Indian Newspaper English*[107], consists in its enterprise rather than in its conclusions, though those are by no means useless or uninteresting. Labru thinks that Indian users of English constitute, within the international English-language community, a language community of their own; that the average or most representative *langue* of Indian English is that of the *regional* English daily newspapers because they reflect and interpret all aspects of Indian life – even though they present 'a range of linguistic achievement and not a uniform standard'. He finds that English has been assimilated to Indian socioeconomic and politico-cultural life, that this assimilation is evident in the various registers of Indian English, in its variety of accents, and in the body of Indo-English literature, and that the crux of Indian English lies in its function not its form. The widely accepted Weinreich and Kachru models

106. *Chekhov and Tagore: A Comparative Study of Their Short Stories*, by Sankar Basu. Sterling ND (available through Books From India, London). pp. vii + 118. £8.95.

107. *Indian Newspaper English*, by G. L. Labru. B.R. Publishing Corporation, Delhi, India (1984). pp. xii + 158. Rs 100.

are both shown to be wanting in descriptive and explanatory ability when dealing with the cryptoform and multiform dimensions of Indian English. Labru himself is largely eclectic and pragmatic, and concludes that Indian English is characterized by its stylistic choices and code switching, and by its semantic variation and lexical adaptations: it is marked by 'marginal structural deviance and considerable sociolinguistic deviance, with a range of penumbral deviances in between'. Of these elements, he is in no doubt that the sociolinguistic factors are the more important: 'every study of the Indianness in Indian English must ultimately be a sociolinguistic investigation'. The book is a pioneering study, if more valuable for its details than for any language-shaking conclusion: 'Indian English is neither a wholly accomplished fact, nor a blatant fiction. It is an observable trend and a sociodynamic necessity.'

The New Englishes[108] examines all the new varieties of English synoptically, relating them to the rise of new nations, to the dilemmas for teachers and writers, and to the question of what sort of future faces the new varieties of the language.

Mahadev L. Apte's *Mass Culture, Language and Arts of India*[109] consists of papers prepared for a symposium on the subject held at Duke University. Southworth's essay examines the language used in radio, cinema, newspapers, television, and literature, as well as in 'public writings', such as signs, notices, and posters. It criticizes the people who determine the standardized forms of regional languages for imitating the bureaucratic élites of the British period. The notion of a standard model is inadequate for mass communication, argues Southworth, because it brings with it purist attitudes and the desire to enforce literary styles which are not suitable for mass communication since the masses are not literate.

Kusum Nair's paper on journalism (also in Apte[109]), argues that the press in India does not reach the masses for a variety of reasons: newspaper managers and editors belong to urban élites who do not know anything about mass culture; press coverage of rural areas, where 80% of the people live, is inadequate; so the rural and urban segments of the population remain ignorant of each other; the press is primarily concerned with influencing the government rather than providing information to its readers; and finally, the interpretation of national policies by the newspapers is full of a sort of vague rhetoric: the papers reach the masses in spite of the aims of the editors and others involved.

The republication of Yule and Burnell's *Hobson-Jobson*[110], from the second (1902) edition by Crooke, is a welcome result of rekindled interest in the Raj and all its works – not least of which was the creation of an extensive literature, which has never been wholly ignored, and from which an increasing amount is being republished. However, scholarship of the field has marched on, as is signalled by R. E. Hawkins's *Supplements* to the Indian edition of the *Little Oxford Dictionary*, which has now grown into *Common Indian Words in*

108. *The New Englishes*, by J. Platt, H. Weber, and M. L. Ho. RKP (1984). pp. viii + 225. pb £5.95.

109. *Mass Culture, Language and Arts of India*, ed. by Mahadev L. Apte. Sangam (1984). pp. x + 202. £9.95.

110. *Hobson-Jobson: A Glossary of Colloquial Anglo-Indian Words and Phrases*, by Henry Yule and A. C. Burnell, ed. by William Crooke. RKP. pp. xlviii + 1021. £18.95.

English[111]. However, even now, none of these indicates the Indian origin of words such as 'wally'. So there would appear to be scope for a completely fresh edition.

Narendra Mohan's *The Eternal NO: Dimensions of Protest in Literature*[112], sets out 'to explore and examine the nature and forms of protest and its varied dimensions, especially in the realm of literature'. The book is best described as an essay on the nature of dissent and protest in India. Mohan utilizes these considerations to understand, analyse, and interpret modern Hindi poetry, fiction, and drama, and his methods and conclusions are useful to a discussion of some Indian writers in English.

111. *Common Indian Words in English*, Comp. and ed. by R. E. Hawkins. OUP. pp. ix + 106. £3.95.

112. *The Eternal NO: Dimensions of Protest in Literature*, by Narendra Mohan. Ajanta. pp. 103. Rs 60.

Books Received

Chapter I. Reference, Literary History, and Bibliography

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Caws, Mary Ann, ed., *Textual Analysis: Some Readers Reading*. MLA, 1986. $15.

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Commire, Anne, ed., *Something about the Author: Facts and Pictures about Authors and Illustrators of Books for Young People*. Gale. Vol. 44, 1986, $64. Vol. 45, 1986, $64. Vol. 47, 1987, $66.

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Garrett, John, *British Poetry since the Sixteenth Century: A Student's Guide*. Macmillan, 1986. hb £18, pb £5.95.

Gaskell, Philip, *A Bibliography of the Foulis Press*. Second edn. StPB, 1986. £35.

Godman, Peter, *Poets and Emperors: Frankish Politics and Carolingian Poetry*. OUP, 1987. £25.

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Hume, David, *The History of England from the Invasion of Julius Caesar to the Revolution in 1688*, Vols. 3–6. Liberty, 1984. hb $15 each, pb $7.50 each.

Jasper, David, *The New Testament and the Literary Imagination*. Macmillan, 1987. £25.

Kelliher, Hilton, and Sally Brown, *English Literary Manuscripts*. BL, 1986. pb £4.95.

Knox-Shaw, Peter, *The Explorer in English Fiction*. Macmillan, 1987. £27.50.

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Dzwonkoski, Peter, ed., *American Literary Publishing Houses, 1900–1980: Trade and Paperback*. DLB 46. Gale, 1986. $88.
Egri, Peter, *Chekhov and O'Neill: The Use of the Short Story in Chekhov's and O'Neill's Plays*. AK, 1986. £12.50.
Ellison, Ralph, *Going to the Territory*. RandomH, 1986. $19.95.
Fairbanks, Carol, *Prairie Women: Images in American and Canadian Fiction*. Yale, 1986. $22.
Faulkner, William, *Novels 1930–1935*. LAm/CUP, 1986. £30.
Feldman, Gene, and Max Gartenberg, eds, *Protest: The Beat Generation and the Angry Young Men*. Souvenir, 1987. pb £7.95.
Fickett, Harold, and Douglas R. Gilbert, *Flannery O'Connor: Images of Grace*. Eerdmans, 1986. $18.95.
Field, Andrew, *Djuna: The Formidable Miss Barnes*. UTex, 1985. pb $8.95.
Field, Andrew, *V.N.: The Life and Art of Vladimir Nabokov*. Crown, 1986. $19.95.
Fishkin, Shelley Fisher, *From Fact to Fiction: Journalism and Imaginative Writing in America*. JHU, 1985. £19.95.
The Collected Stories of F. Scott Fitzgerald. Penguin, 1986. pb £5.95.
Gale, Steven H., *S. J. Perelman: An Annotated Bibliography*. Garland, 1985. $26.
Gladstein, Mimi Reisel, *The Indestructible Woman in Faulkner, Hemingway, and Steinbeck*. UMIRes, 1986. £54.
Gold, Herbert, *Lovers and Cohorts: Twenty-Seven Stories*. Fine, 1986. $17.95.
Goldstein, Laurence, *The Flying Machine and Modern Literature*. Macmillan, 1986. £27.50.
Graham, Sheilah, *The Real Scott Fitzgerald*. Comet, 1986. pb £5.95.
Greenhalgh, Anne M., *A Concordance to Elizabeth Bishop's Poetry*. Garland, 1986. $111.
Greiner, Donald J., *John Updike's Novels*. OhioU, 1986. hb £23.95, pb £9.95.
Grimwood, Michael, *Heart in Conflict: Faulkner's Struggles with Vocation*. UGeo, 1987. $30.
Gunner, Eugenia M., *T. S. Eliot's Romantic Dilemma*. Garland, 1986. $33.
Gusewelle, C. W., *A Paris Notebook*. Lowell, 1986. pb $9.95.
Gutkind, Lee, ed., *Our Roots Grow Deeper than We Know*. UPitt, 1985. hb $19.95, pb $9.95.

Gysin, Brion, *The Last Museum*. Faber, 1986. pb £3.95.
Gysin, Brion, *The Process*. Quartet, 1985. £8.95.
Hanna, Archibald, *A Mirror for the Nation: An Annotated Bibliography of American Social Fiction, 1901–1950*. Garland, 1986. $67.
Harris, Trudier, *Black Women in the Fiction of James Baldwin*. UTenn, 1985. $22.50.
Harris, Trudier, ed., *Afro-American Writers from the Harlem Renaissance to 1940*. DLB 57. Gale, 1986. $88.
Harris, Trudier, and Thadious M. Davis, eds, *Afro-American Writers before the Harlem Renaissance*. DLB 50. Gale, 1986. $88.
Hassan, Ihab, *Out of Egypt: Scenes and Arguments of an Autobiography*. SIU, 1986. $15.95.
Hayashi, Tetsumaro, *John Steinbeck and the Vietnam War*, Part 1. BSU, 1986. pb $30.
Hayashi, Tetsumaro, *Steinbeck's World War Two Fiction: 'The Moon is Down': Three Explications*. BSU, 1986. pb $25.
Hayes, John P., *James A. Michener: A Biography*. Allen, 1986. £10.95.
Heller, Joseph, and Speed Vogel, *No Laughing Matter*. Cape, 1986. £10.95.
Hemenway, Robert E., *Zora Neale Hurston: A Literary Biography*. Camden, 1986. pb £7.95.
Hemingway, Ernest, *The Garden of Eden*. Scribner, 1986. $18.95.
Hemingway, Jack, *Misadventures of a Fly Fisherman*. Taylor, 1986. $17.95.
Henderson, Jeff, ed., *Thor's Hammer: Essays on John Gardner*. UCA, 1986. pb $12.95.
Herrman, Dorothy, *S. J. Perelman: A Life*. Putnam, 1986. $18.95.
Herron, Don, *The Literary World of San Francisco and its Environs: A Guidebook*. CL, 1985. pb $9.95.
Himes, Chester, *If He Hollers Let Him Go*. TMP, 1986. pb $7.95.
Himes, Chester, *Lonely Crusade*. TMP, 1986. pb $8.95.
Hobhouse, Janet, *Everybody who Was Anybody: A Biography of Gertrude Stein*. Arena: Arrow, 1986. pb £4.95.
Holden, Jonathan, *Style and Authenticity in Postmodern Poetry*. UMiss, 1986. £18.95.
Homberger, Eric, *American Writers and Radical Politics, 1900–39: Equivocal Commitments*. Macmillan, 1987. £27.50.
Honan, Park, ed., *The Beats: An Anthology of 'Beat' Writing*. Dent, 1987. pb £4.95.
Howard, Jane, *Form and History in American Literary Naturalism*. UNC, 1985. £18.05.
Hryciw-Wing, Carol, *John Hawkes: A Research Guide*. Garland, 1987. $54.
Hume, Kathryn, *Pynchon's Mythography: An Approach to 'Gravity's Rainbow'*. SIU, 1987. $19.95.
Hurston, Zora Neale, *Dust Tracks on a Road*. Virago, 1986. pb £4.95.
Spunk: The Selected Short Stories of Zora Neale Hurston. Turtle Island, 1985. pb $8.95.
Jarrell, Randall, *Letters*. Faber, 1986. £25.
Jones, Bessie W., and Audrey L. Vinson, *The World of Toni Morrison*. K/H, 1986. pb $12.95.
Jones, John G., ed., *Mississippi Writers Talking*, Vol. 2. UMissip, 1986. £14.25.

Juliar, Michael, *Vladimir Nabokov: A Description Bibliography*. Garland, 1986. $80.

Kallet, Marilyn, *Honest Simplicity in William Carlos Williams' 'Asphodel, That Greeny Flower'*. LSU, 1986. £14.90.

Kayman, Martin A., *The Modernism of Ezra Pound: The Science of Poetry*. Macmillan, 1986. £27.50.

Keyes, Claire, *The Aesthetics of Power: The Poetry of Adrienne Rich*. UGeo, 1986. $22.50.

Klinkowitz, Jerome, *The New American Novel of Manners: The Fiction of Richard Yates, Dan Wakefield, and Thomas McGuane*. UGeo, 1986. $19.

Knowles, Horace, ed., *A Treasury of American Writers from 'Harper's' Magazine*. Bonanza: Outlet, 1986. $7.98.

Kromer, Tom, *'Waiting for Nothing' and Other Writings*, ed. by Arthur Casciato and James L. W. West III. UGeo, 1986. hb $24, pb $9.95.

Kutnik, Jerzy, *The Novel as Performance: The Fiction of Ronald Sukenick and Raymond Federman*. SIU, 1986. $22.50.

Leech, Margaret, *Tin Wedding*. Norton, 1986. pb £5.95.

Lercangee, Francine, *Joyce Carol Oates: An Annotated Bibliography*. Garland, 1986. $48.

Lewis, Leon, *Henry Miller: The Major Writings*. Schocken, 1986. $19.95.

Leyner, Mark, Curtis White, and Thomas Glynn, eds, *American Made: New Fiction from the Fiction Collective*. FictionColl, 1986. hb $15.95, pb $8.95.

Lomperis, Timothy J., *'Reading the Wind': The Literature of the Vietnam War*. DukeU, 1987. £10.40.

London, Jack, *A Trilogy*, ed. by Earle Labar. JLRC, 1986. pb $10.

Long, Richard A., and Eugenia W. Collier, eds, *Afro-American Writing: An Anthology of Prose and Poetry*. Second edn. PSU, 1985. $22.75.

Lucha-Burns, Carol, *Musical Notes: A Guide to Staffing and Staging Standards of the American Musical Theatre*. Greenwood, 1986. £44.95.

McCaffery, Larry, ed., *Postmodern Fiction: A Bio-Bibliographical Guide*. Greenwood, 1987. £68.50.

MacLeish, Archibald, *Reflections*, ed. by Bernard A. Drabeck and Helen E. Ellis. UMass, 1986. £19.10.

Magi, Aldo P., and Richard Walser, eds, *Thomas Wolfe Interviewed 1929–1938*. LSU, 1985. £14.40.

Malamud, Bernard, *Long Work, Short Life*. BenningtonC, 1985. $3.

Martine, James J., ed., *American Novelists*. Contemporary Authors Bibliographical Series 1. Gale, 1986. $48.

Matovich, Richard M., *A Concordance to the Collected Poems of Sylvia Plath*. Garland, 1986.

Melosh, Barbara, and Susan Reverby, eds, *American Nurses in Fiction: An Anthology of Short Stories*. Garland, 1984. $25.

Meriwether, Louise, *Daddy Was a Number Runner*. Methuen, 1986. pb £3.50.

Miller, Arthur, *Focus*. Penguin, 1986. pb £3.95.

Dear, Dear Brenda: The Love Letters of Henry Miller to Brenda Venus, ed. by Gerald Seth Sindell. Morrow, 1986. $15.95.

Moffett, Judith, *James Merrill: An Introduction to the Poetry*. ColU, 1986. $22.

The Complete Prose of Marianne Moore, ed. by Patricia C. Willis. Faber, 1987. £30.

Morris, Mary Lee, *Southwestern Fiction 1960–1980: A Classified Bibliography*. UNM, 1986. pb $9.95.

Morrow, Mark, *Images of the Southern Writer*. UGeo, 1985. $24.95.

Mrabet, Mohammed, *Love with a Few Hairs*, trans. by Paul Bowles. Arena: Arrow, 1986. pb £2.50.

Mrabet, Mohammed, *Marriage with Papers*, trans. by Paul Bowles. Tombouctou, 1986. pb $6.

Mukherjee, Arun, *The Gospel of Wealth in the American Novel*. CH, 1986. £19.95.

Nabokov, Vladimir, *The Defence*. OUP, 1985. pb £3.95.

Nabokov, Vladimir, *The Enchanter*. Picador: Pan, 1987. £8.95.

Newlin, Keith, *Hardboiled Burlesque: Raymond Chandler's Comic Style*. Borgo, 1985. $19.95.

Nin, Anais, *Henry and June*, ed. by Rupert Pole. HBJ, 1986. $14.95.

O'Brien, Sharon, *Willa Cather: The Emerging Voice*. OUPAm, 1987. $24.95.

The Collected Stories of John O'Hara, ed. by Frank McShane. Pan, 1986. pb £4.95.

Parisi, Peter, ed., *Artist of the Actual: Essays on Paul Goodman*. Scarecrow, 1986. $20.

Paschall, Douglas, and Alice Swanson, eds, *Homewords: A Book of Tennessee Writers*. UTenn, 1986. hb $27.50, pb $12.95.

Paul, Elliot, *A Narrow Street*. Harrap, 1986. pb £5.95.

Perloff, Marjorie, *The Dance of the Intellect: Studies in the Poetry of the Pound Tradition*. CUP, 1986. £22.50.

Petrakis, Harry Mark, *Collected Stories*. Lake View, 1987. $19.95.

Petry, Ann, *The Street*. Virago, 1986. pb £3.95.

Phelps, Donald, and Anne Heller, eds, *Hearing Out James T. Farrell: Selected Lectures*. The Smith, 1986. pb $8.95.

Pinion, F. B., *A T. S. Eliot Companion*. Macmillan, 1986. £27.50.

Pope, Deborah, *A Separate Vision: Isolation in Contemporary Women's Poetry*. LSU, 1985. $20.

Povsic, Frances F., *Eastern Europe in Children's Literature*. Greenwood, 1986. £32.50.

Pratt, Charles, *Dream Makers: Science Fiction and Fantasy Writers at Work*. Xanadu, 1987. £9.95.

Prescott, Peter S., *Never in Doubt: Critical Essays on American Books, 1972–1985*. ArborH, 1986. $18.95.

Pryse, Marjorie, and Hortense J. Spillers, eds, *Conjuring: Black Women, Fiction, and Literary Tradition*. IndU, 1986. hb $29.95, pb $10.95.

Purdy, James, *I Am Elijah Thrush*, intro. by Paul Binding. GMP, 1986. hb £9.95, pb £3.95.

Quartermain, Peter, ed., *American Poets, 1880–1945: Second Series*. DLB 48. Gale, 1986. $88.

Quartermain, Peter, ed., *American Poets, 1880–1945: Third Series*. DLB 54. Gale, 1986. $180.

Rabaté, Jean-Michel, *Language, Sexuality, and Ideology in Ezra Pound's Cantos*. Macmillan, 1986. £27.50.

Rampersad, Arnold, *The Life of Langston Hughes*. Vol. 1: *1902–1941: I, Too, Sing America*. OUPAm, 1986. $22.95.

Rexroth, Kenneth, *Classics Revisited*. ND, 1986. pb £8.95.

Reynolds, R. C., *Stage Left: The Development of the American Social Drama in the Thirties*. Whitston, 1986. $22.50.

Reznikoff, Charles, *By the Waters of Manhattan*. Wiener, 1986. pb $9.95.

Ring, Frances Kroll, *Against the Current: As I Remember F. Scott Fitzgerald*. CA, 1985. hb $14.95, pb $6.95.

Robbins, J. Albert, ed., *American Literary Scholarship 1984*. DukeU, 1986. $40.

Rosowski, Susan J., *The Voyage Perilous: Willa Cather's Romanticism*. UNeb, 1986. £21.80.

Ross, James, *They Don't Dance Much*. Harrap, 1986. pb £5.95.

Rovit, Earl, and Gerry Brenner, *Ernest Hemingway*. Twayne, 1986. $15.95.

Rowe, Anne E., *The Idea of Florida in the American Literary Imagination*. LSU, 1986.

Runyon, Damon, *'Romance in the Roaring Forties' and Other Stories*. Beech Tree: Morrow, 1986. pb $9.95.

Salzberg, Joel, *Bernard Malamud: A Reference Guide*. Hall, 1985. $45.

Salzman, Jack, *The Cambridge Handbook of American Literature*. CUP, 1986. £15.

Salzman, Jack, ed., *American Studies: An Annotated Bibliography*. Three vols. CUP, 1987. £150.

Sanford, John, *The Color of the Air: Scenes from the Life of an American Jew*, Vol. 1. BSP, 1985. $20.

Sanford, John, *The Waters of Darkness: Scenes from the Life of an American Jew*, Vol. 2. BSP, 1986. $20.

Schechner, Mark, *After the Revolution: Studies in the Contemporary Jewish-American Imagination*. IndU, 1987. $29.95.

Schubnell, Matthias, *N. Scott Momaday: The Cultural and Literary Background*. UOkla, 1986. £20.75.

Schwartz, Delmore, *The Ego Is Always at the Wheel: Bagatelles*, intro. by Robert Phillips. ND, 1986. $14.95.

Scott, Evelyn, *The Narrow House*. Norton, 1986. pb £5.95.

Shapard, Robert, and James Thomas, eds, *Sudden Fiction: American Short Stories*. GMSmith, 1986. hb $18.95, pb $10.95.

Shaw, Irwin, *Short Stories: Five Decades*. Pan, 1986. pb £5.95.

Skaff, William, *The Philosophy of T. S. Eliot*. UPenn, 1986. £25.

Slatin, John M., *The Savage's Romance: The Poetry of Marianne Moore*. PSU, 1986. $24.50.

Smith, Logan Pearsall, *All Trivia*. Penguin, 1986. pb £3.95.

Snead; James A., *Figures of Division: William Faulkner's Major Novels*. Methuen, 1986. £28.

Sontag, Susan, *Against Interpretation*. Deutsch, 1987. pb £5.95.

Spanier, Sandra Whipple, *Kay Boyle: Artist and Activist*. SIU, 1986. $22.50.

Spolin, Viola, *Theatre Games for Rehearsal: A Director's Handbook*. Northwestern, 1985. $19.95.

The Letters of Gertrude Stein and Carl Van Vechten, ed. by Edward Burns. Two vols. ColU, 1986. $70.

Steinbeck, John, *'Your Only Weapon Is your Work': A Letter by John Steinbeck to Dennis Murphy*. SJSU, 1985. $22.

Strahan, Jack, Peter Hollenbeck, and R. L. Barth, *Vietnam Literature Anthology*. APL, 1984. hb $12.95, pb $7.95.

Stribling, T. S., *The Forge*. UAla, 1985. hb $27.50, pb $12.95.
Stribling, T. S., *Unfinished Cathedral*. UAla, 1986. hb $27.50, pb $12.95.
Sturgis, Howard, *Belchamber*. OUP, 1986. pb £3.95.
Szilassy, Zolton, *American Theatre of the 1960s*. SIU, 1985. $12.95.
Tabor, Stephen, *Sylvia Plath: An Analytical Bibliography*. Mansell, 1986. £40.
The Poetry Reviews of Allen Tate, 1924–1944, ed. by Ashley Brown and Frances Neel Cheyney. LSU, 1986. £19.15.
Taylor, Jerome, *In Search of Self: Life, Death and Walker Percy*. Cowley, 1986. pb $7.95.
Thelwell, Michael, *Duties, Pleasures, and Conflicts: Essays in Struggle*. UMass, 1987. hb £26.10, pb £10.45.
Timmerman, John H., *John Steinbeck's Fiction: The Aesthetics of the Road Taken*. UOkla, 1986. $22.50.
Toombs, Sarah Eleanora, *James Thurber: An Annotated Bibliography of Criticism*. Garland, 1987. $45.
Topham, J., ed., *Vietnam Heroes IV: The Long Ascending Cry*. APL, 1985. $12.95.
Tytell, John, *Naked Angels: The Lives and Literature of the Beat Generation*. Grove, 1986. pb $8.95.
Unrue, Darlene Harbour, *Truth and Vision in Katherine Anne Porter's Fiction*. UGeo, 1985. $24.
Vande Kieft, Ruth M., *Eudora Welty*. Twayne, 1987. $18.95.
Vonnegut, Kurt, *The Sirens of Titan*. Gollancz, 1986. pb £2.95.
Walker, Alice, *The Color Purple*. WP, 1986. pb £3.95.
Walker, Alice, *The Third Life of Grange Copeland*. WP, 1986. pb £3.95.
Walkiewicz, Edward P., *John Barth*. Twayne, 1986. $18.95.
Warhol, Andy, *From A to B and Back Again*. Picador: Pan, 1986. pb £3.50.
Weinberger, Eliot, *Works on Paper: Essays*. ND, 1986. hb $22.95, pb $9.95.
Weinreich, Regina, *The Spontaneous Poetics of Jack Kerouac*. SIU, 1986. $16.95.
Weixlmann, Joe, and Chester J. Fontenot, eds, *Belief vs. Theory in Black American Literary Criticism*. Penkevill, 1986. $25.
West, Dorothy, *The Living Is Easy*. Virago, 1987. pb £3.95.
West, James L. W., III, *A 'Sister Carrie' Portfolio*. Virginia, 1985. $25.
Wharton, Edith, *A Backward Glance*. Century, 1987. pb £5.95.
Wharton, Edith, *Novels*. LAm/CUP, 1986. £30.
Williams, Paul, *Only Apparently Real: The World of Philip K. Dick*. ArborH, 1986. pb $7.95.
Something to Say: William Carlos Williams on Younger Poets, ed. by James E. B. Breslin. ND, 1986. $23.95.
Wilson, Edmund, *The Fifties*, ed. by Leon Edel. Macmillan, 1986. £19.95.
Winslow, Kathryn, *Henry Miller: Full of Life*. Tarcher, 1986. $18.95.
Wolfe, Thomas, *Mannerhouse*. LSU, 1986. £14.90.
Woodward, Robert H., *The Steinbeck Research Center at San José State University: A Descriptive Catalogue*. SJSU, 1985. $14.50.
Wyatt, David, *The Fall into Eden: Landscape and Imagination in California*. CUP, 1986. £25.
Yates, Richard, *William Styron's 'Lie Down in Darkness': A Screenplay*. Ploughshares, 1986. pb $8.95.
Yezierska, Anzia, *'Hungry Hearts' and Other Stories*. Virago, 1987. pb £4.50.

Yezierska, Anzia, *Red Ribbon on a White Horse: My Story*. Virago, 1987. pb £3.95.
Ziegler, Heide, *John Barth*. Methuen, 1987. pb £3.50.

Chapter XIX. African, Caribbean, Australian, Canadian, and Indian Literatures in English

Africa
Brink, André, and J. M. Coetzee, eds, *A Land Apart: A South African Reader*. Faber, 1986. £9.50.
Fraser, Robert, *West African Poetry: A Critical History*. CUP, 1986. hb £35, pb £12.50.
Ngugi wa Thiong'o, *Decolonising the Mind: The Politics of Language in African Literature*. Currey, 1986. pb £4.95.
Whatmore, D. E., *H. Rider Haggard: A Bibliography*. Mansell, 1987. £35.

The Caribbean
Dance, Daryl, ed., *Fifty Caribbean Writers: A Bio-Bibliographical Sourcebook*. Greenwood, 1986. £58.50.
Devonish, Hubert, *Language and Liberation: Creole Language Politics in the Caribbean*. Karia, 1986. pb £5.95.
Guptara, Prabhu, *Black British Literature: An Annotated Bibliography*. Dangaroo, 1986. pb £12.95.
Lamming, George, *In the Castle of my Skin*. Longman, 1986. pb £2.95.
Lewis, Rupert, *Marcus Garvey: Anti-Colonial Champion*. Karia, 1987. pb £6.95.
Mais, Roger, *'Listen, the Wind' and Other Stories*. Longman, 1986. pb £2.50.
Markham, E. A., *Living in Disguise*. Anvil, 1986. pb £5.95.
Mittelholzer, Edgar, *My Bones and my Flute*. Longman, 1986. pb £2.50.
O'Connor, Teresa, *Jean Rhys: The West Indian Novels*. NYU, 1986. $35.
Patterson, Orlando, *The Children of Sisyphus*. Longman, 1986. pb £2.95.
Phillips, Caryl, *The European Tribe*. Faber, 1987. £7.95.
Rahming, Melvin, *The Evolution of the West Indian Image in the Afro-American Novel*. AFP, 1986. £22.35.
Rhone, Trevor, *'Two Can Play' and 'School's Out'*. Longman, 1986. pb £2.50.
Ross, Jacob, *'Song for Simone' and Other Stories*. Karia, 1986. pb £3.95.
Thomas, Elean, *Word Rhythms from the Life of a Woman*. Karia, 1986. pb £3.95.

Australia
Anderson, Don, *Hot Copy: Reading and Writing Now*. PenguinA, 1986. pb A$11.95.
Benterrak, Krim, Stephen Muecke, and Paddy Roe, eds, *Reading the Country*. FACP, 1984. A$29.50.
Bliss, Carolyn, *Patrick White's Fiction*. Macmillan, 1986. £27.50.
Brydon, Diana, *Christina Stead*. Macmillan, 1987. hb £16, pb £4.95.
Point of Departure: The Autobiography of Jean Devanny, ed. by Carole Ferrier, UQueen, 1986. £25.

Green, Dorothy, *The Writer, the Reader and the Critic in a Monoculture*. FALS, 1986. pb.

Hampton, Susan, and Kate Llewellyn, eds, *The Penguin Book of Australian Women Poets*. PenguinA, 1986. pb A$12.95.

Harpur, Charles, *Selected Poetry and Prose*, ed. by Michael Ackland. PenguinA, 1986. pb A$8.95.

Hergenhan, Laurie, ed., *The Australian Short Story: An Anthology from the 1890s to the 1980s*. UQueen, 1986. pb £8.95.

Johnson, Susan, and Mary Roberts, eds, *Latitudes: New Writing from the North*. UQueen, 1986. pb £7.95.

The Penguin Henry Lawson Short Stories, ed. by John Barnes. PenguinA, 1986. pb A$4.95.

Murray, Les, ed., *The New Oxford Book of Australian Verse*. OUPM, 1986. £15.

Neilsen, Philip, ed., *The Penguin Book of Australian Satirical Verse*. PenguinA, 1986. A$14.95.

Tsaloumas, Dimitris, ed. and trans. into Greek, *Contemporary Australian Poetry*. UQueen, 1986. £19.95.

Zwicky, Fay, *The Lyre in the Pawnshop: Essays on Literature and Survival 1974–1984*. UWAust, 1986.

Canada

David, Jack, and Robert Lecker, eds, *The Annotated Bibliography of Canada's Major Authors*. Vol. 6: *Avison, Newlove, Ondaatje, Page, Waddington, Webb*. ECW, 1985. C$48.

Dorney, Lindsay, Gerald Noonan, and Paul Tiessen, eds, *A Public and Private Voice: Essays on the Life and Work of Dorothy Livesay*. Waterloo, 1986. C$10.

Hinchcliffe, Peter, and Ed Jewinski, eds, *Magic Realism and Canadian Literature: Essays and Stories*. Waterloo, 1986. C$10.

India

Gupta, G. S. Balarama, ed., *Studies in Indian Fiction in English*. *JIWE* Publications, 1987.

Best Books and Articles

The best of 1985: a list of the best articles and books reviewed here. The location of the review and bibliographical details may be found through use of the critics index.

Adey, Lionel, 'Class-Conditioning in Nineteenth-Century Hymnals for Children' (*Mosaic*).
Allen, Dennis W. 'No Love for Lydia: The Fate of Desire in *Pride and Prejudice*' (*TSLL*).
Alpers, Paul. 'Pastoral and the Domain of Lyric in Spenser's *Shepheardes Calendar*' (*Rep*).
Armstrong, Paul. 'Conrad's Contradictory Politics: The Ontology of Society in *Nostromo*' (*TCL*).
Baldwin, James. *The Price of the Ticket: Collected Non-Fiction, 1948–1985*. Joseph.
Barolini, Helen, ed. *The Dream Book: An Anthology of Writings by Italian American Women*. Schocken.
Blake, N. F. *The Textual Tradition of the Canterbury Tales*. Arnold.
Bloch, Chana. *Spelling the Word: George Herbert and the Bible*. UCal.
Boffey, J. *Manuscripts of Early English Courtly Love Lyrics in the Later Middle Ages*. Boydell.
Brady, Ann P. 'The Metaphysics of Pornography in *The Ring and the Book*' (*BIS*).
Brodsky, L. D., and R. W. Hamblin, eds. *Faulkner: A Comprehensive Guide to the Brodsky Collection*, Vols. II and III. UMissip.
Brown, Lucy. *Victorian News and Newspapers*. OUP.
Butler, Marilyn. 'Druids, Bards and Twice-Born Bacchus: Peacock's Engagement with Primitive Mythology' (*KSMB*).
Casillo, Robert. 'Troubadour Love and Usury in Ezra Pound's Writings' (*TSLL*).
Clews, Hetty, *The Only Teller: Readings in the Monologue Novel*. SonoNis.
Coates, John. 'Aspects of the Intellectual Context of Pater's *Imaginary Portraits*' (*YES*).
Cohen, Michael. 'The Politics of the Earlier Arden' (*MD*).
Conrad, Peter. *The Everyman History of English Literature*. Dent.
Craft, William. 'Remaking the Heroic Self in the *New Arcadia*' (*SEL*).
Crawford, Alan. *C. R. Ashbee: Architect, Designer and Romantic Socialist*. Yale.
Creaser, John. 'Dolphins in *Lycidas*' (*RES*).

Dean, Dennis R. *Tennyson and Geology*. Tennyson Society.
Diamond, Elin. 'Refusing the Romanticism of Identity: Narrative Interventions in Churchill, Benmussa, Duras' (*TJ*).
Drabble, Margaret, ed. *The Oxford Companion to English Literature*. OUP.
Dumville, David, and Michael Lapidge. *The Annals of St. Neots with Vita Prima Sancti Neoti*, Vol. 17 of *The Anglo-Saxon Chronicle*, ed. by David Dumville and Simon Keynes. Brewer.
Ecker, Gisela, ed. *Feminist Aesthetics*. WP.
Ferris, Paul, ed. *The Collected Letters of Dylan Thomas*. Dent.
Fredeman, William E., and Ira B. Nadel, eds. *Victorian Poets After 1850*. Gale.
Froula, Christine. *To Write Paradise: Style and Error in Pound's 'Cantos'*. Yale.
Galloway, D., ed. *Norwich 1540–1642*. UTor for REED.
Garside, Peter. 'Scott, the Eighteenth Century and the New Man of Sentiment' (*Anglia*).
Gray, Douglas, ed. *Oxford Book of Late Medieval Verse and Prose*. Clarendon.
Hawkins, Harriett. *The Devil's Party: Critical Counter-Interpretations of Shakesperian Drama*. Clarendon.
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Index I. Critics

Authors such as Margaret Drabble and Terry Eagleton, who are both authors of criticism and subjects of discussion by critics, are listed in whichever index is appropriate for each reference; a page number in bold indicates a chapter or part of a chapter written by a contributor to the volume.

Aarons, Victoria, 555
Aarts, F.G.A.M., 62–3
Abadie, Ann J., 607
Abbattista, Guido, 14
Abbott, Dorothy, 552
Abbott, Keith, 679
Abiteboul, Maurice A., 237
Abrahams, Cecil A., 667
Abrams, Richard, 222, 238
Achilles, Jochen, 528
Ackerley, Chris, 499–500
Aczel, Richard, 54
Adamowski, T.H., 486
Adams, Brendan, 70
Adams, Graham, 715
Adams, Hazard, 352
Adams, John Coldwell, 708
Adams, Joseph, 514–15
Adams, Richard, 223, 532
Adams, Robert, 143
Adams, Thomas R., 13–14
Adamska-Sałaeiak, Arleta, 75
Adeeko, Adeleke, 661
Adelman, Janet, 225
Adey, Lionel, 368
Adler, Doris, 245, 257, 310–11
Agajanian, Shaakeh S., 372
Agar, Michael, 108
Agari, Masahiko, 295(2)
Agnihotri, R.K., 91
Agovi, Kofi, 652
Agøy, Nils Ivar, 459
Ahrends, Günter, 349
Aijmer, Karin, 90, 101
Aiken, Joan, 360
Aikins, Janet E., 331, 339
Aithal, S.K., 629
Akello, Grace, 651
Akers, George, 484
Akkerman, Erik, 99
al-Raheb, Hani, 450–1
Albertazzi, Silvia, 721
Alcorn, Marshall W. Jr, 346
Alderman, Timothy C., 507
Aldiss, Brian, 363
Aldridge, A.O., 322
Alexander, Edward, 408
Alexander, James D., 75
Alexander, Jennifer, 156
Alexander, John, 585
Alexander, Meena, 348
Alexander, Michael, 390
Alexander, Robert, 245
Algeo, John, 62
Alkalay-Gut, Karen, 588
Alkon, Paul K., 334(2)
Allan, Scott, 76
Alland, Alexander Jr, 421
Allard, Diane, 715
Allen, Dennis W., 342, 360
Allen, Elizabeth, 459, 546
Allen, Harold B., 72
Allen, James Lovic, 514
Allen, Judson B., 149, 152–3
Allen, Michael, 451
Allen, Robert R., 331
Allott, Kenneth, 368
Allott, Miriam, 368
Allwood, Jens, 90
Alpers, Paul, 195
Alston, R.C., 14
Alter, Robert, 447
Altholz, Josef L., 14–15, 333, 437
Altizer, Thomas J.J., 51–2
Ames, Ruth M., 166
Amos, Ashley Crandell, 93
Amos, William, 457
Amuta, Chidi, 652
Andersen, Wallis May, 174
Anderson, Andrew A., 225
Anderson, Douglas, 195, 228, 544
Anderson, Harriet, 50
Anderson, John M., 80, 100
Anderson, Judith H., 178, 197, 283, 284
Anderson, Lindsay, 527
Anderson, Nancy F., 410
Anderson, Philip B., 328
Anderson, Wayne C., 412
Andersson, Evert, 89
Andresen, Julie, 61
Andrews, Barry, 685–6
Andrews, Bruce, 565
Andrews, John F., 212
Andrews, Maureen, 507
Andrews, Michael Cameron, 240, 519
Angier, Carole, 678–9
Annan, Noel, 495
Annwn, David, 521
Anozie, Sunday O., 655
Anselment, Raymond A., 280–1, 281
Ansen, Alan, 621
Anthony, Geraldine, 718
Anyidoho, K., 655
Appiganesi, Lisa, 20
Appleby, John H., 17
Apte, Mahadev L., 724
Arac, Jonathan, 25
Archer, John H.G., 438
Archibald, Jean, 300
Ardolino, Frank R., 263
Arlett, Robert, 507
Armistead, Jack M., 308–9, 312, 331, 337
Armstrong, Isobel, 374
Armstrong, Jean, 488
Armstrong, Paul B., 467
Arn, Mary-Jo, 10, 58, 94, 183, 278
Arnold, Marilyn, 597
Arnold, Richard, 715
Arnold, Stephen, 647
Aronowitz, Stanley, 554–5
Arthur, Kateryna, 700
Arthurs, H.W., 439
Arulandram, H.G.S., 721
Asagba, Austin, 652
Asein, Samuel O., 684
Ashdown, Paul, 633
Asher, Kenneth, 480

Ashley, Robert, 397
Ashworth, Ann, 501
Aske, Martin, 354
Askins, William, 179
Asselineau, Roger, 544
Assmann, Bruno, 133
Astbury, Leigh, 695
Astell, Ann W., 141, 293–4
Astington, John H., 246
Athas, Daphne, 557
Atkins, Brian, 515
Atkins, G. Douglas, 307, 320
Atkinson, David, 264
Atkinson, Stephen C.B., 152
Attebury, Philip D., 603
Attridge, Derek, 106
Auberlen, Eckhard, 192
Auerbach, Nina, 401
Auroux, Sylvain, 61, 67
Auster, Paul, 587–8
Austern, Linda Phyllis, 253
Austin, Frances O., 87
van der Auwera, Johan, 88
Awonusi, V.O., 71
Axelrod, Steven Gould, 382, 576, 579
Ayling, Ronald, 530(2), 663
Ayling, Stanley, 330
Babby, Ellen Reisman, 710
Babener, L.H., 554
Bache, Carl, 100–1
Bachinger, Katrina, 353
Bachleitner, Norbert, 322
Bachrach, A.G.H., 223
Bacigalupo, Massimo, 586
Bäckman, Sven, 58
Backscheider, Paula R., 17, 330, 333, 338
Bader, Rudolf, 595
Bady, David, 229
Baer, Joel H., 339
Baguley, David, 340
Bahti, Timothy, 24
Bailey, Guy, 72, 80–1
Bailey, Nancy, 712
Bailey, Susan E., 181
Bailin, George, 588–9
Bains, Yashdip Singh, 717
Bair, Deirdre, 7
Baird-Lange, Lorrayne Y., 161
Baker, Carlos, 611
Baker, J.H., 212
Baker, Paul G., 482–3
Baker, William, 408, 517, 544
Bakerman, Jane S., 588(3)
Bakhtin, Mikhail M., 53
Bakker, J., 612
Bal, Mieke, 29–30, 34
Balakian, Anna, 372
Balbert, Peter, 484–5, 485, 486
Bald, Wolf-Dietrich, 96
Baldi, Philip, 81
Baldwin, J.R., 103
Baldwin, Neil, 594
Ball, C.J.E., 94, 120
Bamikunle, Aderemi, 602
Bammesberger, Alfred, 57–8, 80, 95
Banfield, Ann, 30
Banham, Martin, 442
Banham, R. Bracht, 188
Banu, Georges, 214
Bar-Yaacov, Lois, 577
Baraban, Stephen, 595
Barber, Charles, 7, 99
Barber, Richard, 154
Barbera, Jack, 491, 520(2)
Bardolph, Jacqueline, 721
Barge, Laura, 499
Barkan, Sandra, 647
Barker, Gerard A., 337
Barker, Jonathan, 516, 521
Barker, Juliet R.V., 371, 404
Barker, Kathleen, 444–5
Barlow, Judith E., 643–4
Barnard, John, 307
Barnes, Barry, 22
Barnes, John, 687
Barnes, Malcolm, 422
Barnie, John, 701
Barnum, Carol M., 507
Barolini, Helen, 552
Baron, Helen, 18
Baron, Naomi S., 67
Barratt, Alexandra, 150
Barratt, Harold, 705
Barrett, David, 43
Barrett, John E., 545
Barrett, Michèle, 421
Barroll, J. Leeds, 238
Barth, J. Robert, S.J., 350, 364
Barthelemy, Anthony, 637
Barthes, Roland, 33(2)
Barton, Anne, 225, 237
Bartrip, Peter, 442
Basham, Diana, 389
Bashford, Bruce, 419, 431
Basil, Robert, 568–9
Bass, Alan, 36
Bassett, Jan, 695
Bassett, John Earl, 607
Bassett, Sharon, 427
Bassoff, Bruce, 477
Basu, Sankar, 723
Bataille, Georges, 21
Bataille, Robert R., 333
Batchelor, John, 468
Bate, Jonathan, **202**, **210–12**, **216–31**, 224, 234, **240**, 331, 346
Bately, Janet, 94, 124, 130
Batsleer, Janet, 47
Battestin, Martin C., 337
Battistella, Edwin, 97
Baudrillard, Jean, 55–6
Bauer, Roger, 224
Baughman, Ronald, 570
Bauman, Michael E., 292, 298
Bauman, Richard, 60
Baumann, Uwe, 189
Baumann, Walter, 586
Baumgaertner, Jill, 277
Baumgarten, Murray, 401
Baxter, John, 694
Bay-Petersen, Ole, 517
Bayley, John, 454, 521
Baylon, Thomas A., 423
Baym, Nina, 535, 552
'Bayo, Ogunjimi, 668
Bazargan, Susan, 478
Bazin, Nancy Topping, 459, 651
Bazire, Joyce, 150
Beadle, Richard, 157–8
Beal, Joan C., 76
Beale, Paul, 5
Beasley, Jerry C., 337(2)
Beatty, Bernard, 351
Beaty, Frederick L., 351
Beaver, Harold, 538, 552–3, 555
Beck, Hamilton, 342
Becker, Barbara S., 526
Beckerman, Bernard, 227
Bedford, R.C., 609
Bedford, R.D., 290

Beecher, Don, 259
van Beeck, Frans Jozef, S.J., 169
Beer, Ann, 498
Beer, Barrett L., 192
Beer, Gillian, 473
Beer, John, 350, 365, 473
Beetham, Margaret, 436, 441
Beetz, Kirk H., 386(2)
Behan, Brian, 527
Behan, Kathleen, 527
Behlmer, George K., 442
Behm, Carl III, 337
Beiderwell, Bruce, 403
Beidler, Peter G., 173
Beier, Ulli, 701
Beiner, G., 228
Beja, Morris, 474, 475
Belcher, Diane, 402
Bell, Elizabeth S., 632
Bell, Ian A., 338(2)
Bell, Ian F.A., 546, **558–95**, 560, 584, **635–45**
Bell, Ilona, 274–5
Bell, John, 513
Bell, Millicent, 544
Bell, Quentin, 474
Bellamy, Elizabeth Jane, 197
Bellini, G., 689
Bellringer, Alan W., 431, 546–7, 597
Belsches, Alan T., 616
Belsey, Catherine, 26, 249–50, 254
Ben-Ephraim, Gabriel, 486
Ben-Zvi, Linda, 526–7
Benazon, Michael, 715
Benet, Diana, 293
Benjamin, Andrew, 54
Bennett, Anthony J., S.J., 544
Bennett, Bruce, 690–1, 691
Bennett, David, 32
Bennett, Joan, 474
Bennett, Louise, 681
Bennett, Shelley, 323
Bennis, Hans, 84
Benson, C. David, 145, 147, 173
Benson, Pamela Joseph, 197, 198
Benstock, Bernard, 461, 478
Benstock, Shari, 40
Bentley, D.M.R., 715(3)
Bentley, Greg, 263
Bentley, Simon, 306
Benvenuto, Richard, 576
Benzon, William, 110, 350
Berg, Maxine, 321
Berg, Stephen, 574
Berger, Charles, 591
Berger, Harry Jr, 236
Bergeron, David M., 222, 234, 252, 262, 267–8
Bergheaud, Patrice, 62, 66, 67(2)
Berkhout, Carl T., 63, 112, 113, 116
Berkowitz, Gerald, 330
Berkowitz, Steven, 277
Berland, K.J.H., 283, 306, 358
Berman, David, 316
Bernasconi, Robert, 35–6
Bernheimer, Charles, 48
Bernstein, Carol, 383
Bernstein, Charles, 565, 568
Bernstein, Michael André, 578, 584
Berrian, Brenda, 646
Berry, Margaret, 309
Bersani, Leo, 44–5
Bertelson, Eve, 504, 505(2)
Bertens, Hans, 555
Berthoud, Jacques, 30
Bertinetti, Paolo, 689
Bertz, Douglas, 143
Besner, Neil, 712, 712–13
Best, P.J., 500
Betti, Emilio, 42
Beukema, Frits, 84, 91
Bevan, Jonquil, 279
Beversluis, John, 492–3, 493
Bevington, David, 156–7, 157, 159–60, 160, 221
Bialostsky, Don H., 32
Biddle, Martin, 112
Bidney, Martin, 346–7, 390
Bier, Jesse, 710
Bierbaumer, Peter, 94
Bierhorst, John, 566
Biggs, Frederick M., 124–5, 125
Bigsby, C.W.E., 635–6, 641–2
Billcliffe, Roger, 438
Bilton, Peter, 235
Binding, Paul, 628
Bindman, David, 437
Binns, Ronald, 500
Birbalsingh, Frank M., 674, 675
Bird, Delys, 699
Bird, Roy K., 623
Birney, Earle, 164
Birrell, T.A., 13, 278
Birringer, Johannes H., 257–8
Bishop, George, 546
Bishop, Ian, 140–1
Bishop, Jonathan, 516, 574
Bizzaro, Patrick, 360
Björk, Lennart A., 411
Bjork, Robert E., 118, 125(2)
Black, James, 234
Black, Jeremy, 14, 320, 323, 333
Black, Joel D., 365
Blackburn, Mark, 112
Blackburn, Timothy C., 339
Blackford, Jenny, 694
Blackford, Russell, 694
Blackham, H.J., 319
Blackman, Maurice, 527
Blackwelder, James Ray, 610
Blaen, Angela, 491
Blaikie, Thomas, 366–7
Blain, Virginia, 402
Blainey, Anne, 356
Blair, John, 114
Blair, Peter Hunter, 116–17
Blair, Rhonda L., 279
Blake, Andrew, 392, 416
Blake, Nancy, 607
Blake, Norman F., 146, 165, 168, 169–70, 171, 172
Blakemore, Steven, 279–80
Blanch, Robert J., 175
Blanehard, Lydia, 474, 486
Blank, G.K., 353
Blanpied, J.W., 232
Blayney, Peter, 311
Bledsoe, Robert, 421
Bleikasten, André, 607, 615

Bligh, John, 295
Bliss, Alan, 104, 127
Bliss, Lee, 266
Bloch, Chana, 277–8
Bloch, Howard, 445
Blodgett, E.D., 706
Blonsky, Marshall, 32–3, 347
Bloom, Harold, 374, 387, 426, 570
Bloom, Steven F., 642
Bloomfield, Morton W., 168
Bloomfield, Valerie, 685
Blouin, Leonora P., 588
Blum, Antoinette, 416
Blume, Regina, 108
Blumenthal, Eileen, 640–1
Blythe, David-Everett, 429
Boardway, Stephen, 568
Boatwright, James, 551
Bock, Martin, 466
Boella, Laura, 52
Boenig, Robert, 125
Boffey, Julia, 148
Bold, Alan, 2, 518, 518–19
Bolinger, Dwight, 60, 78, 78–9
Bolkestein, A.M., 83
Bolton, Geoffrey, 689
Bolton, H.C., 15
Bolton, W.F., 109
Bone, J. Drummond, **343–56**, 350
Bonney, William W., 390
Boos, Florence S., 383, 383–4
Booth, Alison, 419
Booth, Marcella, 595
Booth, Stephen, 225
Booty, John, 283
Borck, Jim Springer, 300, 318
Borden, Ross, 426
Borkat, Roberta F.S., 330
Bornstein, George, 514
Borsch-Jacobsen, Mikkel, 46
Bossuyt, Alain, 83
Botjár, Endre, 27
Bottoms, Rita B., 420
Bottorff, William K., 574
Bouchelle, Joan Hoiness, 386
Boulton, James T., 485
Bouraoui, Hédi, 717
Bovenschen, Sylvia, 50
Bowen, Zack, 485
Bower, Alan, **323–9**, **337–42**
Bowerbank, Sylvia, 314
Bowering, George, 711(2)
Bowers, Bege K., 161(2)
Bowers, Fredson T., 10, 241
Bowers, John M., 173
Bowker, Gordon, 499, 500
Bowlby, Rachel, **46–50**, 396, 412, 595–6
Bowles, Paul, 621
Boyd, Brian, 626
Boyd, Ian, 469
Bracher, Mark, 229, 345
Brack, O.M. Jr, 304, 334
Bracken, James K., 13
Bradbrook, M.C., 219, 256
Bradbury, Malcolm, 600
Bradbury, Nancy Mason, 200, 277
Braden, Gordon, 250, 254
Bradley, A.C., 234
Bradley, Dennis R., 239
Brady, Ann P., 377
Brady, Charles A., 509
Brady, Jennifer, 275
Brady, Veronica, 690, 701–2
Bragg, Melvyn, 484
Braham, Jeanne, 625
Brake, Laurel, **425–8**, **431–7**
Brandt, Bruce Edwin, 256, 258
Brantlinger, Patrick, 51, 413(2), 418, 465
Brassell, Tim, 534
Braswell, Mary Flowers, 178(2)
Brater, Enoch, 526
Brathwaite, Doris, 671
Brathwaite, Edward Kamau, 681, 717
Brathwaite, Rudolph L., 335
Brattin, Joel, 399, 403
Braverman, Richard, 313
Bray, Janet, 522
Breit, Harvey, 499
Breitinger, Eckhard, 662
Bremmer, Rolf, 139
Brenkman, John, 25
Brennan, Malcolm M., 123
Brennan, Michael G., 193
Brennan, Stephen C., 595
Brett, Judith, 700
Breuer, Stefan, 52
Briggs, Julia, 301
Briggs, Peter M., 342
Brinkley, Robert A., 346, 347
Brinton, Laurel J., 95, 240
Briscoe, Marianne G., 157
Bristol, Michael D., 252
Britnell, Jennifer, 189
Britz, Daniel, 646
Brivic, Sheldon, 476
Brockbank, Philip, 204(2), 215
Broderick, John C., 489
Broderick, Victor, 81
Brodsky, Louis Daniel, 603–4, 604
Brody, Saul Nathaniel, 171, 180, 390
Broek, Aart G., 671–2
Brogan, Walter, 36
Brogunier, Joseph, 592
Bromley, Roger, 676
Bromwich, David, 25, 383
Bronson, Larry, 183
Brooke, John, 336
Brooke-Rose, Christine, 34
Brooks, C.W., 316
Brooks, Cleanth, 281, 387, 516
Brooks, David, 694
Brooks, Edward Jr, 169
Brooks, Harold F., 533
Brooks, Peter, 547
Brooks-Davies, Douglas, 325, 326
Brophy, James D., 288
Brosnahan, Leger, 612
Brotherston, Gordon, 540
Brouwer, Ruth Compton, 707–8
Brown, Alan, 55
Brown, Beverley E., 676
Brown, Carolyn, 54
Brown, Cedric C., 289–90
Brown, Debra, 327
Brown, Dennis, 584
Brown, John Russell, 234, 533(2)
Brown, Laura, 325–6

Brown, Lloyd, 673
Brown, Lucy, 432
Brown, Richard, 476
Brown, Richard E., 308
Brown, Richard Harvey, 32
Brown, Russell, 713
Brown, Ruth, 507
Brown, Shirley A., 114
Brown, Stewart, 677, 681
Brown, Sue, 441
Brownell, Morris R., 332
Brownley, Martine Watson, 335, 410
Brownstein, Rachel M., 369
Bruccoli, Matthew J., 619(2)
Bruce, Donald Williams, 197
Brückman, Patricia, 342
Bruner, Charlotte, 651, 656
Bruner, David, 656
Brunner, Larry, 383
Bruns, Gerald, 42
Bryan, Mary, 588
Bryant, James C., 251–2
Bryant, Pauline, 71
Bryer, Jackson R., 642
Buck, Heather, 521
Buckler, William E., 374–5, 412, 427
Budd, Louis J., 544
Budick, E. Miller, 642
Budick, Sanford, 286–7
Bueler, Lois E., 199, 255, 276–7
Bufkin, E.C., 460–1, 501
Bukowski, Charles, 618
Bulman, James C., 231
Bunt, G.H.V., 139–40
Bunting, Christine, 420
Burchfield, Robert, 59
Burchmore, David, 198
Burden, Dennis H., 231
Burdon, Pauline, 282
Bürger, Peter, 24, 56
Burgess, Anthony, 59, 481, 625
Burgess, G.S., 228
Burke, Carolyn, 49
Burke, Kenneth, 588
Burke, Peter, 272
Burkhardt, Frederick,, 421
Burleigh, G., 103
Burley, Anne, 267
Burling, William J., 311, 330
Burnell, A.C., 724
Burness, Edwina, 513
Burnett, A.D., 513
Burnett, Archie, **285–99**
Burnim, Kalman A., 302
Burnley, J. David, **161–85**, 166, 172
Burns, Bryan, **356–64**, 361–2, 362
Burns, Edward, 598
Burns, Robert Allan, 714
Burrow, J.W., 335
Burrow, John, 146
Burt, Forrest D., 469
Burwick, Frederick, 353, 365
Bush, Ronald, 573–4
Bush, Sargent, 16
Busia, Abena, 450
Buthlay, Kenneth, 518
Butler, Douglas R., 300
Butler, Marilyn, 55, 354, 355–6, 359, 362
Butler, R.J., 623
Butler, Sharon, 93, 121–2
Butterfield, Herbie, 538
Butterick, George F., 568, 577
Butterworth, Philip, 155
Buttrey, John, 267
Butts, Richard, 388
Butts, William, 376
Buzzetti, Dino, 61
Bybee, Joan L., 60, 82
Bynon, Theodora, 101
Byrd, Max, 342
Byrne, Cyril, 714
Byrne, Jack, 680
Bzdyl, Donald G., 126
Cable, Lana, 298
Cacicedo, Alberto, 307
Cain, T.G.S., 280
Cain, William, 24
Cairns, John C., 423
Cairns, P., 652
Calder, Jenni, 368, 387, 489
Calder, John, 613
Calder, Robert, 413
Calder, Robert L., 530
Callard, D.A., 601
Callow, Simon, 528
Cameron, Angus, 119
Cameron, Elspeth, 711, 716
Cameron, J.M., 417, 425
Cameron, Kenneth, 102
Cameron, Sharon, 541
Campbell, Gordon, 290
Campbell, Hilbert H., 600
Campbell, Ian, 420, 494
Campbell, James, 116
Campbell, Josie P., 623
Cancel, Robert, 661
Candido, J., 194
Cannon, Garland, 72, 82
Canovan, Margaret, 469
Capellan, Angel, 611
Capp, Bernard, 272
Carabine, Keith, 466(2)
Carby, Hazel V., 48
Cardullo, Bert, 239–40, 644–5
Carens, James F., 455
Carey, Anna Kirwan, 202
Carless, Byron, 411
Carley, James P., 115
Carlsen, Hanne, 5
Carlson, Susan L., 497, 523, 530
Carmony, Marvin, 103
Carothers, James B., 604–5
Carpenter, Charles, 522
Carpenter, Humphrey, 522–3
Carr, Jean Ferguson, 400
Carrington, Lawrence D., 72
Carroll, Dennis, 644
Carroll, Noel, 322
Carroll, William C., 227
Carruth, Hayden, 588
Carruthers, Mary, 176
Carter, David, 692(2)
Carter, Everett, 544
Carter, Michael, 488
Carter, Paul, 699
Carter, Ronald, 108–9
Carton, Evan, 537
Caruth, Cathy, 348–9
Cary, Meredith, 448
Caserio, Robert, 464
Casey, Ellen, 433
Cash, Jean W., 616
Casillo, Robert, 430, 587
Cassidy, Frederic G., 103
Cassidy, R., 714
Cassola, Arnold, 626
Casteras, Susan, 438

Castronovo, David, 634
Catto, J.I., 139
Cavaliero, Glen, 458, 491(2)
Cavell, Richard, 710
Cavell, Stanley, 218
Cavill, Paul, 120
Cayley, John, 586
Cerasano, S.P., 215, 247, 248
Certeau, Michel de, 41
Cervo, Nathan, 382, 385
Chainey, Graham, 6
Chakovsky, Sergei, 607
Chalker, John, **511–22**
Chamberlain, Lori, 590
Chambers, Douglas, 296
Chambers, Jane, 351
Champagne, Roland, 34
Champion, Larry S., 263–4, 266
Chance, Jane, 184
Chapin, Chester, 327–8
Chapman, Michael, 646–7
Chapman, R.W., 359(2)
Charles, Edna Kotin, 384
Chase, Colin, 123
Chase, Cynthia, 25, 36, 40
Chase, Karen, 409
Chatterjee, Visvanath, 239
Chavan, Sunanda P., 720
Cheatham, George, 18, 244, 543
Cheever, Susan, 628
Chell, Cara, 555
Chellappan, K., 239
Cheney, Patrick, 177, 197, 198
Cheng, Vincent J., 477
Chennells, Anthony, 505
Chevalier, Jean-Claude, 67
Chevillet, François, 98
Cheyfitz, Eric, 540
Chilcott, Tim, 356
Childs, John Steven, 516, 574
Chilton, Paul, 107
Chilton, Randolph, 578, 588
Chitham, Edward, 371
Chittick, Kathryn, 432
Chomarat, J., 189
Christensen, Inger, 350
Christensen, Jerome, 322, 352
Christensen, Peter G., 491
Christopherson, Bill, 543, 598
Church, Tony, 215
Ciuba, Gary M., 616
Clancy, Laurie, 625–6, 699
Clanton, Stacy M., 200
Clarabut, Cecil, 437
Clare, Janet, 232
Clareson, Thomas, 460
Claridge, Laura P., 363
Clark, Beverly Lyon, 614
Clark, Cecily, 104
Clark, Constance, 315
Clark, Gail S., 413–14
Clark, J.C.D., 321
Clark, Katerina, 53
Clark, L.D., 484
Clark, Michael, 623
Clark, Robert, 540
Clark, Sandra, 255, 269
Clark, Timothy, 35, 39
Clark-Beattie, Rosemary, 409
Clarke, M.L., 335
Clayton, Cherry, 663
Clayton, John, 417
Clayton, Mary, 133–4
Clearfield, Andrew M., 512, 562–3
Clements, R.E., 417
Clemoes, Peter, 129–30
Clews, Hetty, 449
Clingham, G.J., 306, 310, 327
Clipper, Lawrence J., 470
Clive, John, 416
Clough, Andrea, 141
Clubbe, John, 344
Cluck, Nancy A., 232
Coale, Samuel Chase, 556
Coates, John, 426, 493
Coates, Richard, **57–61**, **69–83**, **101–5**, 103
Coe, Richard N., 457
Coetzee, John, 41
Coffey, Marilyn, 555
Cogswell, Fred, 709, 715
Cogswell, Thomas, 261
Cohen, Derek, 232
Cohen, Michael, 526
Cohen, Paul, 599
Cohen, Paula Marantz, 385, 545–6
Cohen, Philip, 605(2)
Cohen, Ralph, 322
Cohen, Selma Jeanne, 322
Cohen, Walter, 248–9, 249
Cohn, Alan M., 398, 479
Coiro, Ann, 280
Colburn, Steven E., 589, 642
Colby, Robert A., 15, 433
Coldewey, J.C., 157
Cole, Ann, 103
Cole, Christina, 716
Cole, Henri, 576
Cole, Richard C., 17, 335
Cole, Susan Letzler, 7
Colee, C.M., 431–2
Coleman, Antony, 514
Coleman, Elizabeth, 546
Coleman, Stephen, 424
Colley, Anne C., 388
Colley, Scott, 209
Collie, Michael, 12, 412
Collinge, N.E., 62
Collins, Beverley, 66, 77
Collins, Marie, 138, 143
Collins, Robert A., 183, 397, 406
Collins, Robert G., 371–2
Collins, Rowland L., 130
Collister, Peter, 413
Collmer, Robert G., 283
Colman, Fran, 60, 76
Colmer, John, 479–80, 689, 690
Colthorpe, Marion, 267(4)
Combellack, C.R.B., 240
Comens, Bruce, 592–3
Commire, Anne, 3
Como, James, 493
Comrie, Bernard, 82–3, 101
Conder, John J., 555–6
Condren, Averil, 13
Condren, Conal, 13
Condren, Edward I., 165
Conger, Syndy M., 319
Coniff, Brian, 569
Conlon, John J., 427–8
Connelly, Maureen, 588
Connolly, Cyril, 487–8
Connor, Steven, 398
Conolly, L.W., 717
Conover, Roger L., 577
Conrad, Peter, 5–6, 553
Conrad, R., 69
Contento, William, 4

Cook, Albert, 296, 568
Cook, Ann Jennalie, 224
Cook, David, 706
Cook, Eleanor, 31, 374
Cook, Michael, 701
Cook, Ramsay, 439–40, 703
Cook, Richard M., 550
Cook, Sylvia J., 601
Cook, Timothy, 198, 275
Cooke, Michael G., 353, 554
Cooke, Virginia, 524
Cookson, William, 585
Cooney, Seamus, 588
Cooper, Andrew, 484
Cooper, Brenda, 649–50
Cooper, Carolyn, 677, 683
Cooper, Jilly, 223
Cooper, Michele F., 586
Coote, Stephen, 178
Cooter, Roger, 417
Coplan, David B., 669
Copley, Stephen, **318–23**, **329–37**
Corballis, Richard P., 224(2), 531
Corbett, John, 133
Corfield, Cosmo, 230
Corman, Brian, 311
Corman, Cid, 595
Cornelius, R.M., 256–7
Cornwell, Joanne, 649
Corr, Thomas J., 352
Corrington, John William, 605
Cosgrove, Stuart, 522
Coss, P.R., 144
Costa, Richard Hauer, 468, 496, 500
Cotter, James Finn, 382
Cottingham, John, 315
Cottle, Basil, 91–2
Cottom, Daniel, 8, 357
Coulter, John, 377
Courant, Julie, 578
Coursen, H.R., 235–6
Courtney, C.P., 335
Cousin, Geraldine, 214
Cousins, Margaret, 685
Coustillas, Pierre, 412(2), 413
Coutts, C.R.E., 112
Couvares, Francis, 639
Cowan, James C., 485, 487
Cowart, David, 628
Cowen, Janet M., 183–4
Cowgill, Bruce Kent, 165, 172
Cox, D.C., 150
Cox, Don Richard, 414
Cox, Gerard H., 234
Cox, James M., 544
Cox, Jane, 211
Coyle, Martin, 222–3
Craft, William, 194
Craig, D.H., 274
Craig, David, 462
Craig, Terrence L., 710(2), 715
Cram, David, 67–8
Crane, John Kenny, 616
Crane, Mary Thomas, 232
Craven, Peter, 699
Crawford, Alan, 438
Crawford, John C., 16
Crawford, Patricia, 270
Crawford, Robert, 370(2)
Creange, Renée, 588
Creaser, John, 291
Creeley, Robert, 588
Creevy, Patrick, 418
Creighton, Joanne V., 511
Crewe, Jonathan V., 257
Crick, Bernard, 489
Crick, Brian, 705
Criscuola, Margaret M., 358
Croft, P.J., 310
Crompton, Louis, 351–2
Crooke, William, 724
Crookes, David Z., 240
Cross, J.E., 130–1, 131
Cross, Mary, 109
Cross, Nigel, 415, 433
Crossley, Ceri, 369
Crowley, J. Donald, 544
Crowley, John W., 543
Crump, R.W., 403–4, 404
Crumpton, P.I., 485
Crystal, David, 61, 91
Cucchi, Alberto, 66
Cudjoe, Selwyn, 672
Culicover, Peter W., 92
Cullen, Mairi Ann, 147
Culler, A. Dwight, 387, 415, 425
Culler, Jonathan, 25, 34–5, 40, 379, 405
Culviner, Thomas, 420
Cummings, Robert, 281
Cunnar, Eugene R., 280
Cunningham, Frank R., 642
Cunningham, John, 174
Cunningham, Valentine, 397–8
Cureton, Richard D., 109, 110
Curran, Stuart, 344
Currie, H. MacL., 427
Curry, Rosemary J., 439
Curtis, Anthony, 530, 532
Curtis, Jan, 680
Curtis, Tony, 521
Cushman, Keith, 486
Cushman, Stephen, 594
Cutler, Anne, 83
Cutts, John P., 238
Daalder, Joost, 190
Dabydeen, Cyril, 674
Dabydeen, David, 320, 450
Dahl, Östen, 101
Dahlgren, Kathleen, 96
Daiches, David, 288
Dale, Peter Allan, 405, 409
Daleski, H.M., 464, 480
Daley, A. Stuart, 229
Dalke, Anne French, 546
Dalphinis, Morgan, 672
Dameron, J. Lasley, 540
D'Amico, Diane, 363
Damrosch, Leopold Jr, 337(3)
Dane, Joseph A., 178
Daniell, David, 450
Daniels, Howell, 538
Danielson, Dennis, 327
Danielsson, Bror, 64
Danon, Ruth, 395
Danow, David K., 53
Dantanus, Ulf, 529
Danto, Arthur C., 28–9
Darah, Godini G., 657
Darcy, Julian M., 359
Darjes, Bradley, 151, 173
D'Aronco, Maria Amalia, 127
Darwent, Brian, 618
Das, G.K., 473
Dasenbrock, Reed Way, 196, 477, 513, 583
Dash, Michael, 677
Dathorne, O.R., 674, 674–5

Daughterty, Sarah B., 545
Dave, J.C., 411
Davenport, Andrew, 54
Davey, Charles, 483–4
Davey, Frank, 714
David, Deirdre, 372
David, Jack, 702, 708, 713
Davidson, Arnold E., 463, 508
Davidson, Cathy N., 543, 713
Davidson, Clifford, 156, 255, 528
Davidson, Harriet, 43, 517
Davidson, P.R.K., 282
Davie, Donald, 23–4, 578, 586
Davies, Carole Boyce, 654–5
Davies, David John, 510
Davies, Gwendolyn, 704
Davies, H. Neville, 274
Davies, Rowena, 197–8
Davies, Stevie, 404(2)
Davies, Tony, 47, 68
Davin, Dan, 454–5
Davis, Charles T., 320
Davis, Donald M., 126
Davis, Elizabeth, 496
Davis, J. Madison, 228–9
Davis, Kathe, 110
Davis, Mike, 20
Davis, Nicholas, 155–6
Davis, Nick, 30
Davis, Norman, 136–7
Davis, Robert Con, 347
Davis, Robert Murray, 495
Davis, Thadious M., 550(3), 557, 605–6
Davis, Tracy C., 444
Davison, John, 380
Davison, Peter, 489
d'Avray, David L., 137–8, 138–9
Dawe, Gerald, 451
Dawson, Carl, 362
Day, Gary H., 400
Day, William Patrick, 356–7
Daymond, Douglas M., 705
D'Costa, Jean, 675
Deakins, Alice H., 86
Dean, Dennis R., 388
Dean, James, 171, 181
Dean, James Seay, 245
Dean, Misao, 709
Dean, Paul, **231–40**
Deane, Seamus, 451
Dearden, James S., 385, 430, 437
Dearlove, J.E., 498
D'Eath, Paul M., 510
Debax, Jean-Paul, 252
Deery, Patricia, 410
Delaney, John, 15
Delaney, Paul, 479
Delany, Sheila, 175(2), 175–6, 179
Delasanta, Rodney K., 165
De Leon, Lisa, 704–5
Deleuze, Gilles, 55–6
Dembo, L.S., 587, 588
Demott, Robert, 589–90
Deneef, A. Leigh, 278
Denison, David, **79–101**, 85–6, 86, 87, 95–6
Dennis, Yves, 380
Dent, R.W., 244
Dentith, S., 458
Derolez, René, 87, 94
Derrett, J.D.M., 189
Derrick, Patty S., 213
Derrida, Jacques, 20, 33, 35, 36(2)
Dervin, Daniel, 480–1
Desai, Anita, 505
Deshman, Robert, 113–14
Deslandres, D., 298
Desner, Laurence Jay, 599
Desnoes, Edmundo, 33
Dever, Maryanne, 701
Deverson, T., 71
DeVitis, A.A., 508
Devlin, Diana, 230
Devlin, Kimberly, 478
Dews, Peter, 20, 50
D'Haen, Theo, 109, 555
Diamond, Elin, 528
DiBattista, Maria, 485
Dickie, Margaret, 568
Dickinson, H.T., 336–7
Dickson, Donald R., 179
Diedrick, James, 409
Dienhart, John M., 89
Diensberg, Bernhard, 60, 76, 96
Dietz, Klaus, 95, 103, 105
Diggins, John Patrick, 545
van Dijk, Teun A., 106
Dikty, Thaddeus, 629–30
Dillon, John B., 190
Dillon, Millicent, 620
Dilthey, William, 41
Dilworth, Thomas, 382
Dimino, Andrea, 605
Dimter, Matthias, 106
Distad, N. Merrill, 434
Dix, R., 323, 328
Dobbin, Marjorie W., 341
Docherty, Gerald, 487
Dodd, Philip, 458
Dodgson, John McNeal, 103, 104
Dodsworth, Martin, 236–7, 486, 521
Doebler, John, 223–4
Doherty, Francis, 328, 333(2), 340, 341
Dolan, T.P., **136–9**, **142–4**, 143, **155**
Dolezal, Frederic, 63–4
Dollerup, Cay, 197
Dollimore, Jonathan, 54, 214
Dombrowski, Daniel, 347
Dommergues, André, 723
Donahue, Thomas S., 72
Donaldson, E. Talbot, 167–8, 220
Donaldson, Frances, 494
Donaldson, Ian, 274, 325, 689
Donaldson, Scott, 599, 608
Donno, Elizabeth Story, 203, 204
Donoghue, Denis, 447, 489, 516, 546, 559, 574
Donohue, Agnes McNeill, 541–2
Doody, Margaret Anne, 323, 337(2)
Dooley, Allan C., 419
Dooley, Patrick K., 189
van Dorsten, Jan, 13, 195
Doughtie, Edward, 201
Douglass, Paul, 353
Dowling, David, 471
Dowling, Linda, 415–16
Dowling, Paul M., 298
Downes, David Anthony, 379–80, 429
Downie, J.A., 320
Downing, Angela, 110
Doyle, James, 714, 714–15

Doyle, Paul A., 494
Drabble, Margaret, 1
Drakakis, John, 217–18
Draper, R.P., 7
Draper, Ronald, 484
Draudt, Manfred, 260
Dray, W.H., 42
Dresden, S., 44
Dresher, B. Elan, 74
Dressler, Wolfgang U., 60, 82, 83
Dressman, Michael R., 82
Drew, John, 473
Drew, Philip, 403
Dreyfus, Herbert, 42
Driver, Dorothy, 646
Droixhe, D., 322
Drummond, John David, 17th Earl of Perth, 425
Duckworth, Alastair M., 360
Duffy, Dennis, 712
Duffy, Helen, 280
Dugas, Kristine, 350
Dugaw, Dianne, 324
Duke, St Clair, 673
Dumville, David, 112, 129
Dunbabin, Jean, 133
Duncan, Joseph E., 277
Duncan-Jones, Katherine, 193
Dundas, Judith, 197, 235
Dunleavy, Janet Egleson, 455
Dunn, Douglas, 329
Dunn, John, 315
Dunn, Margaret M., 606
Dunn, Richard J., 391, 398
Dunnct, Theo, 491
Dunstone, Bill, 691
Duparc, Charlotte, 698
DuPlessis, Rachel Blau, 448, 578
Durand, Michel, 380
Durant, Alan, 584
Durix, Jean-Pierre, 722
Durkan, John, 17
DuRocher, Richard J., 291–2
Dušková, Libuše, 90
Dust, Philip, 279
Dutoit, Ulysse, 44–5
Dutz, Klaus D., 67
Duyfhuizen, Bernard, 32
Dwivedi, A.N., 719–20
Dybikowski, Ann, 706
Dye, E.H., 290
Dyson, R.W., 315
Eadie, John, 176–7
Eagle, Dorothy, 1
Eagleton, Terry, 20(2), 26, 54(2), 55, 518
Earl, James W., 112, 294
Earl, John, 443–4
Easson, Angus, 400, 406
Easthope, Antony, 54, 381
Eastman, Arthur M., 212
Eaton, Roger, 58
Eaton, Sara, 261
Ebbatson, Roger, 484
Ebert, Teresa L., 109, 475
Ebin, Lois A., 146, 149
Eccles, Mark, 200, 262, 280
Ecker, Gisela, 50
Eckstein, Barbara, 666–7
Eco, Umberto, 33
Eddy, Darlene Mathis, 588
Edelberg, Cynthia Dubin, 568, 569
Edelman, Lee, 568
Edelson, Phyllis, 698
Edgeworth, Robert J., 141
Edgren, Eva, 100
Edwards, A.S.G., 145, 161(2), 170–1
Edwards, Anne, 603
Edwards, Brian, 709
Edwards, Karen L., 198, 294
Edwards, Mary Jane, 709
Edwards, Michael, 327
Edwards, Owen Dudley, 469
Edwards, Paul, 320
Edwards, Philip, 203–4, 219
Edwards, Robert, 169
Edwards, Rosa, 14
Edwards, Simon, 402
Egan, James, 276
Egan, Kenneth V. Jr, 541
Egri, Peter, 347, 642
Ehrenfeld, David, 488
Ehrhardt, Marianne, 684
Eichhorn, Linda, 498
Eigner, Edwin M., 397, 401(2)
Eilon, Daniel, 68, 331(2), 331–2, 332
Eiser, Mary B., 627
Eisner, Sigmund, 185
Elam, Keir, 219, 223
Elder, E. Rozanne, 283
Elgin, Don D., 459–60
Elias, M., 722
Eliot, Simon, 15, 392, 436
Eliot, T.S., 387
Elkins, Mary Jane, 511
Elliott, Brian, 695–6, 700
Elliott, Doris Williams, 465
Elliott, Emory, 536
Elliott, John R., 267
Ellis, Alec, 440
Ellis, Frank H., 324–5, 331
Ellis-Fermor, Una, 219
Ellman, Maud, 183
Ellman, Richard, 44
Elloway, David, 235
El Saffar, Ruth, 623
Elton, G.R., 422
Emerson, Everett, 544
Emery, Mary Lou, 680
Emmerson, Richard Kenneth, 159
Endelman, Todd M., 442
Engel, Elliot, 363
Engen, Rodney K., 414
English, Audrey, 701
Enkvist, Nils Erik, 91, 106
Enninger, Werner, 105
Enslin, Theodore, 578
Entzminger, Robert L., 286
Epstein, Julia L., 360
Erb, Peter, 381–2
Erdman, David, 345, 350
Erickson, Lee, 15, 368
Erickson, Peter, 222, 225, 251
Eriksen, Roy T., 200, 258
Ermarth, Elizabeth Deeds, 407(2)
Erzgräber, Willi, 183
Escarbelt, Bernard, 357
Esslin, Martin, 524
Estes, Glenn E., 4
Evans, G.R., 139
Evans, Murray J., 151
Evans, Robert C., 275(2)
Evans, Tony, 469
Evans, Walter, 456, 542
Everett, Barbara, 229
Everett, Glenn, 376
Ewbank, Inga-Stina, 224
Ezell, Margaret M., 503

Ezenwa-Ohaeto, 646
Faarlund, Jan Terje, 84, 85
Faas, Ekbert, 569
Fabre, Michel, 622–3
Fabricant, Carole, 322
Fadiman, Clifton, 9, 574
Fairhall, James, 477
Falk, David, 499
Falzarano, James V., 296, 332
Fanego, Teresa, 98
Farley, Michael, 588
Farrell, Thomas J., 178
Farrell, W.J., 332
Farrer, Austin, 349
Fatunde, Tunde, 655
Faulkner, Peter, 357
Faxon, Alicia, 439
Feasley, Florence G., 612
Feather, John, 320
Federico, Annette, 405
Feeney, Joseph J., S.J., 382
Feher, Ferenc, 52
Feinberg, Anat, 266–7
Feinberg, Harvey, 377
Fell, Christine E., 94
Fellows Jensen, Gillian, 103, 104
Felman, Shoshana, 40
Felperin, Howard, 37, 218
Ferguson, J. De Lancey, 329
Ferguson, Mary Anne, 557
Ferguson, Moira, 319, 320, 323
Ferlinghetti, Lawrence, 575
Ferns, C.S., 495
Ferns, John, 380, 705
Ferreira, M.J., 425
Ferrer, Daniel, 106, 478
Ferrier, Carole, 693
Ferris, David S., 364
Ferris, Paul, 519
Ferster, Judith, 163
Fertel, R.J., 347
Fetherling, Doug, 703
Fichte, Joerg O., 160, 190–1, 252
Fido, Elaine, 674, 683
Fido, Martin, 467
Fiedler, Leslie A., 225
Field, B.S. Jr, 643
Field, P.J.C., 152, 154
Fielding, K.J., 420
Fienberg, Nona, 194
Figes, Eva, 509
Filewood, Alan, 719
Filmer, Kath, 459
Finch, Geoffrey, 345
Findlay, L.M., 345, 351, 352
Fine, David, 553–4
Fink, Cecilia Coulas, 712
Finke, Laurie A., 167, 254–5, 303, 303–4, 312
Finkelstein, Norman M., 578
Finlay, Nancy, 324
Finlayson, John, 150–1
Finneran, Richard J., 514
Finney, Brian, 458(2)
Finney, Gail, 524
Fisch, Harold, 31
Fischer, Michael, 38
Fischer, Olga C.M., 58, 84, 145, 176
Fischler, Alexander, 412
Fish, Stanley, 24, 25, 275
Fish, Thomas E., 375
Fisher, Jane L., 59
Fisher, John H., 59, 154, 168–9
Fisher, Judith Law, 397
Fisher, Ulla Thagg, 91
Fisiak, Jacek, 58, 75
Fitzgerald, Robert P., 332
Fitzgerald, William, 355
Fitzmaurice, James, 281
Fix, Stephen, 296, 334–5
Fixler, Michael, 293
Flahiff, F.T., 360
Flannagan, Roy, 294
Flavell, M. Kay, 320
Fleeman, J.D., 328, 333
Fleishman, Avrom, 464, 484
Fleissner, Robert F., 174, 208, 209, 230, 233, 280, 295
Fleming, Bruce, 612
Fleming, John V., 171
Fleming, Robert, 115
Fletcher, A.J., **140–2**, **144**, **148–51**, **155–9**, 155, 159
Fletcher, Beryl S., 526
Fletcher, Ian, 427
Fletcher, John, 526(2)
Fletcher, Nadia, 699
Flinker, Noam, 297
Flora, Joseph M., 414
Flynn, Carol Houlihan, 319
Flynn, Dennis, 277
Foakes, R.A., 206, 244
Fokkema, Douwe, 34
Foley, John Miles, 121
Foley, Timothy P., 423
Folkenflik, Robert, 320, 324, 334
Foll, Scott, 403
Foot, Sarah, 112
Ford, Hugh, 630–1
Ford, Jane, 465
Forker, Charles R., 232
Formigari, Lia, 66
Förster, Klaus, 103
Forsyth, Neil, 296, 400
Fortheringham, Richard, 247
Foster, Donald W., 18
Foster, Hal, 19–20
Foster, John, 322
Foster, Shirley, 394
Foulke, Robert, 447
Fowler, Adrian, 705
Fowler, Alastair, 279
Fowler, Carol A., 74
Fowler, David C., 137
Fowler, Doreen, 607
Fowler, James **442–5**
Fowler, Roger, 107
Fowler, Sigrid H., 588
Fowles, John, 507
Fox, Denton, 147–8
Fradenburg, Louise O., 147, 179
Fraistat, Neil, 344, 352, 353–4
Fraistat, Rose Ann C., 615
Frajzyngier, Zygmunt, 466
Frampton, Kenneth, 20(2)
France, Elizabeth Ann, 16
France, Peter, 322
Franciosi, Robert, 588
Frank, Charles, 588
Frank, Lawrence, 399, 402
Frank, Robert Wroth, 418
Frank, Stuart M., 543
Frank, Thomas, 66, 97
Franklin, Rosemary F., 542
Fraser, Donald, 339
Fraser, Robert, 689
Fraser, Russell, 203, 204
Fraser, Thomas, 82, 95
Frazee, John P., 402
Frazer, Frances, 533

Frazer, Harriet C., 233
Frazer, Timothy C., 104
Fredeman, William E., 366
Freed, Richard C., 542
Freeman, Victoria, 706
Freiwald, Bina, 333, 372
French, Marilyn, 596
French, Philip, 496
French, Robert W., 479
French, Warren, 549
Freud, Sigmund, 43
Freund, Elizabeth, 218–19
Friedman, Alan Warren, 606
Friedman, Barton R., 379
Friedman, Daniel, 639–40, 640(2)
Friedman, John B., 147
Friedman, Melvin J., 614
Fries, Maureen, 151–2
Fries, Udo, 168
Froula, Christine, 375, 582–3
Frow, Jon, 51
Fruit, Daniel R., 610
Fruman, Norman, 350, 351, 364
Fryckstedt, Monica, 435
Frye, Northrop, 25
Fryer, Judith, 545
Fryer, Sarah, 603
Fuller, Cynthia, 486
Fuller, Peter, 424, 430
Fuller, Roy, 454, 516
Fulton, Helen, 150
Fulton, Richard D., 431–2
Funk, Wolf-Peter, 95
Funnell, Catherine, 702
Furbank, P.N., 470, 472
Fussell, Paul, 488
Gabler, Hans Walter, 241
Gadomski, Kenneth E., 594
Gaffney, Carmel, 701
de Gaiffier, Baudoin, 131
Gaines, Barry, 209
Gair, Reavley, 704
Galan, F.W., 27
Gale, Steven H., 529
Gallagher, Catherine, 392–3, 397(2), 406, 409
Gallagher, Donat, 494
Gallagher, Philip J., 295
Gallenca, Christiane, 229
Gallet, René, 380
Gallop, Jane, 48, 50
Galloway, David, 156, 244–5
Gallup, Donald, 631
Gamba, Harry, 683
Ganz, Margaret, 413
Garay, Kathleen, 718
Garbáty, Thomas J., 144
Garber, Marjorie, 240, 257
Garcia, Erica C., 85
Gardiner, Anne Barbeau, 307(2)
Gardiner, Judith Kegan, 47, 240, 505
Gardner, Averil, 502
Gardner, Helen, 219, 349
Gardner, Philip, 383, 471, 471–2
Gardner, Susan, 693
Garner, Bryan A., 110, 228
Garner, Stanton B. Jr, 533
Garside, Peter, 358
Garstenauer, Maria, 524, 533
Gasché, Rodolphe, 37, 42
Gaskell, Ian, 256, 257
Gaskell, Ronald, 517
Gaskill, Gayle, 588
Gasper, Julia, 264
Gass, William H., 558
Gassman, Byron W., 333, 341
Gaston, Paul L., 497
Gatch, Milton McC., 17, 117
Gates, Barbara, 385
Gates, Henry Louis, 320
Gates, Rosemary L., 110
Gazdar, Gerald, 60, 92(2), 93
Gburek, Hubert, 76
Gearhart, Suzanne, 48
de Geest, W., 89
Geherin, David, 556
Gelfant, Blanche, 598
Gellner, Ernest, 45–6
Gellrich, Jesse, 41
Gentile, Kathy J., 524
Gérard, Albert, 647
Gerler, Diane, 278
Gerry, Thomas M.F., 707(2)
Gerson, Carole, 707
Gerster, Robin, 685, 695
Getchell, Charles, 634
Ghose, Zulfikar, 509
Gianakaris, C.J., 532
Gibbons, Brian, 304
Gibbons, Reginald, 23
Gibbs, James, 655
Gibbs, Raymond W. Jr, 99
Gibbs, Robert, 704(2)
Gibert, María Teresa, 467
Gibson, Andrew, 626
Gibson, Gail McMurray, 160
Gibson, Mary Ellis, 377, 472–3
Giddens, Anthony, 22, 42
Giddings, Robert, 519, 543–4
Giegerich, Heinz J., 78
Gifford, Douglas, 452–3
Gilbert, Glenn G., 72
Gilbert, Sandra M., 23, 55, 408, 485, 579
Gilbert, V.F., 4–5
Gilead, Sarah, 280, 410
Giles, Richard F., 380, 382
Giles, Ronald K., 326, 571, 590
Gill, Gillian C., 49
Gill, Stephen, 347, 348
Gillam, Stanley, 17
Gillespie, Michael Patrick, 477
Gilligan, Gary, 83
Gillin, Edward, 531
Gillis, Christina Marsden, 360
Gillman, Susan K., 400, 544
Gillmeister, Heiner, 184
Gilman, Charles, 73, 77
Gilman, Richard, 635
Gilmour, Robin, 391
Gilreath, James, 15–16
Gingell, Susan, 715
Ginsberg, Allen, 587
Ginsberg, Warren, 163–4
Gish, Nancy K., 517
Gish, Robert, 414
Gitter, Elisabeth G., 385
Gittings, Robert, 349
Glaser, Milton, 33
Glassman, Peter, 423
Glauser, Beat, 70, 96, 98
Glausser, Wynne, 346
Glenn, Ian, 653
Glowka, Arthur Wayne, 82, 180

Gluck, Louise, 574
Gluck, Mary, 52
Gneuss, Helmut, 93–4, 116, 117
Godard, Barbara, 711
Godden, Malcolm R., 120, 134
Godden, Richard, 540, 607
Godwin, Fay, 507
Godzich, Wlad, 33, 53, 249
Goekjian, Gregory F., 289
Goetz, William R., 547
Going, William T., 428
Golanka, Mary, 465
Gold, David L., 104
Gold, Joel J., 333
Goldberg, Jonathan, 218, 278
Goldberg, Michael K., 420
Golden, Harry, 588
Golden, Kenneth L., 257
Golden, Morris, 339, 340
Goldensohn, Barry, 567
Goldfarb, Russell M., 376
Goldgar, Bertrand A., 14, 333, 339
Goldie, Terry, 690, 694–5, 711, 718
Golding, Robert, 107, 399
Goldman, Michael, 213, 236
Goldman, Robert, 544
Goldsmith, John, 520
Goldsmith, M.M., 332
Goldsmith, Margaret E., 143
Goldsworthy, Kerryn, 511, 693
Goodbody, John, 14, 435
Goodin, George, 395
Goodman, Alice, 233
Goodman, Celia, 497
Goodman, J.R., 153
Goodman, Jennifer, 390
Goodway, David, 491
Goossens, Louis, 94
Gordon, David M., 586, 595
Gordon, Douglas, 18
Gordon, E., 71
Gordon, Jan B., 365, 409, 472
Gordon, John, 477
Gordon, Lyndall, 6
Gordon, Mel, 639
Gordon, Walter M., 188, 189
Gorecki, John E., 382, 497
Görlach, Manfred, 70, 100
Gorlier, C., 689
Gose, Elliott B. Jr, 478
Goslee, David F., 389
Goslee, Nancy Moore, 345, 353
Gossiaux, Pol-P., 322
Gottesman, Ronald, 552
Gottfried, Barbara, 176
Gottlieb, Sidney, 262, 278, 291, 342
Gotts, Ian, 508
Gould, Kent, 122–3
Gould, Tony, 503, 700
Gould, Warwick, 513–14, 514
Gournay, Jean-François, 467
Gouws, J.S., 280
Gowda, A., 683
Goyen, William, 551
Grace, Sherrill E., 712, 718
Grady, Kelly, 346
Graff, Gerald, 23, 24
Graham, Desmond, 490
Graham, Joseph F., 36
Grambs, David, 5
de Grandsaigne, J., 656
Gransden, Antonia, 133
Gransden, K.W., 471
Grant, Douglas, 305
Grant, Patrick, 260, 270
Gravil, Richard, 349, 350
Gray, Douglas, 136–7
Gray, Frances, 522
Gray, James, 327, 335
Gray, Margaret K., 410
Gray, Simon, 529
Gray, Stephen, 505, 664
Greatorex, David, 484
Green, Donald, 494
Green, Dorothy, 687–8
Green, H.M., 687–8
Green, Kevin, 700(2)
Green, London, 215
Green, Richard Firth, 173
Green, Vivian, 428
Greenbaum, Sidney, 58, 91
Greenblatt, Stephen, 218, 219, 225, 233
Greene, Donald, 6, 335, 360
Greene, Gayle, 46, 319
Greene, Graham, 453
Greene, Sue, 650
Greenfield, Bruce, 706–7
Greenfield, Stanley B., 122, 125
Greenland, Colin, 459–60
Greenstein, Michael, 401
Greenstein, Susan M., 666
Greenwald, Michael L., 214
Greetham, D.C., 10, 146–7
Gregor, Ian, 501
Gregory, Horace, 570
Grennen, Joseph E., 151, 175, 182–3, 276
Gresset, Michel, 606–7, 607–8
Greven-Borde, Hélène, 460
Gribben, Alan, 543, 544
Gribble, Barbara, 424
Gribble, Jennifer, 546
Griffin, Joseph, 595
Griffiths, Eric, 521
Griffiths, Trevor R., 212, **522–34**
Grimes, Larry E., 611–12
Grivelet, Michel, 219
Grobel, Lawrence, 616
Groden, Michael, 475
de Groot, C., 83
Gross, Gloria Sybil, 334(2), 341
Grove, James, 544
Groves, David, 362(4), 363
Grubb, Shirley Carr, 208
Gruber, William E., 239, 266
Grundy, Joan, 411
Grylls, David, 413
Guattari, Félix, 55–6
Gubar, Susan, 55
Guerin, Dorothy, 165
Gugelberger, George M., 648
Guimier, Claude, 81
Gulledge, Jo, 579
Gumbrecht, Hans Ulrich, 56
Gunew, Sneja, 693, 693–4
Gunn, Daniel P., 326
Gunnell, Bryn, 491
Guptara, Prabhu S., **719–25**

Gurr, Andrew, 212
Gussenhoven, Carlos, 79
Gussenhoven, Sr Frances, R.S.H.M., 167
Guth, Deborah, 508
Gutierrez, Nancy A., 197, 208
Guzlowski, John Z., 555
Gysin, Brion, 620
Haass, Sabine, 15, 368, 436
Habermas, Jürgen, 19, 24
Hadfield, Duncan, 500
Hadfield, John, 437–8, 455
Haegeman, Liliane, 88, 91
Haegert, John, 626
Haffenden, John, 456–7, 519
Hagan, John, 609–10, 610
Haggerty, George H., 342
Haggis, Donald, 358
Hagiwara, Hiroko, 428
Hagstrum, Jean H., 335
Hague, Angela, 462, 504
Hahn, George H., 337
Hahn, Thomas, 165, 176
Haig, Michael, 403
Haight, G.S., 408
Haight, Roger, 425
Hakutani, Yoshinobu, 595
Hale, David G., 183, 190, 228
Haley, Bruce, 431
Halio, Jay L., 202
Hall, Donald, 574
Hall, H.W., 4
Hall, J.R., 17, 124
Hall, Joan Lord, 253–4
Hall, Joan Wylie, 283
Hall, Roland, 98, 315
Hall, Sharon K., 461
Halle, Louis J., 240
Halle, Morris, 74
Halley, Janet E., 68, 284
Halli, Robert W. Jr, 280
Halliday, M.A.K., 60–1, 92–3
Halls, Michael, 471
Halperin, John, 361, 412
Halson, Geoffrey, 487
Hamard, Marie-Claire, 380
Hamberger, Michael, 578
Hamblin, Robert W., 603–4, 604
Hamilton, Ian, 454
Hamilton, Lynn, 382
Hamilton, Russell G., 662
Hamlin, Christopher, 442
Hamlin, Cyrus, 350
Hammersley, Mike, **508–9**
Hammersmith, James P., 13
Hammond, Karla, 588
Hammond, Paul, 305, 306, 307(2), 308, 327
Hamner, R.D., 684(2)
Hamp, Eric P., 95
Hancock, Geoff, 705
Hancock, Ian F., 73, 77
Handwerk, Gary, 413
Haney, Kristine Edmondson, 125
Hanna, Clifford, 690, 691
Hanna, Joanna, 424
Hannah, Jean, 59
Hannay, Margaret Patterson, 186, 270
Hanning, R.W., 172–3
Hanquart, Evelyne, 467, 470
Hansen, Elaine Tuttle, 511
Hansen, Marlene R., 334, 341
Hansford, James, 465
Hanson, Clare, 504
Hanson, Vicki L., 74
Hantson, André, 89
Hardie, Colin, 459
Harding, Anthony John, 349, 350
Hardman, C.B., 230
Hardwick, Elizabeth, 613–14
Hardy, Barbara, 396, 397, 404
Hardy, George, 483
Hardy, John, 359
Hargrove, Anne C., 555
Hargrove, Nancy D., 573
Haring-Smith, Tori, 213–14
Harley, Marta Powell, 229
Harlow, C.G., 126
Harmon, Maurice, 452, 493–4
Harnack, Andrew, 278
Harner, James L., 192
Harpham, Geoffrey Galt, 627
Harrington, D.V., 151
Harrington, David V., 369
Harris, Alice Kessler, 601
Harris, Anthony, 238
Harris, Janice Hubbard, 482
Harris, Laurie Lanzen, 3, 223
Harris, Michael, 320
Harris, Nathaniel, 483
Harris, Neil, 296
Harris, Susan K., 544
Harris, Trudier, 550(3)
Harris, Wilson, 679
Harrison, Antony H., 384–5, 385–6
Harrison, James, 501
Harrison, M., 441
Harrop, Les, 585–6
Harrow, Kenneth, 660
Harry, Margaret, 706
Hart, Dominick J., 242, 243
Hart, Francis Russell, 492, 518
Hart-Davis, Rupert, 443
Hartman, Geoffrey, 22–3, 24, 213, 218, 218–19, 347(2)
Hartstein, Arnold M., 542
Harvey, David, 492
Harvey, Karen J., 354
Harvey, Nancy Lenz, 202
Harwood, John T., 303
Haselkorn, Ann M., 254
Haskell, R.E., 35
Haskin, Dayton, 297
Hassam, Andrew, 413
Hassel, R. Chris Jr, 209, 215, 234
Hassett, Joseph M., 452
Hatlen, Burton, 578(2), 584, 587, 594–5
Hattaway, Michael, 264
Hattenhauer, Darryl, 542
Hausmann, Franz Josef, 64
Hawkes, John, 615
Hawkes, Terence, 219
Hawkins, Harriett, 216
Hawkins, Hunt, 464
Hawkins, John A., 83
Hawkins, Peter S., 278
Hawkins, R.E., 724–5
Hawthorn, Jeremy, 30, 183, 193, 272, 332, 404–5
Hawtree, Christopher, 453–4

Hay, John, 690–1
Hayles, Katherine, 627
Hayman, Carole, 523
Hayman, David, 106
Hayman, Ronald, 7
Haynes, John, 656
Hays, Michael L., 245
Haywood, Ian, 328
Healey, Antonette diPaolo, 93, 131
Healy, J.J., 677–8
Heaney, Seamus, 379
Heath, Apryl, 375
Heath, Jeffrey, 495
Heath, Stephen, 106
Heath-Stubbs, John, 515–16
Heberle, Mark, 198
Hecht, Anthony, 430, 574, 575
Heffernan, Thomas J., 168
Heffner, David Todd, 385, 439
Heilbrun, Carolyn G., 588
Heinemann, Margot, 215, 218
Heiser, Mary M., 80
Held, George, 464–5
Heller, Michael, 563, 568, 578, 588
Helmstadtler, Richard J., 421–2
Helterman, Jeffrey, 625
Hempstead, James L., 329
Hempton, David, 440
Henderson, Katherine Usher, 186–7, 269
Hendrix, Howard V., 141–2
Henkle, Roger, 392
Henning, Sylvie Debevec, 498
Henry, Dewitt, 551
Henry, Patrick, 496
Henshaw, Wandalie, 312
Henson, Eithne, 109, 328, 334
Hergenhan, Laurie, 684, 695
Hermann, John P., 178, 181
Hern, Nicholas, 531
Herren, Michael, 115
Herron, Jerry, 407
Hertz, Alan, 370–1
Hertz, Bertha Keveson, 397
Hertz, Neil, 44–5, 48
Herz, Judith Scherer, 472, 473
Herzog, Petra, 94
Heseltine, Harry, 686, 700
Hesla, David H., 591
Hesse, Mary, 26
Hester, M. Thomas, 277, 289
Hetzler, Leo J., 470
Heuser, Alan, 382
Hewett, Dorothy, 687
Hickey, Bernard, 688(2), 696
Hickey, Raymond, 75(2)
Hieatt, A. Kent, 198
Hiemstra, Anne, 377
Hietaranta, Pertti S., 88–9
Higdon, David Leon, 446–7, 462, 466, 473–4
Higginson, Peter, 54
Highfill, Philip H. Jr, 302
Hignett, Sean, 483
Hill, Christopher, 271, 279, 317
Hill, Errol, 682, 683
Hill, Eugene D., 262
Hill, Joyce, **112–35**, 133
Hill, R.F., 242, 243
Hill, Thomas D., 128, 132
Hillman, Richard, 229
Hillyard, Brian, 15
Hilton, Nelson, 389
Hilton, Tim, 429
Hinchliffe, Arnold P., 259, 528
Hinchman, Sandra K., 629
Hinden, Michael, 532
Hindus, Milton, 587, 588(2)
Hinkler, James, 607
Hinz, Evelyn J., 481, 486, 612
Hirose, H., 609
Hirsch, E.D., 26
Hirsch, Edward, 578
Hirsch, John C., 175
Hirschkop, Ken, 53
Hirshberg, Edgar W., 629
Hirshfield, Claire, 523
Hirst, David L., 527–8
Hirst, Derek, 282
Hjelmquist, Erland, 90
Hlavsa, Virginia V., 606
Ho, M.L., 724
Hoad, T.F., 93
Hobbs, Mary, 284
Hobhouse, Janet, 598
Hochman, Baruch, 31–2
Hock, Hans Henrich, 84
Hodge, Bob, 107
Hodgens, Richard M., 493
Hodges, Devon L., 187, 283
Höfele, Andreas, 224
Hoffman, James, 717
Hoffman, Michael J., 549
Hoffpauir, Richard, 513
Hogan, Robert, 455–6
Hogwood, Christopher, 322–3
Holbrook, Sue Ellen, 151
Holden, Kate, 54
Holderness, Graham, 216, 231, 405
Holdsworth, R.V., **202–10**, 262, 266
Holladay, G., 334
Holladay, LuAnne C., 383
Hollander, John, 28, 387
Hollier, Dennis, 51
Hollier, John, 40
Hollifield, Henry, 75
Hollingdale, R.J., 20–1, 21
Holloway, Patricia Mosco, 641
Holloway, Watson L., 508
Holmer, Joan Ozark, 228
Holmes, Bruce, 702
Holmes, Frederick M., 508(2)
Holmes, John Clellon, 550–1
Holquist, Michael, 53
Holt, Hazel, 502
Holt, Patricia, 687
Holtz, William, 600–1
Homberger, Eric, 578, 588
Honan, Park, 368–9
Honigmann, E.A.J, 210–11, 211
Honneyman, David, 248
Honri, Peter, 444
Hook, Andrew, 538
Hooker, J.M., 230
Hooton, Joy, 685–6
Hoover, David L., 121
Hope, Christopher, 665

Hopkins, David, 308
Hordern, Peregrine, 43–4
Horn, Andrew, 501, 670
Horne, Merle A., 79
Horne, P.R., 390
Horrall, Sarah M., 142, 150
Horstman, Allen, 440–1
Horvath, Barbara M., 71
Horvath, Brooke, 627
Horvei, Harald, 220
Hošek, Chaviva, 24–5, 31, 275–6, 375
Hosking, Rick, 695
Hoskins, Robert, 495
Hough, Graham, 514
Houston, Neal B., 612
Houston, R.A., 322
Hovey, Kenneth Alan, 283
Howard, Jean E., 221
Howard, John, 345, 345–6
Howard, R., 33
Howard, Tony, 245–6
Howard, William, 348
Howard-Hill, T.H., 206, 261–2
Howe, Irving, 411
Howe, Nicholas, 118–19, 125(2), 127–8, 128
Howells, Coral Ann, 723
Hoy, Cyrus, 241
Hoy, David, 22
Hoy, Pat C. III, 472
Hubbard, Francis A., 463
Huckle, Nieholas, 34
Hudd, Roy, 444
Hudgins, Christopher, 532
Hudson, Anne, 139, 155
Hudson, Richard, 93
Hudson, Ronald, 373
Huebert, Ronald, 259
Hughes, Geoffrey, 66, 335
Hughes, Ian, 491
Hughes, Linda K., 390
Hughes, Mary Joe, 510
Hughes, Robert S., 609
Hughes, Winifred, 367
Huhn, Thomas, 52
Hulse, Clark, 187
Hume, Kathryn, 626
Hume, Robert D., 301–2, 302, 311, 330(3)
Humm, Maggie, 412
Hummer, T.R., 570
Hummer, Terry, 590
Humphreys, Richard, 585
Hunt, Geoffrey, 653–4
Hunt, George W., 627–8
Hunt, Peter, 470
Hunter, Allan, 467(2)
Hunter, G.K., 219
Hunter, Jeanne Clayton, 278
Hunter, Mary, 341
Hunter, William B., 288–9, 294
Hunting, Constance, 588(3), 588–9
Hutcheon, Linda, 32, 506–7, 711
Hutchings, William, 499
Hutton, Virgil, 228
Huzzard, Jere, 644
Hyde, Thomas, 253–4
Hyde, Virginia, 376
Hynes, Samuel, 378
Ibach, Marilyn, 424
Ickstadt, Heinz, 540
Ide, Richard S., 264–5, 293
Idhe, Don, 42–3
Idol, John L., 542
Ignatow, David, 587
Ihalainen, Ossi, 89
Ikegami, Masa T., 169
Ikin, Van, 685, 694(2)
Iloeje, Azubike F., 655
Imhof, Rüdiger, 508
Indra, C.T., 722
Ingram, Angela J.C., 254
Ingram, J., 71
Ingram, Martin, 272
Ingram, William, 246–7
Innes, Christopher, 718
Irigaray, Luce, 24, 49
Irvine, Lorna, 511
Irvine, Martin, 68, 183
Irwin, John, 607
Ismond, Patricia, 684
Isomaki, Richard, 198
Itagaki, Nobuya, 90
Ives, E.W., 231
Jabbi, Bu-Buakei, 660
Jack, R.D.S., 199
Jackendoff, Ray, 99
Jackman, K.P.S., 514
Jackson, Dennis, 485–6, 486
Jackson, J.R. de J., 344
Jackson, MacD. P., 18
Jackson, MacDonald P., 209, 244
Jackson, Richard, 563–4
Jackson, Russell, **212–16**, 215
Jacob, W.L., 444
Jacobs, Edward C., 176
Jacobs, Henry, 252
Jacobs, Kathryn, 177–8
Jacobs, Nicolas, 140
Jacobus, Mary, 40
Jaeckle, Daniel P., 282
Jagendorf, Zvi, 227
Jakobsen, Leif Kvistgaard, 89
Jakobson, Roman, 27–8, 107
James, Elizabeth Ingli, 514
James, Frank, 417
James, Janet M., 420
James, Jerry D., 420(2)
James, Sybil L., 684
Jameson, Fredric, 19, 20, 25, 554–5
Jameson, Mary Ann, 702
Jan, Beth, 354
Jan Mohamed, Abdul R., 650
Jann, Rosemary, 418–19
Jannetta, M.J., 300
Janowitz, Anne, 351
Jansen, Hans, 10, 58, 183
Janson, H.W., 437
Janssen, Anke, 332
Janssen, Ronald R., 568
Janssens, G.A.M., 550, 555
Jardine, Alice A., 48, 49
Jasper, David, 349, 519
Jauslin, Christian, 215–16
Jay, Gregory S., 24, 571
Jefferson, D.W., 402
Jeffrey, Ian, 507
Jelland, Patricia, 441
Jemie, Onwuchekwa, 575
Jenkins, Harold, 219
Jennings, Humphrey, 9
Jennings, John, 712
Jensen, Hans, 278
Jewison, D.B., 712
Jeyifo, Biodun, 648–9, 654, 662, 670
Jochens, H., 58
Johansen, Ib, 459, 723
Johansson, Stig, 88, 101, 108
John, Brian, 480
Johnson, Alan, 414

Johnson, Barbara, 25, 36, 40, 48, 602
Johnson, Bruce, 464
Johnson, Bruce A., 279
Johnson, Gerald D., 12–13, 207, 244
Johnson, Joyce, 667(2)
Johnson, Lynn Staley, 166
Johnson, Patricia E., 427
Johnson, Robert, 370
Johnson, Warren, 369
Johnston, John H., 560
Johnston, Paul A., 70, 77
Johnston, Shirley White, *334*
Johnston, Sue Ann, 511
Johnston, Walter E., 593
Johnstone, Douglas B., 507–8
Johnstone, Richard, 524
Jolley, Elizabeth, 691, 699
Jolly, Karen Louise, 128–9
Joly, André, 62
Jones, A.K., 282
Jones, Aled, 433
Jones, Alex I., 170
Jones, Ann Rosalind, 46, 47–8
Jones, Bernard, 378
Jones, Daniel, 66, 77
Jones, Ellen Carol, 474
Jones, Eric L., 616
Jones, F., 127
Jones, Gemma, 215
Jones, Larry B., 90
Jones, Linda K., 90
Jones, Michael P., 462
Jones, Robert C., 233
Jones, Stanley, 365
Jones, Vivien, 547
Jordan, Frank, 344
Jordan, John E., 365
Jordan, John O., 401–2
Jordan, Richard Douglas, 313, 697
Jordan, Robert, 311
Jordan, Robert M., 162
Jørgensen, Erik, 87
Jorgensen, Paul A., 234–5
Joscelyne, Trevor A., 212
Joseph, Gerhard, 367, 390
Joseph, Randi, 332
Joshi, Rita, 413, 480
Josipovici, Gabriel, 8, 477
Joukovsky, Nicholas A., 362
Jowett, John, 207
Juleus, Nels, 718
Jungman, Robert E., 176
Jurak, Mirko, 690
Jussawalla, Feroza F., 719
Justice, Steven, 262–3
Juul, Arne, 66, 77
Kachru, Braj B., 59
Kaczmarek, Ludger, 67
Kahane, Claire, 48, 615
Kahn, Coppélia, 46, 225, 251, 319
Kahn, Victoria, 284
Kail, Harvey, 578
Kalechofsky, Robert, 691–2
Kalechofsky, Roberta, 691–2
Kalnins, Mara, 485, 487
Kałuża, Henryk, 100
Kamenetz, Rodger, 570–1
Kamenju, Grant, 661
Kanaganayakam, C., 510
Kane, Richard, 610
Kaplan, Cora, 47, 319
Kaplan, Deborah, 393
Kaplan, Fred, 420
Kaplan, Robin, 588
Kaplan, Sydney Janet, 47
Karim, Enamul, 383
Karius, Ilse, 82
Karl, Frederick R., 6, 464
Karlin, Daniel, 372–3
Karr, Jeff, 376
Kaske, R.E., 123
Kasparek, Carol A., 609
Kastan, David Scott, 229
Kaston, Carren, 547
Kastovsky, Dieter, 81
Kato, Kazuo, 100
Katz, Leon, 598
Katz, Steven T., 417
Kaufman, William, 544
Kaulbach, Ernest N., 143
Kavanagh, James H., 217, 405
Kavanagh, P.J., 8–9, 469
Kavanagh, Paul, 699, 701
Kavanagh, Robert, 668–9
Kawin, Bruce, 605
Kay, Dennis, 281
Kay, John, 425
Kayman, Martin, 584
Kazin, Alfred, 489, 537, 608, 614
Kearns, Michael S., 431
Keeble, N.H., 315
Keefer, Janice Kulyk, 712
Keene, Dennis, 190
Keener, Frederick M., 503
Keith, W.J., 703, 705, 711(2)
Kekäläinen, Kirsti, 88
Keller, Betty, 708
Kelley, Philip, 373
Kelley, Robert E., 333, 341
Kelly, Lionel, 584
Kelly, Richard, 495
Kelly, Robert L., 152
Kelly, Veronica, 702
Kelton, Jane Gladden, 640
van Kemenade, Ans, 84
Kemnits, Charles, 501
Kemp, Alan, 65
Kempf, James Michael, 634
Kennedy, A.G., 105
Kennedy, Beverly, 153
Kennedy, Dennis, 214
Kennedy, Eileen, 510
Kennedy, Richard S., 610
Kenner, Hugh, 551
Kenny, Hamill, 104
Kenny, Virginia C., 300
Kent, David, 695
Kent, John, 417
Kent, Valerie, 693
Kenyon, Denise, 102
Kenyon, J.P., 441
Kephart, Carolyn, 311–12
Kerman, Joseph, 322
Kermode, Frank, 56, 223, 349, 456–7, 501
Kerner, David, 612
Kernon, Alvin B., 335
Kerrigan, William, 278
Kertes, Joseph, 716
Kestner, Joseph, 393
Ketcham, Michael G., 333
Ketley, Stefanie, 375
Keynes, Simon, 112, 117, 129
Keys, Romey T., 412
Keyser, Paul, 383
Keyser, Samuel Jay, 79–80
Keyssar, Helene, 638
Khattab, Ezzat A., 376, 379
Kibbee, Douglas A., 69
Kiberd, Declan, 448–9
Kidd, Alan J., 436, 441

Kiefer, Frederick, 245
Kiell, Norman, 457
Kiely, Robert, 484
Kiernan, Michael, 282–3
Kift, Roy, 214
Kijinski, John, 397
Kilroy, G.J.F., 360
Kilroy, James F., 455–6
Kim, Elaine H., 550
Kimbel, Ellen, 642
King, Alec Hyatt, 16
King, Bruce, 673
King, J.E., 442
King, John N., 186, 198–9, 199, 281
King, Margaret F., 363
King, Mary C., 443
King, Noel, 340
King, Pamela M., 157–8
Kinkead-Weekes, Mark, 339, 501
Kinneavy, Gerald, 145
Kinney, Arthur F., 605, 607, 614
Kinney, Clare, 124
Kinney, Daniel, 189
Kinzer, Bruce L., 421–2
Kipling, Gordon, 234
Kiralyfalvi, Bela, 52
Kirk, Elizabeth, 153
Kirk, John M., 70
Kirk, Sheila, 439
Kirkpatrick, B.J., 12, 472
Kirkpatrick, D.L., 3
Kirkpatrick, Peter, 691
Kirkup, James, 382
Kirpal, Viney, 653
Kirschner, Paul, 466(2)
Kisbye, Torben, 105
Kistner, A.L., 261
Kistner, M.K., 261
Kitson, Peter, **414–25**, **428–31**, **437–42**
Kjellmer, Göran, 58, 82, 87, 89
Klancher, Jon P., 435
Klaus, Gérard, 460
Klaus, H. Gustav, 320
Klein, Ewan, 60
Klein, Herbert G., 98, 360
Klein, Joan Larson, 290
Klein, Lawrence, 322
Klein, R., 15
Klemp P.J., 193
Klinck, Carl F., 704
Klinspon, R., 714
Kloepfer, Deborah Kelly, 680
Kloss, Robert J., 457, 495
Knapp, Mona, 504
Knapp, Peggy A., 177
Knapp, Shoshana, 532
Knapp, Steven, 25–6
Knight, Alan R., 706
Knight, Thomas J., 626
Knightley, Phillip, 7
Knights, L.C., 219
Knipp, Thomas R., 647
Kniskern, William F., 328
Knoepflmacher, U.C., 406
Knowles, Jack, 312
Knowles, Owen, **361–2**, **364–5**, 403, 465–6, 466, 467
Knowles, Richard Paul, 206, 207, 215, 719
Knowles, Roberta, 673–4
Knowles, Ronald, 531–2
Knowlson, James, 526
Knutson, Roslyn L., 247(2)
Kock, Christian, 540
Koelb, Clayton, 109
Koff, Leonard Michael, 179–80
Kogen, Myra, 544–5
Kohfeldt, Mary Lou, 529
Kohl, Benjamin G., 189
Kolb, Jack, 389
Kolek, Leszek S., 35
Kollman, Judith J., 167, 167–8
Kollmeier, Harold H., 297
Kolodny, Annette, 46, 536, 538
Komesu, Okifumi, 515
König, Ekkehard, 95(2)
Konigsberg, Ira, 337
Koopman, Willem F., 58, 84
Koprince, Susan J., 602
Kopytko, Roman, 86
Korenman, Joan S., 511
Korhammer, Michael, 94, 130(2)
Korn, Marianne, 583–4, 584
Korshin, Paul J., 331, 334
Korsten, Frans, 17
Kosinsky, Jerzy, 627
Kosok, Heinz, 531
Kostelnick, Charles, 341–2
Kostic, Veselin, 223
Kostis, Nicholas, 494
Kothandaraman, Bala, 653
Kott, Jan, 257
Kotzor, Günter, 94, 131
Kouidis, Virginia M., 577
Kraf, Elaine, 679–80
Krafft, John, 555
Kramer, Lawrence, 344
Kramer, Leonie, 686–7, 700
Kramer, Victor A., 616
Krassner, Paul, 551
Kratzmann, Gregory, 147
Krause, David, 531
Krause, Friedhilde, 16
Krause, Sydney J., 539
Krauss, Jennifer, 208
Krauss, Rosalind, 20
Krauth, Leland, 544
Krell, David, 35–6
Krieg, Joan Peck, 541
Krimp, Douglas, 20
Krishnakutty, Gita, 721
Krishnamoorthy, S., 721
Krissdottir, Morine, 491
Krist, Sean Peter, 544
Kristensson, Gillis, 75, 105
Kroch, Anthony S., 84
Kroeber, Karl, 344
Kroes, Rob, 555
Kroetsch, Robert, 708, 710
Kroller, Eva-Marie, 709
Kronick, Joseph G., 560–1
Kropf, C.R., 308
Krupnik, Mark, 23
Krzyszpień, Jerzy, 85
Kuberski, Philip, 578
Kucich, John, 392, 403, 404, 410, 415
Kuckhoff, Armin-Gerd, 224
Kuhlmann, Deborah, 475
Kuhn, Annette, 47, 48
Kuhn, Sherman M., 57, 60, 130
Kuin, R.J.P., 18, 64, 267
Kumar, Sarla, 505
Kupersmith, William, 273
Kurata, Marilyn J., 410
Kurzon, Dennis, 108
Labru, G.L., 723–4
Lacan, Jacques, 33
LaCapra, Dominick, 56

Lachtman, Howard, 596
Lacoue-Labarthe, Philippe, 20
Lagerquist, Linnea M., 85
Lago, Mary, 470, 470–1, 471–2
Laigle, Geneviève, 698
Laing, Rosemary, 280
Laird, John T., 685, 686
Laity, Cassandra, 534
Lake, Carlton, 498
Lake, Paul, 578
Lamb, Mary Ellen, 186, 228
Lamb, Susan, 420
Lamont, Rosette C., 640
Landesman, Jay, 550–1
Landon, H.C. Robbins, 322–3
Landow, George P., 429–30, 479
Lane, M. Travis, 716, 717
Langbaum, Robert, 374, 387, 411, 479
Lange, Elinor, 601–2
Langford, Larry, 228
Langhans, Edward A., 302
Lanier, Douglas M., 261
Lankamp, Robert, 87
Lapidge, Michael, 113, 115, 116, 117, 129
Larby, Patricia, 685
Large, Andrew, 67
Large, F. Ross, 715
Larkin, Peter, 346, 350
Larkin, Philip, 487
Laroque, François, 227
La Rose, John, 671
Larsen, Lyle, 334
Larson, Janet, 399
Larson, Richard K., 87–8
Lass, Roger, 77
Latham, David, 383, 424, 425
Latham, Sheila, 425
Latré, Guido, 107
Laughlin, Karen, 111, 527
Laurence, Dan H., 443, 533
Laurent, C.P., 228
de Lauretis, Teresa, 41
Lauter, Paul, 601
Law, Alexander, 329
Law, Joe K., 472
Law, Vivien, 68, 116
Lawes, Aidan H., 317
Lawler, Traugott, 161
Lawrence, Robert G., 304
Lawson, Alan, 696
Lawson, Hilary, 21
Lawson, Lewis A., 557, 616
Lawson, Sylvia, 698
Lawton, David, 162
Lea, F.A., 483
Lea, Sydney, 565–6
Leach, Sally, 498
Leatherdale, Clive, 414
Leavell, Linda, 516, 641
Leavis, Q.D., 538–9
Le Bon-Dodat, Anne-Marie, 503–4
Lecercle, Jean-Jacques, 22
Lecker, Robert, 702, 708, 712, 713, 716
Leclercq, Florence, 501–2
Lecointre, Claire, 69
Le Comte, Edward, 280, 288
Lee, A. Robert, 537–8, 544
Lee, Hermione, 455
Lee, Judith, 663
Leech, Geoffrey N., 91, 106(3), 110, 381
Leeming, Glenda, 524
Leenhouts, Anneke, 617
Leer, Martin, 701
Lees, Clare A., 131, 131–2
Leeuwenburg, Rina, 666
LeFanu, William, 12
Le Faye, Deirdre, 361(2)
Lefebure, Molly, 350
Leff, Gordon, 139
Leggatt, Alexander, 232
Lehan, Richard, 553–4
Lehmann, John, 454
Lehrer, Adrienne, 98, 100
Lehrer, Sylvia, 579
Leigh, David J., S.J., 497
Leigh, Nancy J., 680
Leinbaugh, Theodore H., 131
Leitner, Gerhard, 63
Lelchuk, Alan, 588
Lemon, Lee T., 449–50
Lengeler, Rainer, 224
Lentricchia, Frank, 24
Lenz, William E., 538
Leonard, Joan, 503
Leonard, John, 294, 294–5
Lerer, Seth, 144, 190
Lerner, Laurence D., 279, 287–8
Lerner, Robert E., 143
Lernout, Geert, 478, 712
Leslie, Nancy T., 167
Lesser, Wendy, 400, 464, 620
Lessing, Doris, 461
Lettis, Richard, 400
Levao, Ronald, 195
Levene, Mark, 497–8
Levenson, Michael H., 477, 512
Levey, Michael, 426
Levi, Peter, 521
Lévi-Strauss, Claude, 28
Levin, Bernard, 211
Levin, Carole, 186
Levin, Harry, 225
Levin, Richard, 216, 240
Levine, Ira A., 637–8
Levine, Joseph M., 335
Levine, Paul, 555, 627
Levy, Bronwen, 693, 694, 699
Levy, O., 20
Lewalski, Barbara Kiefer, 186, 270, 291
Lewis, Arthur, 642
Lewis, C.S., 219
Lewis, Gifford, 490–1
Lewis, H.D., 417
Lewis, Peter, 509
Lewis, Philip E., 36, 37
Lewis, Robert E., 96
Lewis, Thomas A., 34
Lewis, Thomas E., 54
Lewis, Thomas S.W., 447
Leyser, Karl, 133
Libby, Anthony, 564–5
Libera, Antoni, 527
Liberman, Serge, 691
Lieb, Michael, 292, 295, 298
Liesenfeld, Vincent J., 330
Liggins, Elizabeth M., 182
Limon, Jerzy, 247–8, 248
Limon, John, 605
Lind, Ilse Dusoir, 607
Lindahl, Carl, 172
Lindberg, Conrad, 154, 155
Linden, Stanton J., 271
Lindfors, Bernth, 646, 647, 650

Lindley, David, 28, 308
Lindroth, Colette, 680
Lindroth, James R., 680
Lindsay, Alex, 309(2)
Lingis, Alphonso, 42–3
Linnell, Naomi, 16
Linnett, Peter, 509
Lipka, Leonhard, 96
Lippe, Hans, 465
Lister, Anthony, 17
Liszka, James Jakób, 41
Littlewood, Ian, 460
Litvak, Joseph, 361
Litz, A. Walton, 485
Livingston, James C., 417
Ljung, Magnus, 90
Llewelyn, John, 35
Lloyd Evans, Barbara, 404, 523
Lloyd Evans, Gareth, 404, 523
Lloyd, Janet, 217
Lloyd-Jones, Hugh, 44
Lloyd-Smith, Allan, **535–48**
Lochhead, Douglas, 702–3
Lock, F.P., 336
Lodge, David, 485
Lodge, Sheila, 458
Loewenstein, Joseph, 260–1
Löfstedt, Leena, 97
Logan, William, 519
Loizeaux, Elizabeth Bergmann, 514
Lomeli, Francisco A., 549–50
Long, Elizabeth, 555
Long, Robert Emmet, 608–9
Long, William B., 243
Longenbach, James, 516, 574
Longford, Elizabeth, 7
Longley, Edna, 451, 452
Looby, Christopher, 65
Loomis, Jeffrey B., 381
Lorrah, Jean, 183
Lothe, Jakob, 30, 412
Loux, Ann Kimble, 478
Lovallo, Len, 491–2
Love, Harold, 13, 306, 691
Loveday, Simon, 506
Low, Anthony, 196, 270, 276
Low, Donald, 339
Low, Donald A., 356
Lowe, Stephen, 525
Lowery, Robert G., 531
Lowry, Margerie Bonner, 499
Löwy, Michael, 52
Lucas, John, 447–8
Lucas, Peter J., 121, 124
Lucy, Seán, 335
Lull, Janis, 278
Lund, Roger D., 304–5
Lundin, Roger, 43
Lydon, Mary, 588
Lynch, Gerald, 710
Lynch, James J., 339
Lynch, Michael, 417
Lynd, Helen Merrell, 441–2
Lyons, Charles R., 526
Lyons, Paddy, 54
Lyotard, Jean-François, 20
Lytle, Andre, 551
Maas, Jeremy, 439
Macainsh, Noel, 698(2), 700(3)
McAleavey, David, 578(2)
McAlindon, Thomas, 144
Macaree, David, 329, 333, 383
Macaulay, R.K.S., 70
McBride, Dick, 574–5
McBrien, William, 520
MacCabe, Colin, 53
McCalla, Kim, 61, 74–5
McCallum, John, 699
McCann, E.J.W., 17, 332
MacCannell, Juliet Flower, 40, 53
McCarra, Kevin, 518
McCarren, V.P., 97
McCarthy, B. Eugene, 652–3
McCarthy, Patrick, 7
McCarthy, Shaun, 509, 522
McCarthy, Terence, 151
McCarthy, William, 318–19
MacCary, W. Thomas, 226
McCavera, Thomas, 378
McCloskey, Susan, 215
McClure, Andrew, 714
McClure, Derrick, 79
McClure, John, 450
McClure, Judith, 132–3
McCobb, E.A., 410
MacColl, Ewan, 522
McColly, William B., 174
McCombie, Grace, 423
McConachie, Bruce A., 639–40
McCormack, Jerusha, 391
McCormack, W.J., 332
McCormick, Kay, 505
McCoy, Richard C., 200
McCusker, James A., 402
McCutcheon, Elizabeth, 188
McDaniel Ellen, 507
McDavid, Raven I. Jr, 103
MacDermott, Doireann, 689–90, 690
McDermott, Douglas, 640
McDermott, John, 506
McDermott, M. Hubert, 315, 340–1
Macdonald, Andrew, 232
Macdonald, Gina, 232
MacDonald, Mary Lu, 714
Macdonald, Ronald R., 238
McDonald, Russ, 230
McDougall, Robert L., 704
McDougall, Russell, 653, 695
McDowell, Colin, 586–7
McDowell, Deborah E., 602
McDowell, Frederick P.W., 461, 485–6
McElroy, George, 336
McFarland, Thomas, 349–50
McFarlane, Brian, 687
McFarlane, I.D., 190
McGann, Jerome J., 345, 352, 353, 354
McGaw, W.D., 190
McGeachie, James, 415
McGerr, Rosemarie Potz, 180
McGregor, Gaile, 703
McGuffie, Duncan, 484
McGuire, Jerry, 568, 569
McGuire, Philip C., 212–13, 221–2
McGuirk, Carol, 329
McHale, Brian, 109
Machan, Tim William, 184–5

McHaney, Thomas L., 607
McHenry, Robert W. Jr, 306
Machonis, Peter A., 88
Machor, James L., 545
Mack, Douglas S., 362
Mack, Maynard, 325
MacKay, Carol Hanbery, 397, 402
McKee, Patricia, 340
McKellar, Hugh D., 359–60
McKenzie, Alan T., 360
Mackenzie, J.L., 83
MacKenzie, Norman H., 380
McKernan, Susan, 698–9
Mackinnon, Kenneth, 710
Mackinnon, Neil, 714
McKitterick, David, 12
Mackrell, Judith, 510
McKusick, James A., 364
MacLaine, Allan H., 329
MacLaren, I.S., 707(3)
McLaren, John, 690
McLaren-Turner, Patricia, 685
McLaverty, J., 327
McLeish, Kenneth, 212
Macleod, D.S., 439
McLeod, Karen, 697–8
Macleod, Norman, 87, 506
MacLeod, Sheila, 481–2
McLuhan, Marshall, 387, 706
MacLulich, T.D., 705, 706
McLynn, Frank, 321
MacMahon, Michael, 66
McManus, Barbara F., 186–7, 269
McMaster, Susan, 714
MacMillan, Carrie, 707
McMinn, Joseph, 332
McMullin, B.J., 14
McPherson, David, 248, 252
Macpherson, Jay, 31
McRobbie, Angela, 20
McRoberts, J. Paul, 202
McVean, Jean, 521
McWilliams, John P., 540
Madden, Lionel, 362
Maduka, Chidi, 668
Magennis, Hugh, 109, 120, 122, 134–5
Magi, P., 610
Magliocco, Marine, 555
Magnason, Paul, 351
Magnet, Myron, 399
Maguin, Jean-Marie, 258
Maguire, Laurie E., 247
Mahabir, Noor Kumar, 672
Maher, Mary Z., 216
Mahoney, Dhira B., 152
Mahood, M.M., 219
Maillet, Marguerite, 715
Maja-Pearce, Adewale, 656, 678
Makepeace, Chris E., 15
Makin, Peter, 581–2
Makinen, Merja, 470
Malchow, H.L., 442
Malouf, David, 701
Malpezzi, Frances M., 279
Malus, Avrum, 715
Malzahn, Manfred, 453
Mamadu, Ayo, 658, 661
de Man, Paul, 25, 40, 41, 42
Mancoff, Debra, 439
Mandel, Jerome, 154, 172
Mandel, Tom, 578
Mandl, Bette, 505
Manheim, Michael, 642
Manley, K.A., 16
Manley, Lawrence, 201, 272
Mann, Paul, 346(2)
Manning, Peter, 348, 352, 355
Manning, R.J., 198, 200
Manning, Stephen, 177
Manning, Sylvia, 389
Mansfield, Alan, 107
Manso, Peter, 624
Manton, Jo, 349
Manuszak, David, 298
Mapstone, Sally, 147
Marcus, Jane, 474(2), 475
Marcus, Leah S., 258, 267
Marcus, Phillip L., 484, 484–5
Marder, Louis, 209
Margolies, David, 191
Marie, Beatrice, 361
Marienstras, Richard, 217, 266
Marius, Richard, 187–8
Marjara, Harinder S., 291, 294
Markey, T.L., 95, 100
Markley, Robert, 303, 303–4, 304, 312
Marks, Patricia, 367
Marlatt, Daphne, 706
van Marle, Hans, 465, 466
Marlow, James E., 400
Maroldo, William J., 531
Marowski, Daniel G., 3, 461(2)
Marsh, Jan, 438
Marsh, Peter, 441
Marshall, J., 158, 160
Marshall, L.E., 353
Marshall, Sybil, 9
Marshall, Tim, 107
Martin, Augustine, 452
Martin, Bruce K., 519
Martin, Carol A., 406
Martin, Deborah, 514
Martin, Graham, 403
Martin, Jacky, 467–8
Martin, Jay, 544
Martin, John S., 542
Martin, Joseph, 466
Martin, Loy D., 374
Martin, Luther H., 542
Martin, Reginald, 328
Martin, Robert A., 623–4
Martin, Robert Bernard, 378, 387, 389
Martin, Terence, 536
Martin, W.R., 487
Martindale, Charles, 293
Martindale, Joanna, 271–2
Martine, James J., 642–3
Martines, Lauro, 187, 273–4
Martinez, Julio A., 549–50
Marx, C.W., 157
Marx, Steven, 196
Marx, Werner, 42
Masereeuw, Pieter, 99
Mason, H.A., 307–8
Mason, Kenneth M., 408
Massa, Ann, 517
Massey, Alan, 521
Massingham, K.R., 189
Masterson, Donald, 513–14
Masuzawa, Tomoko, 52
Matar, Nabil I., 284, 310(2), 313(2)
Materer, Timothy, 579–80, 585–6, 586–7
Matheson, Lister M., 154, 169

Mathias, Peter, 336
Mathias, Roland, 453, 491
Matsunami, Tamotsu, 96
Matthews, Brian, 690
Matthews, John T., 405
Matthews, Robert J., 36
Maughan-Brown, David, 659–60, 660
Maurin, Mario, 466–7
Maus, Katharine Eisaman, 258, 259
Maxson, H.A., 589
May, Hal, 461
May, James E., 10
May, Keith M., 534
Mayne, Andrew, 531
Maynor, Natalie, 72, 80–1
Mazzaro, Jerome, 237
Mazzenti, Roberta, 579
Meale, Carol, 153–4
Meaney, Audrey L., 112, 112–13, 115–16, 134
Means, James A., 310, 325
Measham, Donald, 483
Medvedev, Pavel N., 53
Meese, Elizabeth, 24
Meijs, Willem, 99
Melbourne, Jane, 265
Melchers, Gunnel, 70
Melchiori, Barbara Arnett, 396
Melchiori, Giorgio, 209
Melin, Charlotte, 599
Mell, Donald C., 332
Mellick, J. Stanton, 690
Melling, Philip, 544
Melrose, Susan, 532
Menascé, Esther, 363(2)
Mendelson, Michael, 406
Mendelson, Sara Heller, 270
Mendilow, Jonathan, 345
Mercer, Gina, 699–700
Meredith, Michael, 373, 377
Meredith, P., 158
Mermin, Dorothy, 372
Merquior, J.G., 20, 50
Merrell, Floyd, 39
Merrett, Robert James, 716
Mertens-Fonck, Paule, 60
Mesch, Harald, 568
Messent, Peter, 544
Messinger, Gary S., 441
Metcalf, Allan, 105
Metcalf, John, 709
Metz, G. Harold, 208, 264
Metzger, Linda, 461
Meyer, Stephen, 600
Meyers, Jeffrey, 6, 7, 335, 479–80, 489
Mezciems, Jenny, 8, 323, 332
Michael, Ian, 62, 69
Michael, Martha, 346
Michaels, Walter, 25–6
Michel, Christine, 689
Michelson, Bruce, 576
Michener, James A., 610, 616
Michie, James, 8–9
Middlebro', Tom, 370, 419, 709
Middleman, Louis I., 276
Middleton, Victoria, 484
Midgley, Mary, 383, 416
Mieszkowski, Gretchen, 183
Mikhail, E.H., 531
Milhous, Judith, 301, 302, 330(3)
Millard, Barbara C., 202
Miller, Christine M., 17
Miller, D.A., 401
Miller, David L., 24, 198
Miller, Edmund, 352
Miller, Henry, 481
Miller, J. Hillis, 379, 464, 474
Miller, Jacqueline T., 198
Miller, Jim, 88, 92
Miller, Karl, 31, 454
Miller, L.M., 376
Miller, Leo, 299
Miller, Milton, 296–7
Miller, Owen, 350, 379, 405
Miller, Pamela Cook, 360
Miller, Paul W., 711
Miller, Robert P., 174
Millgate, Jane, 359
Millgate, Miehael, 607
Millot, Catherine, 48
Mills, David, 155, 158(3), **161–85**
Mills, Howard, 362
Mills, Jerry Leath, 193
Mills, John A., 214
Mills, Sarah, 54
Milne, Maurice, 435
Milne, W.S., 521
Milner, Philip, 713
Milroy, James, 66, 73
Milroy, Lesley, 66, 73
Milward, Peter, 232–3, 237, 379
Milward, Rosemary, 13
Minkova, Donka, 78
Minnis, A.J., 184
Minow, Makiko, **43–6**
Minson, Jeffrey, 51
Miola, Robert S., 236
Miskin, G.W.S., 467
Mitchell, Adrian, 686–7, 696–7
Mitchell, Bruce, 60, 85, 93, 126, 128
Mitchell, Jack, 384
Mitchell, Jerome, 146
Mitchell, Jim, 14
Mitchell, Sheila, 596
Mitchell, W.J.T., 25–6
Mitchison, Rosalind, 316
Mizener, Arthur, 613
Modiano, Raimonda, 349
Modjeska, Drusilla, 693
Moessner, Lilo, 85
Moffat, Douglas, 132
Mohan, Narendra, 725
Mohanan, K.P., 74
Mohrhenn, Wolfgang, 575
Moi, Toril, 48, 48–9
Moisan, Thomas, 167
Moler, Kenneth L., 360–1
Monaghan, David, 509
Monahan, Sean, 700
Monitto, Gary V., 224
Monk, Patricia, 717
Monkman, Leslie G., 705
Monod, Sylvère, 400–1, 470
Monsman, Gerald, 427, 428, 663
Montefiore, Jan, 519
Monteiro, George, 376, 544, 545
Moon, E.B., 699
Moon, Elaine, 340
Mooney, Michael E., 213, 239
Moorcock, Michael, 557
Moore, Alice F., 240
Moore, Gene M., 240
Moore, Gerald, 668
Moran, Margaret, 491
Moretti, W., 267

Morgan, Gerald, 140, 181–2
Morgan, Margery, 443
Morgan, Thais E., 35
Morgan, William W., 378
Morley, Tom, 435
Morphet, Fionna, 504–5
Morris, Ann R., 569
Morris, David B., 336
Morris, G.E., 102–3
Morris, Helen, 235
Morris, Lynne King, 161
Morris, Mervyn, 681
Morris, Rosemary, 154
Morrison, Peter, 279
Morse, Charlotte C. 177
Morse, Jonathan, 573
Morse, Ruth, 138
Mortimer, Anthony R., 188
Mortimer, Paul, 529
Morton, A.L., 424
Morton, Mary L., 615
Morvan, A., 334
Morwood, James, 330
Moseley, Merritt, 402
Mosenthal, Peter B., 108
Moser, Kay, 372, 418
Moses, Carole, 543
Moses, Michael Valdez, 499
Moss, Howard, 574
Moss, Peter, 107
Mosser, Daniel W., 170
Most, Glenn W., 348
Mottram, Eric, 538, 544, 578
Mountjoy, Peter R., 434
Mudimbe, V.Y., 647
Mueller, Lisel, 574
Mühlhäusler, Peter, 73
Muir, Kenneth, 219, 219–20
Mukherjee, Arun P., 682, 717
Mukhin, Anatolij M., 100
Mulholland, Paul, 262
Mullaly, Edward, 718
Muller, Herbert J., 474
Müller, Wolfgang G., 263
Mulligan, Lotte, 271
Mullini, Roberta, 224
Mullins, S.G., 714
Mulokozi, M.M., 662–3
Mulvihill, James, 362, 704
Munro, Craig, 486
Munsell, F. Darrell, 441
Munson, Gorham, 631
Munson, William, 159
Munton, Ann, 717
Murfin, Ross C., 464
Murphy, Avon Jack, 333
Murphy, John J., 597(2)
Murphy, John L., 238
Murphy, Peter T., 352
Murray, David, 584
Murray, E.B., 363
Murray, Janet Horowitz, 434
Murray, Michael, 42
Murray, Thomas E., 98(2)
Murray, Timothy, 568, 637
Murray, Timothy J., 460
Musgrave, P.W., 456
Muske, Carol, 574
Mustanoja, Tauno F., 86
Myatt, Wilfrid E., C.J.M., 707
Myers, Greg, 416
Myers, Jeffrey Rayner, 208
Myers, Mitzi, 314
Myers, Scott, 78
Myerson, George, 375
Mzamane, Mbulelo Vizikhungo, 667
Nadel, Ira B., 366, 427
Naegele, Mary, 289
Nagaoka, Annette, 99
Nagucka, Ruta, 84, 87
Naiditch, P.G., 382
Naik, M.K., 720, 721(2)
Nair, Kusum, 724
Nakayama, N., 609
Nänny, Max, 516
Napoli, Donna Jo, 89–90
Narayan, Shyamala A., 720–1
Nardin, Jane, 502
Nardo, Anna K., 237
Naremore, James, 474
Nash, Walter, 107–8
Nasta, Susheila, **671–84**, 681
Nathan, Edward P., 309, 320
Naughton, Gabriel, 390
Navakas, Francine, 411
Nayak, G.H., 720
Nazareth, Peter, 655–6, 660–1
Ndegwa, R.N., 646
Nedelkovic, Maryvonne, 720
Neely, Carol Thomas, 225–6
Neiderbach, Shelley, 588
Neill, Edward, 701
Neill, Michael, 252
Nelson, Emmanuel S., 695
Nelson, James G., 479
Nelson, Marie, 124, 128
Nelson, Megan, 384
Nelson, T.G.A., 200, 253, 274
Neman, Beth, 110
Nestor, Pauline, 395, 406, 408
Nettels, Elsa, 544
Neubauer, C.E., 661–2
Neufeldt, Victor A., 371
Neuhaus, Joachim, 94
Neuman, Shirley, 458, 712
Nevalainen, Terttu, 97
Nevo, Ruth, 514
New, Peter, 8, 188, 408(2)
New, W.H., 705
Newey, Vincent, 412
Newlyn, Lucy, 349, 350
Newman, Charles, 558
Newman, D., 71
Newman, Elizabeth, 110
Newman, Judie, **446–62**, 468–9, **490–511**, 496, 538, 665–6
Newman, Karen, 226
Newman, Robert D., 505
Newmark, Peter, 531
Newton, Judith Lowder, 46, 394
Ney, James W., 71
Ngara, Emmanuel, 648, 658–9, 660, 665, 668
Ngate, Jonathan, 647
Ngcobo, Lauretta, 651
Ngugi wa Thiong'o, 647–8, 682
Nibbelink, Herman, 557, 567
Nichol, bp, 714(2)
Nicholls, Peter, 581–2
Nichols, Rev Aidan, 425
Nichols, Fred J., 189
Nichols, Miriam, 716
Nicholson, C.E., 627
Nicholson, Colin, 713

Nicholson, Peter, 145
Nicholson, R.H., 144
Nicolaisen, W.F.H., 99, 103
Nicosia, Gerald, 622
Niehus, Edward L., 342
Nielsen, Hans Frede, 66, 77, 80
Nierman, Judith, 600
Nigam, Alka, 520
Nilsen, Helge Normann, 625
Nischik, Reingard M., 708
Nixon, Robert, 650
Nnolim, Charles E., 655
Noakes, Vivien, 439
Noble, Thomas A., 408
Noblett, William, 14
Nochlin, Linda, 639
Noel, Keith, 683
Noguchi, Rei R., 110
Nokes, David, 331
Nolde, John J., 584
Noonan, Gerald, 713
Noonan, James, 718
Noordegraaf, J., 67
van Noppen, Leo, 380
Norman, Edward, 440
Norman, Rose, 334, 341
Norris, Christopher, 26, 37–8
Norris, Ken, 704
Norton, David, 98
Novak, Frank, 507
Novak, Maximillian E., 308, 313, 337(2)
Novy, Marianne L., 222
Noyes, Sylvia G., 602
Nwahunanya, Chinyere, 649
Nye, Eric W., 364
Nyquist, Mary, 295
Oates, Joyce Carol, 404
O'Brien, Timothy, 339
Obst, Wolfgang, 140
O'Connell, M.R., 425
O'Connell, Michael, 248
O'Connell, Patrick F., 277
O'Connell, Shaun, 510
O'Connor, Frank, 455
O'Connor, John, 640
O'Connor, Mark, 693
O'Donnell, Kathleen, 709
O'Donnell, William H., 514
O'Dwyer, Riana, 716
Oetgen, Jerome, 132
Ofuani, Ogo A., 647
Ogden, James, **300–1**, **304–10**, **313–17**
Ogilvy, J.D.A., 120–1
O'Hara, Daniel T., 25, 425
Ohashi, Kenzaburo, 607
Ohlander, Sölve, 88
van Oirsouw, Robert R., 89
O'Keefe, Katherine O'Brien, 127
Okeke-Ezigbo, Emeka, 380
Olinder, Britta, 722(2)
Oliver, Charles M., 109
Olkowski, Dorothea, 43
Olmert, Michael, 180
Olsen, Alexandra Hennessey, 117–18, 125(2)
Olsen, Lance, 667
Olson, G., 149
Olson, R.C., 334
Olsson, Y.B., 99
O'Mealy, Joseph, 403
O'Neil, J.C., 417
O'Neil, Wayne, 79–80
O'Neill, John, 42
O'Neill, John H., 310
Ono, Kiyoyuki, 607
Onoe, Masaji, 607
Oommen, Susan, 723
Oppen, Mary, 587
Oppenheim, Janet, 418
Oram, William A., 369
Orel, Harold, 467
Oren, Michel, 593
Oreström, Bengt, 70
Orgel, Stephen, 256
Orjollet, Jean François, 467
Orlin, Lena Cowen, 263
Orme, Nicholas, 69
Ormerod, Beverley, 675–6
Ormerod, David, 241, 242
Ormiston, Gayle, 35, 43
Ornstein, Robert, 234
Ornstein-Galicia, J., 70
O'Rourke, David, 716
O'Rourke, Rebecca, 47
Orr, Gregory, 575–6
Orrell, John, 246
Orsini, Daniel J., 381
Ortmanns, Joachim, 575
Orton, P.R., 174
Orton, Peter, 121, 127
Osberg, Richard H., 140
Osborne, Charles, 518
Osbourne, Laurie E., 231–2
O'Shea, Edward, 513–14
Osland, Dianne, 696
Osman, Sona, 681
Osselton, Noel, 79
Ostendorf, Berndt, 607
Ostram, Hans, 383
O'Toole, Bridget, 451
Otte, George, 478
Otten, Charlotte F., 270–1
Otten, Terry, 462
Owen, Hywel Wyn, 103(2)
Owen, W.J.B., 346
Owens, Craig, 19
Owens, Louis, 609
Owens, Suzanne, 588
Oxbury, Harold, 1–2
Pace, David, 28
Pacey, Desmond, 715
Pachori, Satya, 721
Pack, Robert, 389, 515, 565–6
Padel, Oliver J., 102, 104–5
Padhi, Bibhu, 486–7
Padley, G. Arthur, 61–2
Page, Geoff, 693
Page, Malcolm, 524
Page, Norman, 391, 397, 411, 500–1
Page, R.I., 94, 95, 119
Pagnoulle, Christine, 661
Palermo, David S., 81
Palmer, Barbara D., 234
Palmer, William J., 507
Palmeri, Frank A., 332
Panja, Shormishtha, 198
Parfitt, George, 241, 273, 301
Parini, Jay, 565–6
Parins, James W., 15, 370
Paris, Michèle, 460
Park, Helen, 16
Park, Sue, 507
Parker, Andrew, 24, 54
Parker, David, 699
Parker, Derek, 3
Parker, Dorothy, 634
Parker, Frank, 90
Parker, George L., 703

Parker, Gerald D., 311
Parker, Kenneth, 450
Parker, M.S., 102
Parker, Patricia, 24–5, 31, 213, 218–19, 275–6, 375, 376, 405
Parker, R.B., 644
Parker, Robert Dale, 606
Parkinson, Malcolm, 194
Parkinson, Thomas, 571
Parmar, Pratibha, 682
Paroissien, David, 399
Parr, Tony, 205
Parrinder, Patrick, 413, 459
Parrish, Paul A., 280
Parrish, Stephen, 350
Parry, Ann, 435–6
Parry, Benita, 473
Parry, Graham, 273
Parry, Linda, 424–5
Parsons, Nicholas, 5
Parten, Anne, 229
Partridge, Colin, 412
Partridge, Eric, 5
Pasnock, Ross, 599
Passmann, Dirk, 332
Paster, Gail Kern, 209, 268
Patai, Daphne, 488–9
Patel, Cyrus R.K., 479
Patenall, Andrew J., 126
Paterson, Nancy-Lou, 493
Patke, Rajeev S., 590–1
Patrick, Julian, 31
Patrick, Marietta, 382
Patrides, C.A., 200, 275–6, 276, 297
Patten, Robert L., 400, 544
Patterson, Annabel, 311, 323
Patterson, David, 53
Paulson, Ronald, 322
Pauly, Thomas H., 619
Pavel, Thomas G., 249
Payne, Deborah C., 300
Peacock, Alan J., 325, 584
Peacock, Jane Bonner, 603
Peake, C.H., 605
Peake, Maeve, 500
Pearce, Adetokunbo, 653, 667
Pearce, Brian Louis, 384
Pearce, Donald, 519, 580
Pearce, Howard D., 183, 397, 406
Pearce, Richard, 626
Pearce, Roy Harvey, 544
Pearce, Tim, 505
Pearcy, Lee T., 272–3
Pearcy, Roy J., 140, 174–5
Pearlman, E., 305, 314
Pearn, Julie, 681
Pearsall, Derek, 161–2, 162, 172
Pearson, Gabriel, 521
Pearson, Norman Holmes, 631
Peattie, Roger W., 428
Peck, John, 222–3, 578
Pecora, Vincent, 465
Peden, Alison M., 165
Pedersen, S.I., 160
Pedicord, Harry William, 312, 330
Peek, Andrew, 667
Peeler, David P., 554
van Peer, Willie, 105, 109
Peereboom, J.J., 524–5
Peitsärä, Kirsti, 77
Pellegrini, Anthony L., 189–90
Peltason, Timothy, 387–8, 388
Pelteret, David E.A., 114
Penfield, J., 70
Penhallurick, John M., 97
Penley, Constance, 48
Pequigney, Joseph, 240
Percival, John, 114
Percy, Walker, 579
Perkins, Elizabeth, 696–7
Perkyns, Richard, 718
Perl, Jeffrey M., 574
Perlette, John M., 534
Perloff, Marjorie, 484, 578, 592
Perosa, Sergio, 535–6, 689
Perrie, Walter, 518
Perrine, Laurence, 379
Perry, Kathleen, 189
Perry, Ruth, 316
Perryman, Judith C., 228
Person, James E., 461
Peters, Christian, 95
Peters, John, 493
Peters, Robert, 566–7
Peters, Robert A., 77
Petersen, Calvin, 406
Petersen, Kirsten Holst, 651
Peterson, Linda H., 425
Peterson, Lorna, 502
Peterson, William S., 414–15
Petronella, Vincent F., 237, 238, 543
Petty, Jane M., 294
Petuchowski, Elizabeth, 224
Petyt, K.M., 69–70
Pfaus, B., 713
Phillips, Heather, 141
Phillips, Larry W., 611
Phillipson, John S., 609–10
Philrose, Earl, 585
Pick, J.B., 492
Pickeral, John, 90
Pickering, Jean, 511
Pickering, Kenneth, 228
Pickett, T.H., 422
Pickrel, Paul, 361(2)
Pieper, Ursula, 58
Piepho, Lee, 274
Pierce, Peter, 685, 695
Pierce, Robert B., 230
Pigman, G.W. III, 201, 274, 290–1
Pike, Eunice V., 79
Pilch, Herbert, 81
Pilgrim, Richard, 229–30
Pinchin, Jane Lagoudis, 457
Pinkerton, Mary, 472
Pinkney, Tony, **19–35**, **41–43**, **50–56**
Pinsker, Sanford, 554
Pinsky, Robert, 574
Pintzuk, Susan, 84
Piper, William Bowman, 328
Pitavy, François, 607
Pitcher, Edward W., 98, 333
Pitcher, John, 283
Pittam, J., 71
Pitts, Ann H., 70
Pivato, Joseph, 711
Pladott, Dinnah, 606
Plank, Frans, 80
Platnick, Phyllis, 713
Platt, J., 724
Platzack, Christer, 83–4
Plett, H.F., 106
Plimpton, George, 456–7
Plissart, Marie-Françoise, 41

Plummer, John F., 152
Pocock, J.G.A., 212, 321
Pohli, Carol Virginia, 326
Poirier, Richard, 614
Pole, Rupert, 613
Polk, Noel, 606–7, 607
Pollak, Ellen, 325
Pollard, Carol W., 229
Pollard, Phyllis, **646–70**
Polletta, Gregory T., 380
Pollinger, Gerald J., 486
Pollock, John J., 279
Pomorska, Krystyna, 27–8, 107
Pomper, George M., 441–2
Poole, Richard, 522
Poole, Stan, 544
Pooley, Roger, 43
Poore, Carol, 639
Pope, John C., 125–6
Pope, Maurice, 224
Porter, Catherine, 49
Porter, Katherine Anne, 551, 597, 614
Porter, Laurin Roland, 643
Porter, Mary Gray, 98
Porter, Peter, 693, 701
Porter, Roy, 323
Porush, David, 498
Posnock, Ross, 374, 548
Post, Jonathan F.S., 284
Post, Robert M., 669–70
Poston, Lawrence, 389
Potter, George R., 283
Poupard, Dennis, 3, 461
Poussa, Patricia, 75
Powell, Jocelyn, 303
Powell, S., **139–40**, **144–8**, **151–4**
Powell, Walter W., 394
Powers, Lyall, 544
Poynting, Jeremy, 671
Prenshaw, Peggy Whitman, 557, 615
Presley, Horton, 460
Presley, John W., 110(2)
Preston, Jean F., 12
Preston, Peter, 484
Preussner, Arnold W., 265
Price, Jocelyn, 116, 155
Prickett, Stephen, 406
Prideaux, Gary D., 90
Priebe, Richard, 654
Pringle, David, 509(2)
Prior, Mary, 270
Pritchard, Allan, 712
Pritchard, R.E., **186–91**, **192**, **195**, **195–9**, **200**, **201**, 276
Pritchard, William, 23
Pritchett, V.S., 501
Probyn, Clive T., 340
Procházka, Martin, 224
Procter, Johanna, 267
Proudfoot, D.S., 298
Prunty, Wyatt, 567
Przybylowicz, Donna, 24
Pugh, Bridget, 485
Pugliatti, Paolo, 232
Puhvel, Martin, 95, 141
Pulling, Barbara, 706
Pullum, Geoffrey, 60
Pulsiano, Phillip, 135
Punter, David, 449
Purcell, James Mark, 469
Purkis, John, 407, 425
Purtill, Richard L., 492
Purton, Valerie, 401
Putney, Paula G., 588
Putseys, Y., 89
Putzel, Max, 605
Putzell-Korab, Sara M., 410
Pykett, Lyn, **391–414**, 409
Pyne-Timothy, Helen, 674, 678(2)
Quartermaine, Peter, 588, 594, 690
Questel, Victor D., 684
Quick, Jonathan R., 478–9
Quigley, Austin E., 525
Quigley, Ellen, 708, 713
Quinn, Martin, 533
Quinn, Mary A., 353
Quirk, Randolph, 60, 91, 99
Quitslund, Jon A., 186
Raab, Michael, 214
Rabaté, Jean-Michel, 106
Rabiger, Michael, 412
Rabinbach, Anson, 52
Rabine, Leslie W., 47
Rabinovitz, Rubin, 111, 499
Rabinowitz, Nancy Sorkin, 405
Rabkin, Norman, 251
Race, Steve, 388
Rachewiltz, Mary de, 585
Rackin, Phyllis, 233–4
Radner, Sanford, 503
Radzinowicz, Mary Ann, 289
Rae, Catherine M., 597
Rahn, Suzanne, 406, 431
Rai, Rama Nand, 515
Raine, Kathleen, 516
Raitiere, Martin N., 193
Rajan, Balachandra, 196–7
Rajan, Tilottama, 40, 345
Rajchman, John, 50–1, 51
Ralph, George, 641
Ralston, Lenore D., 73
Ramas, Maria, 48
Rambeau, James, 443
Ramchand, Kenneth, 676–7, 679
Rampersad, Arnold, 575
Ramraj, Victor, 671, 677
Ramsay, Nicola, 498
Ramsey, Paul, 240
Ranald, Margaret Loftus, 643
Rand, Nicholas, 37
Rand, Richard, 36
Randall, Dale B.J., 230, 280
Randel, Felix V., 363
Rands, Susan, 491
Ranger, Paul, 330
Rankin, Arthur C., 520
Rankin, Ian, 503
Rankin, Susan, 125
Ransom, Daniel J., 148–9
Rapaport, Herman, 567
Rashid, Salim, 332
Rashkovskaya, M.A., 386
Rashkovsky, E.B., 386
Rasmussen, Carl J., 16
Rasmussen, Eric, 237
Rasmussen, J.R., 16
Rastall, Richard, 155, 158
Rasula, Jed, 568, 569
Rawson, Claude J., 8, 319, 332
Ray, Martin S., 466, 467
Raylor, Tim, 281
Rayner, Alice, 215
Rea, Joanne E., 477
Read, Jack, 444
Readings, Bill, 288
Real, Hermann J., 332
Reaney, Percy H., 101–2
Reay, Barry, 272
Rebhorn, Wayne A., 265–6

Reddick, R.J., 125
Reddy, Maureen T., 406
Redekop, Magdalene, 362
Redford, Bruce, 314, 331, 546
Redmonds, George, 104
Reed, John R., 407
van Rees, Cees J., 109
Rees, John C., 423
Rees, Tony, 483
Reese, M.M., 231
Reeves, Charles Eric, 465
Reeves, Gareth, 516
Regan, Stephen, **366–91**
Regard, Frédéric, 460, 501
Reginald, R., 629–30
Reibetanz, Julia Maniates, 573
Reid, Christopher, 336
Reid, Richard, 586
Reid, S.W., 13, 207, 539
Reidy, John, 96
Reilly, John M., 3
Reilly, Patrick, 339
Reilly, Robert, 459
Reily, John, 335
Reiman, Donald H., 343–4, 567
Reising, Russell J., 515
Reisner, Thomas A., 346
Reiss, Edmund, 148
Reitan, E.A., 336
Renahan, Joseph F., 425
Renaux, Sigrid, 279
Rendall, Thomas, 151, 173
Renkema, Jan, 105, 107
Renn, George A. III, 174
Renner, Stanley, 609
Restuccia, Frances L., 477
Revard, Carter, 150
Reverand, Cedric D. II, 307
Rex, Richard, 178
Rexroth, Kenneth, 551
Reynolds, Donald, 437
Reynolds, Jerry D., 496
Reynolds, Larry J., 539–40, 542
Reynolds, Michael S., 610
Rhoads, Diana Akers, 216–17
Rhodes, Pamela, 607
Rhome, Frances Dodson, 234
Ricard, Alain, 649
Rice, Michael, 663
Rich, Paul, 664–5
Richards, Bernard, 385, 426
Richards, Thomas Karr, 478
Richardson, Alan, 345
Richardson, Malcolm, 59, 534
Richardson, Sylvie L.F., 228–9
Richardson, Thomas C., 420
Richetti, John, 337
Richmond, Velma Bourgeois, 503
Richter, David, 110, 389
Richter, Harvena, 618
Rickford, John R., 72
Rickman, Gregg, 630
Ricks, Christopher, 257, 387, 390, 390–1, 521
Rico, Barbara Roche, 227
Ricoeur, Paul, 29
Ricou, Laurie, 705
Riddell, Elizabeth, 699
Ridden, Geoffrey M., 287
Riddle, Elizabeth M., 81
Riddle, Mary-Madeleine Gina, 543
Ridenour, George M., 377
Ridley, Florence H., 147
Rieder, John, 353
Riedinger, Anita, 121
Riehle, Wolfgang, 183, 224
Riemenschnieder, Dieter, 721
Rieselbach, Helen Funk, 463–4
Riffaterre, Michael, 40
Rigaud, Nadia J., 460
Rigney, Barbara Hill, 474
Rigter, Bob, 89, 91
Rimmon-Kenan, Shlomith, 29–30
Rimo, Patricia A., 477–8
Riquelme, John Paul, 106, 574
Rissanen, Matti, 94–5, 97
Rissik, Andrew, 214–15
Ritchie, William C., 81–2
Rizzo, Betty, 330, 333, 334
Robbins, Richard, 394
Robbins, Robin, 209, 240
Roberson, Susan, 72
Roberts, Jane, 94
Roberts, John R., 279
Roberts, Josephine A., 194–5
Roberts, Ken W., 436, 441
Roberts, M.J.D., 418, 433
Roberts, Marilyn, 245
Roberts, Neil, 521
Roberts, Paul, 491
Roberts, Philip, 524
Roberts, Sheila, 668
Roberts, Valerie S., 167
Robertson, D.W. Jr, 181
Robertson, Ian Ross, 708
Robertson, Ritchie, 224
Robinson, Alan, 325
Robinson, Douglas, 536–7
Robinson, Forrest G., 545, 596
Robinson, Fred C., 79, 122
Robinson, Howard, 322
Robinson, J.A., 113
Robinson, Jeffrey C., 348, 694
Robinson, Peter, 521, 585
Robinson, Randal F., 237
Robson, Ann P., 422
Robson, John M., 423
Roby, Kinley E., 517, 573
Roche, T.P., 194
Roderick, Colin, 696(2)
Rodriguez, Francisco Collado, 506
Rodway, Allan, 485, 518
Rogers, H.L., 128
Rogers, Katharine M., 342
Rogers, Pat, 319(2), 325, 327, 333
Rohlfing, Helmut, 64
Rollins, Ronald G., 531
Rollyson, Carl E. Jr, 642
Romaine, Suzanne, 70, 76, 81
Rompkey, Ronald, 710
Ronberg, Gert, 69
Rønnov-Jessen, Peter, 459
Ronquist, E.C., 144
Rooksby, Rikky, 386
Room, Adrian, 102
Rorty, Richard, 21–2, 26, 38
Rose, Edward J., 346
Rose, Ellen Cronan, 511
Rose, Jacqueline, 48
Rose, Mark, 239
Rose, Mary Beth, 253

Rose, Phyllis, 474
Rosenbaum, S.P., 472
Rosenberg, Brian, 400
Rosenberg, Ingrid von, 508–9
Rosenberg, Jerome H., 708
Rosenberg, John D., 419
Rosenberg, Michael, 399–400
Rosenblatt, Jason P., 298
Rosenblum, Dolores, 372
Rosenfelt, Deborah, 46
Rosenthal, Joel T., 113
Rosenthal, M.L., 516, 519, 594
Rosenthal, Rae, 487
Rosier, James L., 115
Rosmarin, Adena, 240
Rosowski, Susan J., 598
Ross, Angus, 340
Ross, Brian L., 712
Ross, Jean W., 4
Ross, Malcolm, 715
Ross, Stephanie, 323
Ross, Stephen, 607
Ross, Thomas W., 169(2)
Rossen, Janice, 503
Rossi, Joan Warchol, 197
Rosslyn, Felicity, 326
Rossman, Charles, 484
Rota, Anthony, 485
Rotella, Guy, 569, 599
Roth, Barry, 359, 360
Rothchild, Sylvia, 588
Rothwell, W., 169
Rousseau, G.S., 320
Routh, Michael, 495
Rowan, Nicole, 232
Rowe, John Carlos, 24, 547–8
Rowe, Nicholas, 349, 350
Rowland, Beryl, 164
Rowse, A.L., 211–12
Roxman, Susanna, 511
Roy, Anjali, 653
Roy, G. Ross, 329
Royle, Nick, **35–41**
Rozett, Martha Tuck, 238–9, 251
Rubin, Larry, 610
Rubinstein, Roberta, 711
Rubio, Mary, 710
Rudanko, Juhani, 88
Rudat, Wolfgang E.H., 294, 296, 326
Ruddick, William, 350, 522
Rude, Donald W., 169, 238
Rudolph, Anthony, 587
Rudy, Stephen, 27–8, 107
Ruehl, Sonja, 47
Ruland, Richard, 550
Ruml, Treadwell II, 327, 335
Rump, Eric S., 312–13
Rumrich, John Peter, 292
Runcie, Catherine, 697
Rusiecki, Jan, 100
Russell, I. Willis, 98
Russell, Julian, 17
Ryan, Joan, 452
Ryan, Kiernan, 30
Ryan, Lawrence V., 371
Rydén, Mats, 98
Rynell, Alarik, 80, 99
Sabban, Annette, 70
Sabine, Maureen, 279
Sabor, Peter, 319, 340, 341(2)
Sadleir, Michael, 11
Sag, Ivan, 60
Sagar, Keith, 482
Saha, Subhas, 720
Sahel, Pierre, 233
Sahgal, Anju, 91
Said, Edward, 19–20, 24
Sales, Roger, 223
Salgādo, Gāmini, 4, 305
Salisbury, M., 103
Salmon, Rachel, 381
Salmon, Vivian, **61–9**, 69
Salmons, J., 267
Salvatore, Anne, 496
Salwak, Dale, 487
Salzman, Paul, 191–2, 282, 305
Sam, Agnes, 651
Sampson, Anthony, 8
Sampson, David, 329
Sampson, Rodney, 76–7
Sampson, Sally, 8
Sams, Eric, 205–6, 207–8
Samuel, Raphael, 522
Samuels, M.L., 69, 75, 94, 143
Samuels, Shirley, 539
Sandefur, John, 71
Sanders, Andrew, 402
Sanders, C.R., 420
Sanders, Dennis, 491–2
Sanders, Joseph L., 460
Sanders, Scott, 486
Sanderson, Michael, 444
Sanderson, Stewart, 70
Sandford, K.A.P., 441
Sandred, Karl-Inge, 103, 126
Sandved, Arthur O., 168
Sanford, John, 608
Sani, A.A., 646
Santamaria, Catherine, 685
Sardinha, C. Dennis, 684
Saroyan, Aram, 618
Sarvan, Charles Ponnuthurai, 662
Sattelmeyer, Robert, 544
Sauer, Hans, 81, 93, 151
Saunders, Claire, 233
Saunders, John, 447–8, 448–9, **451**, 456, **461**, **462–490**
Savery, Pancho, 569
Savin, Lewis, 534
Savory, Jerold, 367
Sawyer, Paul L., 430
Sawyer, Peter, 114
Sayre, Henry M., 593
Sayres, Sohnya, 554–5
Scanlan, Margret, 447
Scarboro, Donna, 326–7
Scattergood, John, 182
Schaar, Claes, 263
Schabram, Hans, 94
Schaefer, Jürgen, 223
Schafer, R. Murray, 706
Scharnhorst, Gary, 540
Schaub, Danielle, 414
Schechter, Harold, 390
Scheick, William J., 629
Schenck, Celeste, 198
Schendl, Herbert, 96, 130
Scheuermann, Mona, 337
Schiffer, Reinhold, 587
Schiffrin, Deborah, 90–1
Schimmel, Harold, 578
Schimmelman, Janice G., 16
Schipper, Mineke, 56, 649, 650–1, 673
Schlechter, Harold, 180
Schleifer, Ronald, 312, 347
Schleiner, Winfried, 228
Schlesinger, George, 176
Schless, Howard, 183
Schlicke, Paul, 399
Schlossman, Beryl, 476

Schlueter, June, 549, 642, 645
Schlueter, Paul, 549
Schmidt, A.V.C., 521
Schmidt, James, 39
Schmitt, Charles B., 192
Schmitz, H. Walter, 34
Schmitz, Neil, 544
Schneewind, J.B., 21–2
Schneidau, Herbert, 580
Schneider, Daniel J., 480
Schneider, Edgar W., 72
Schnitzer, Shirley R., 327
Schnuttgen, Hildegard, 161
Schoeck, R.J., 279
Schoenbaum, Samuel, 211, 212
Schofield, Mary Anne, 337–8, 339–40
Schofield, Stephen, 493
Scholar, Michael, 718
Scholes, Robert, 23
Schonhorn, Manuel, 326
Schor, Naomi, 49
Schotter, Anne Howland, 278
Schrank, Bernice, 530
Schrøder, Kim, 108
Schuchard, Ronald, 514(2)
Schuler, Robert M., 200–1, 260
Schulkind, Jeanne, 475
Schulman, Samuel E., 348
Schulp, J.A., 459
Schuman, Samuel, 245
Schützeichel, Rudolf, 103
Schwab, Thomas, 593
Schwalm, David E., 334–5
Schwartz, Karlheinz, 510
Schwartz, Murray, 225
Schwartz, Regina, 292–3
Schwartz, Stanford, 561–2
Schwarz, Daniel R., 464
Schweickart, Patrocinio P., 505
Schweitzer, Darrell, 557
Schweizer, K., 15
Schwend, Joachim, 506
Schweninger, Lee, 537
Schwerdt, Lisa M., 508, 642
Schwind, Jean, 598
Sciolino, Martina, 282
Scobie, Brian, 242–3
Scobie, Stephen, 712
Scott, Margaret, 255
Scott, Mark W., 223
Scott, Nathan A. Jr, 7, 425–6, 489
Scott, P.H., 356, 362
Scouten, Arthur H., 308
Scragg, D.G., 132
Scragg, Leah, 224, 255–6
Seaman, A.T., 710
Searle, Arthur, 16
Searle, Chris, 662
Seaton, Beverley, 431
Seaver, Paul S., 272
Seaver, Richard, 498
Seaward, M.R.D., 371
Sedgwick, Ellery III, 536
Sedgwick, Eve Kosofsky, 395, 397, 408
Seeber, H.U., 513
Seed, David, 414, **549–58**, **595–634**
Seehase, G., 424
Seidel, Kathryn Lee, 603
Seidel, Michael, 465
Seidman, Hugh, 578
Seidner, Eva, 709
Séjourné, Philippe, 497
Sekyi-Otu, Ato, 660
Selden, Raman, 22, 309
Sell, Roger D., 109–110, 174(2)
Selmon, Michael, 644
Semmler, Clement, 695
Sen, S.K., 331
Senf, Carol A., 404, 405
Senick, Gerard J., 3
Senn, Fritz, 106, 478
Seppänen, Aimo, 81, 89
Sethuraman, R., 654
Seymour-Smith, Martin, 2
Shahane, Vasant A., 472, 720
Shaheen, Mohammad Y., 465, 584
Shaheen, Naseeb, 237
Shailor, Barbara, 68–9
Shand, G.B., 262
Shank, Theodore, 215, 640
Shannon, Anna W., 601
Shannon, Edgar, 390–1
Shapiro, Abby, 578
Shapiro, Fred R., 98(3), 364
Shapiro, Gary, 42
Shapiro, Harvey, 578, 587
Sharistanian, Janet, 601
Sharp Philip, 372
Sharp, Ronald A., 351
Sharp, Tom, 578, 588
Sharpe, Richard, 113
Sharpe, William, 370
Sharrad, Paul, 691, 693, 698
Shava, Piniel Viriri, 669
Shaviro, Steven, 374
Shaw, Catherine M., 230, 232
Shaw, Judith Davis, 97, 145
Shaw, Robert B., 278
Shaw, Sheila, 588
Shaw, W. David, 368
Shaw, William P., 215, 293
Shawcross, John T., 288(2)
Shearer, Tom, 413
Sheehan, Michael M., C.S.B., 171
Shefer, Elaine, 438, 439
Sheffey, Ruthe T., 602
Sheingorn, Pamela, 157(2)
Shelston, Alan, 401, 402, 548
Shepherd, Ron, 722
Shepherd, Simon, 187, 269
Sheppard, Robert, 568
Sher, Antony, 215
Sher, Richard B., 321–2
Sherbo, Arthur, 305(2), 328
Sheridan, Dorothy, 492
Sheridan, Susan, 693, 694
Sherry, Patrick, 417
Sherry, Vincent B. Jr, 512, 513
Shevelow, Kathryn, 333
Shiba, Shiro, 237
Shilkett, Carol L., 167
Shillingsburg, Miriam, 691
Shimokawa, Kiyoshi, 316
Shippey, T.A., 120
Shires, Linda M., 466, 520
Shitaka, Hideyuki, 295(2)
Shoaf, R.A., 286
Shonk, Timothy A., 149–50
Shore, David R., 196
Shores, David L., 77
Showalter, Elaine, 46, 213, 219, 597
Shrimpton, Nicholas, 215
Shrivastava, K.C., 393

Shrubsall, Dennis, 412
Shuger, Debora K., 260, 283
Shuken, Cynthia, 70, 77
Shulman, Jeff, 263
Shulman, Robert, 617
Shumaker, Conrad, 545
Shurbutt, Sylvia Bailey, 370
Sibley, Gay, 410–11
Sica, Alan, 42
Sicari, Stephen, 586
Sicher, Efraim, 451
Sidnell, Michael J., 514
Siebers, Tobin, 35
Siebert, Donald T., 325
Siegel, Marsha, 171
Siemon, James R., 236
Silber, C. Anderson, 306
Silkin, Jon, 513, 517
Sillars, Stuart, **301–4**, **310–13**
Silverlight, John, 99
Silverman, Hugh J., 42–3
Sim, Stuart, 314, 338
Simmons, James, 451
Simon, Irène, 310
Simon, Jacob, 322
Simon, Linda, 588(2)
Simon, Richard Keller, 472
Simonds, Peggy Muñoz, 510
Simons, John, 230
Simons, Kenneth, 463
Simonsuuri, Kirsti, 322
Simpson, Evelyn M., 283
Simpson, James, 143
Simpson, K.G., 339, 413
Simpson, Roger, 388–9
Sims-Williams, Patrick, 117
Sinden, Donald, 215
Sinfield, Alan, 194, 214, 218
Singh, Frances B., 472
Singh, G., 538–9
Sisney, Mary F., 623
Sitwell, Olympia, 514
Skabarnicki, Anne, 420
Skaggs, Merrill Maguire, 598
Skei, Hans H., 604(2)
Skenazy, Paul, 554
Skinner, Quentin, 21, 22
Skinner, Robert E., 556
Sklute, Larry, 162–3
Skoller, Eleanor Honig, 511
Skretkowicz, Victor, 714
Skulsky, Harold, 282
Slakey, Roger L., 381
Slater, Ian, 488
Slaymaker, William, 504
Sledge, Linda Ching, 279
Slights, William W.E., 230, 253–4, 259
Slinn, Warwick, 375
Sloan, John, 413
Slotkin, Alan R., 99
Small, Ian, 431
Smallwood, P.J., 2, 333–4
Smallwood, T.M., 171–2
Smart, Barry, 50
Smart, Ninian, 417
Smart, Robert Augustin, 556
Smeed, J.W., 319–20
Smilowitz, E., 673–4, 674
Smith, A.J., 201, 276, 279
Smith, Andrea B., 135
Smith, Anne, 404
Smith, Barbara, 46
Smith, Barbara Herrnstein, 322
Smith, Bruce, 222
Smith, Carol H., 573
Smith, Dave, 589, 592
Smith, Edward L. Jr, 108
Smith, Elton, 438
Smith, Eric R., 278
Smith, Frederik N., 332
Smith, Gary, 568
Smith, Gayle L., 540(2)
Smith, Hallett, 168
Smith, Janet Adam, 470
Smith, Julia J., 283–4
Smith, Kathryn, 438
Smith, Leonard, 527
Smith, Lorrie, 541
Smith, M.W.A., 209, 243
Smith, Mack, 361
Smith, Margaret, 693
Smith, Margaret M., 328, 333
Smith, Michael, **241–68**
Smith, Muriel, 397
Smith, Nigel, 218
Smith, Philip M., 73–4
Smith, Raoul N., 65
Smith, Robert A.H., 258
Smith, Stan, 518
Smith, Sydney, 421
Smitten, Jeffrey, 335
Smyer, Richard I., 665(2)
Snape, A.C., 16, 301
Snow, C.P., 588
Snow, Edward, 239
Snyder, Gary, 590
Snyder, Richard, 218
Snyder, Robert Lance, 364–5
Sobkowiak, Włodzimierz, 74, 81
Soellner, Rolf, 264
Sogliuzzo, A. Richard, 639
Sokol, B.J., 197
Soldo, John J., 571–2
Solecki, Sam, 708
Soliño, J.S. Gómez, 59
Somerset, J.A.B., 224, 246
Sommers, Jeffrey, 468
Sonnenfeld, Albert, 615
Sørensen, Knud, 87
Sotto, Wiveca, 653
Soueif, Ahdaf, 500
Soupel, Serge, 334
Sous, Geraldo U. de, 262
Southern, R.W., 138
Southworth, Franklin C., 724
Spalding, Peter, 525
Spanos, William V., 24, 419
Spear, Jeffrey L., 199
Spearing, A.C., 145–6, 166, 166–7, 189
Spears, Richard A., 98(2)
Speck, Paul Surgi, 342
Speirs, Logan, 340
Spencer, Lloyd, 52, 506
Spencer, Marilyn, 629
Spencer, Paul, 557
Spender, Dale, 523
Spengeman, William C., 536
Spevack, Marvin, 205
Spice, Nicholas, 454
Spiegelman, Willard, 348
Spilka, Mark, 32, 484
Spillers, Hortense J., 623
Spinrad, Phoebe S., 159
Spisak, James W., 151–2, 152, 167
Spitz, Ellen Handler, 43–4
Spivak, Gayatri Chakravorty, 42, 48, 54, 404

Splendore, Paola, 510
Sporn, Paul, 640
Spoto, Donald, 644
Sprengnether, Madelon, 48
Sprinker, Michael, 54
Sprinkler, Michael, 381
Spurling, John, 526
Spurr, David, 571
Squier, Susan Merrill, 474(2)
Squires, Michael, 485–6, 487
Srigley, Michael, 230–1
Srinath, C.N., 720
Stack, Frank, 326
Stafford, Pauline, 114–15
Stafford-Clark, Max, 522
Staley, Thomas F., 461
Stalker, James, 66
Standop, Ewald, 99
Stanford, Derek, 516
Stanford, Donald E., 512
Stanley, E.G., 93, 95, 119, 125, 133, 135
Stannard, Martin, 458
Stansky, Peter, 4, 424, 489
Stape, J.H., 465
Staten, Henry, 39–40
Staudt, Kathleen Henderson, 513
Stauffenberg, H.J., 149
Staves, Susan, 319(2)
Steadman, John M., 285–6
Steedman, Mark, 90
Steel, D.A., 471
Steele, Bruce, 479
Steele, Charles R., **702–19**
Steen, Sara Jayne, 245, 262
Stein, Dieter, 97, 97–8
Stein, Gabriele, 63
Stein, Richard L., 431
Steinberg, Erwin R., 479
Steinberg, Micheline, 214
Steiner, Peter, 26–7
Steiner, Wendy, 598
Stellmacher, Wolfgang, 224
Stelzig, Eugene L., 347
Stemerick, Martine, 475
Stengel, Wayne B., 627
Stenström, Anna-Brita, 90
Stephens, John, 14, 722
Stephenson, Shelby, 610
Steppat, Michael Payne, 239
Sternberg, Meir, 30
Sternburg, Janet, 587
Sterne, Laurence, 297–8
Stessel, Edward, 540
Stetz, Margaret Diane, 502–3
Stevens, Martin, 180–1
Stevens, Paul, 290, 292
Stevens, Wesley M., 115
Stevenson, Anne, 588
Stevenson, David, 15
Stevenson, Laura Caroline, 272
Stevenson, R.W., 627
Stevenson, W.H., 405–6
Stewart, Ann Harleman, 73
Stewart, Charlotte, 702
Stewart, Mary Margaret, 330, 340
Stewart, William E., 235
Stickel, Gerhard, 58
Stiles, Patrick V., 77, 96–7
Stiller, Nikki, 182
Stillinger, Jack, 344, 351, 355
Stillman, Carol A., 198
Stillman, Robert E., 194
Stilz, Gerhard, 691
Stine, Jean C., 3, 461
Stineback, David, 542
Stitt, Peter, 564
Stock, Noel, 585–6
Stocker, Margarita, 281–2
Stocker, Mark, 420
Stockwell, Robert P., 76
Stoddard, Eve Walsh, 346
Stoehr, Taylor, 622
Stoekl, Allan, 21
Stoicheff, Peter, 586
Stoller, Paul, 73
Stone, Harry, 400
Stone, Jeanne C. Fawtier, 316–17
Stone, Lawrence, 316–17
Stone, Marjorie, 400
Stone, Wilfred, 473
Stone-Blackburn, Susan, 718
Storer, Ronald, 484
Storey, Graham, 381
Storey, John, 419
Storey, Mark, 451–2
Storr, Anthony, 44
Stouck, David, 597
Stough, Mary F., 329
Strahan, Lynne, 692
Stratton, Florence, 662
Strauss, Jürgen, 94
Strawhorn, John, 329
Streitberger, W.R., 155
Strout, Nathaniel, 197
Strozier, Robert, 35
Struthers, J.R. (Tim), 713
Stuart, Heather, 129
Stubbs, Michael, 71
Stuber, Florian, 340
Studing, Richard, 225
Stull, William L., 628–9
Sturgess, Keith, 242–3
Style, Colin, 491, 670
Sublette, Jack R., 624
Suhamy, Henri, 220–1
Sukenick, Ronald, 558
Sullivan, Ernest W. II, 277, 467
Sultan, Stanley, 516
Summers, Claude J., 280
Sumner, Rosemary, 411
Sundelson, David, 231
Super, R.H., 369
Surman, Diana Collecott, 592
Sussex, Lucy, 694
Sutherland, James, 316
Sutherland, Janet, 588
Sutherland, John, 437
Sutherland, Kathryn, 358
Sutton, David C., 514
Sutton, Denys, 426
Sutton, William A., 600
Suzuki, Seiichi, 77–8
Svartvik, Jan, 90, 91
Swaim, Kathleen M., 198, 279, 289
Swan, Richard, 174
Swander, Homer, 208
Swann, Charles, 419, 540, 542–3
Swearingen, Bethany C., 614
Sweeney, John Gordon III, 258
Swindells, Julia, 394
Sykes, Arlene, 699
Sykes, Christopher, 494
Sylvester, William, 569
Symons, Julian, 617
Syrkin, Marie, 587
Tacey, David, 698
Tajima, Matsuji, 86, **169**
Takahashi, Miki, 86

Talbot, Norman, 694
Talmore, Sascha, 465
Tani, Stefano, 556–7
Tanita, Hiroyuki, 428
Tanselle, G. Thomas, 9, 10(2)
Tapping, G. Craig, 651–2
Tapscott, Stephen, 593–4
Tar, Zoltan, 52
Tarinayya, M., 721
Tarvers, Josephine K., 150
Tasch, Peter A., 330
Tate, Allen, 614
Tate, Claudia, 557
Tatla, D.S., 4–5
Tavor, Eve, 339
Taylor, Andrew, 695
Taylor, Anthony Brian, 197–8, 200, 224
Taylor, Carole Anne, 561
Taylor, Gary, 18, 206, 207, 208, 208–9, 209, 209–10, 213, 240
Taylor, Helen, 54
Taylor, Henry, 588
Taylor, Jenny, 367–8
Taylor, Paul Beekman, 123–4
Taylor, R.A., 228
Taylor, Richard H., 391, 411, 422
Teague, Frances, 215, 260
Tedesco, Joseph S., 642
Teich, Nathaniel, 324
Templeton, Joan, 534
Tennyson, Emily B., 3
Terasawa, Jun, 85, 86
Terdiman, Richard, 55
Terrell, Carroll F., 568, 592, 594–5
Tertulian, Nicolae, 52
Teunissen, John J., 481, 486, 612
Thaddeus, Janiee, 623
Thatcher, David S., 202
Theil, Alain, 510
Therman, Paul, 417
Thesen, Sharon, 714
Thickstun, Margaret Olofson, 313–14
Thielmans, John, 510
Thieme, John, **684–702**, 698
Thistleton, Anthony C., 43
Thomas, Clara, 708
Thomas, David, 211
Thomas, Deborah A., 397
Thomas, Gillian, 422–3
Thomas, Helen, 27
Thomas, Keith, 271
Thomas, Marilyn, 403
Thomas, Nigel, 174
Thomas, R. George, 512
Thomas, Sue, 501
Thomas, T., 441
Thompson, David T., 531
Thompson, F.M.L., 316
Thompson, James, 68
Thompson, James R., 356
Thompson, Raymond H., 450
Thompson, Sandra A., 90
Thompson, Tom, 687
Thomson, Peter, 4
Thomson, R.L., 105
Thornburg, Linda, 86
Thornton, Naodo Fuwa, 614
Thorson, James L., 309
Thrower, Norman J.W., 192–3
Thuente, Mary, 442
Thundy, Zacharias P., 126, 182
Thyng, Deborah, 588
Tieken-Boon van Ostade, Ingrid, 62, 87
Tierney, Frank M., 707
Tiessen, Paul, 500
Tiffin, Chris, 694
Tiffin, Helen, 722
Tighe, W.J., 13
Tilby, Michael, 471
Tillman, Mary Katherine, 425
Tillotson, Kathleen, 388
Timms, David, 538
Timms, L.D., 264
Tindall, Gillian, 412
Tinsley, Molly, 473
Tintner, Adeline, 438, 546
Tippens, Darryl, 297
Tipping, Marjorie, 702
Tite, C.G.C., 16
Tkacz, Catherine Brown, 182
Tobin, David Ned, 572–3
Tobin, J.J.M., 198, 233
Todd, D.K.C., 234
Todd, Janet, 318
Todd, Loreto, 60, 72, 73
Todd, Malcolm, 103
Todorov, Tzvetan, 35
Toliver, Harold, 275
Tolley, A.T., 521
Tomalin, Ruth, 462
Tomes, Nancy, 442
Tomlinson, Charles, 588
Tompkins, Jane P., 47
Tookey, Mary, 625
Toolan, Michael, 109, 666
Toon, Thomas E., 60, 73
Torchiana, Donald T., 452
Torkar, Roland, 93
Torsney, Cheryl B., 541
Tottie, Gunnel, 101
Toulston, Robert, 599
Townsend, David, 115
Townshend, Pete, 527
Tracy, Laura, 496
Tracy, Robert, 357–8
Trainor, Stephen L., 331
Traugott, Elizabeth Closs, 96(2)
Travis, Lisa Demena, 84
Tredell, Nicholas, 510(2)
Trehern, E.M., 233
Treip, Mindele Anne, 293
Trela, D.J., 420
Trevor-Roper, Hugh, 188
Trilling, Lionel, 588, 599
Troost, Linda V., 309
Trotti, John Boone, 610
Trowbridge, Hoyt, 334
Truchet, Sybil, 188
Trudgill, Peter, 59
Tschann, Judith, 178
Tsomondo, Thorell, 360
Tsuchiya, Hiroko, 639–40
Tuchman, Gaye, 394
Tuck, Andrew P., 574
Tuck, Susan, 643
Tucker, Herbert F., 40, 374, 375–6
Tucker, Kenneth, 245
Tucker, Lindsay, 479
Tulip, James, 699
Tulloch, Graham, 518
Tung, Mason, 198
Turner, George, 694
Turner, Robert Kean, 241
Turton, Glyn, 386
Twigg, Alan, 710–11
Twycross, Meg, 158
Tydeman, William, 255, 259

Uhlenbeck, Eugenius M., 100
Ulmer, Gregory, 19
Ulmer, William A., 369
Ungerer, Gustav, 229, 315
Untermeyer, Louis, 588
Urmson, J.O., 322
Usborne, Richard, 479
Valdés, Mario J., 350, 379, 405
Valente, Joseph, 54
Valenti, Patricia, 542
Vance, John A., 314, 335
Vance, Norman, 417–18
Vance, William L., 536
Vander Meulen, David L., 10
Vander Motten, J.P., 211
Van Dyke, Carolynn, 31, 196
Van Laan, Thomas F., 526
Vann, J. Don, 392
Vannatta, Dennis, 456, 570
Van Sundert, Maria, 715
Vantuono, William, 142
Van Velzen, Antoon, 281
Van Wart, Alice, 708
Varga, Nicholas, 494
Varney, Andrew, 327
Vaughan, M.F., 143–4
Vaughan, Michael, 670
Vaughan, Virginia Mason, 213
van der Veen, Bernard, 484
Veikhman, G.A., 101
Veith, Gene Edward Jr, 278
Velicu, Adrian, 474–5
Vendler, Helen, 590
Venet, Gisèle, 228
Venezky, Richard L., 121–2
Venuti, Lawrence, 249
Verbrugge, Rita M., 186
Verch, Maria, 213
Verdonk, Peter, 106(2)
Verheijen, Ron, 87
Verhoeven, W.M., 486
Vernier, Jean-Pierre, 467
Vernon, John, 395–6
Verrac, Monique, 62
Vestergaard, Torben, 108
Vesterman, William, 626
Vicary, J.D., 521–2
Vickers, Brian, 209, 271, 276
Vickers, Ilse, 339
Vickers, Nancy, 219
Vidal, Gore, 615–16
Vienken, Heinz J., 332(2)
Viereck, Wolfgang, 70(2), 72
Vigne, Marie-Paule, 475
Vincent, Thomas B., 714
Vine, Phillip, 454, 506, 509
Vineberg, Steve, 496
Vinson, James, 3
Vipper, Yuri, 56
Vogel, Virgil J., 103
Vogeler, Martha S., 413, 433–4
Voigt, Linda, 68–9
Voorhoeve, Jan, 73
Vries, Jetty de, 465
Waage, Frederick O., 265
Wachsler, Arthur A., 123–4
Waddell, James, 422
Waddington, Raymond B., 295, 295–6
Wagenknecht, Edward, 548
Waggoner, Hyatt H., 559–60
Wagner, Anton, 717, 718
Wagner, Linda W., 549, 568, 579, 588, 624(2)
Wagner, Peter, 341
Wake, Clive, 649
Walcutt, Charles C., 282
Wald, Alan, 553
Waldoff, Leon, 355
Wales, Kathleen, 64, **105–11**, 109, 110, 255, 334
Waley, Daniel, 685
Walhout, Clarence, 43
Walker, Becky Hayes, 332
Walker, Brenda, 685
Walker, Denis, 166
Walker, Jeanne M., 406
Walker, John David, 327
Walker, Julia M., 198, 276
Walker, Nancy, 603
Walker, Peter, 519
Walker, Ronald G., 500
Walker, Shirley, 695
Walkiewicz, E.P., 592
Wall, Geoffrey, 54
Wall, John N. Jr, 277
Wallace, David, 164
Wallace, J.M., 319
Wallace, James D., 540
Wallace, John M., 281
Wallace, N.O., 190
Wallace, Patricia B., 568
Wallace-Crabbe, Chris, 689–90
Waller, Gary, 186
Wallingford, Katharine T., 576–7
Walls, Kathryn, 198
Walsh, John Michael, 152
Walsh, Joy, 622
Walsh, Katherine, 132, 138–9, 139
Walsh, M.W., 158
Walsh, Richard J., 112
Walsh, Thomas F., 614
Wandor, Michelene, 525
Ward, J.A., 553
Ward, Jonathan, 375
Ward, M., 33
Warde, William B. Jr, 340
Ware, Martin, 715
Warkentin, Germaine, 17, 195, 714
Warland, Betsy, 706
Warner, Anthony, 90, 92
Warner, Michael D., 545
Warnick, Barbara, 322
Warnicke, Retha, 189
Warnock, Mary, 315
Warren, Beatrice, 100
Warrington, Bernard, 14
Washburn, Delores, 610
Wasserman, Loretta, 598
Wasson, John, 157
Waterman, Ray, 522
Waterston, Elizabeth, 709, 710
Watkins, Daniel P., 352
Watkins, Floyd C., 592
Watson, Andrew G., 17
Watson, G.J., 525
Watson, Garry, 486(2)
Watson, George, 26, 300, 320
Watson, Graeme J., 279
Watson, J.R., 328, 344
Watson, James G., 607
Watson, Robert N., 231
Watson, Roderick, 517
Watson, Thomas Ramey, 279
Watson-Williams, Helen, 691(2), 702

Watt, F.W., 715
Watt, R.J.C., 208
Watt, Stephen, 533
Watten, Barrett, 553
Watts, Cedric, 467
Waugh, Linda, 28
Waugh, Margaret, 684
Wayne, Valerie, 186
Weales, Gerald, 642
Weatherby, Harold L., 198
Weatherhead, Andrea K., 472
Weaver, Gordon, 552
Webb, G.H., 383
Webb, Kaye, 454
Weber, Harold, 302
Weber, H., 724
Weber, Samuel, 20, 54
Weber, Tom, 609
Weedon, Chris, 47
Weibenson, Dora, 322
Weigl, Bruce, 570, 589, 589–90, 590
Weinberger, Eliot, 587
Weinblatt, Alan, 572
Weinbrot, Howard D., 300, 310, 318, 320, 335
Weiner, Andrew D., 195
Weiner, Edmund, 99–100
Weiner, Seth, 198
Weinfeld, Henry, 578
Weinhouse, Linda, 504, 505
Weinsheimer, Joel C., 41–2, 335, 341
Weintraub, Ronald, 33
Weis, René J.A., **190**, **191–5**, **199–201**
Weisenberger, Steven, 626
Weiskrantz, B.C., 69
Weiss, Alexander, 165–6
Weiss, Theodore, 574
Weiss, Timothy, 468
Weitzman, Michael, 10
Wekker, H. Chr., 88
Wekker, Herman, 91
Welby, Victoria, Lady, 34
Welch, Claude, 417
Welch, Dennis M., 346
Welcher, Jeanne K., 332
Wellens, Oskar, 365
Weller, Barry, 228
Wells, Robin Headlam, 231
Wells, Stanley, 205, 212, 240
Wells, Susan, 55
Welsh, Alexander, 406–7
Welty, Eudora, 597
Wendorf, Richard, 314
Wenisch, Franz, 94
Wentersdorf, Karl P., 127, 208, 235
Wenzel, Siegfried, 150
Werman, Golda, 298
Wershoven, C.J., 542
Wershoven, Carol, 555
Werstine, Paul, 207(2), 208
Wertheim, Albert, 524
West, Cornel, 24
West, Thomas, 520–1
West, W.J., 489–90
Westlund, Joseph, 226
Westmancoat, John, 15
Weston, L.C., 128
Wetzel, Claus-Dieter, 95, 124
Wetzels, L., 75
Wexelblatt, Robert, 599
Whale, John C., 365
Whalley, George, 7, 705–6
Whallon, William, 235
Whatley, Gordon, 143
Wheeler, David, 215
Wheeler, Michael, 391–2
Wheeler, Richard P., 225
Whigham, Frank, 187, 199, 265–6
Whitaker, Muriel, 153
Whitby, Julie, 516
White, Beatrice, 138
White, Norman, 382
White, R.S., 226–7
White, Robert J., 640
Whiteman, Bruce, 702
Whitley, John, 544
Whitlock, Gillian, 675, 696
Whitman, Ruth, 587
Whitworth, Charles W. Jr, 209, 229
Whyte, I.D., 103
Wickham, Glynne, 228, 233
Widdowson, H.G., 106
Widdowson, J.D.A., 70
Widmer, Kingsley, 461, 480, 599
Wieland, Gernot, 116
Wieland, James, 656–7, 690, 696
Wiener, Joel, 436–7
Wiens, Erwin, 704, 716
Wiget, Andrew, 554
Wihl, Gary, 430, 431
Wilcher, Robert, 281
Wilcox, Helen, **269–84**
Wilcox, Joel F., 273
Wilcox, Michael, 525
Wilde, Alan, 473
Wilde, William H., 685–6
Wilden, Anthony, 41
Wilentz, Gay, 656
Wilhelm, J.J., 581
Wilhelm, James, 372
Wilkenfeld, Deborah, 74
Wilkenfeld, Roger B., 369
Wilkes, G.A., 408
Wilkins, Wendy K., 92
Williams, Anne, 405
Williams, Arthur S., 327
Williams, Carolyn, 427
Williams, David, 214, 522
Williams, George Walton, 241
Williams, Geraint, 423
Williams, Gordon, 272
Williams, Ioan, 413
Williams, Jonathan, 577
Williams, Mance, 636
Williams, Mark, 698
Williams, Michael E., 176
Williams, Moelwyn I., 10
Williams, Patrick, 54
Williams, W.E., 387
Williams, William Carlos, 578
Williamson, Karina, 347–8
Willis, Patricia C., 577
Willison, Ian, 685
Willmott, Richard, 200, 275
Willson, Robert F. Jr, 216, 237
Willy, Todd G., 466
Wilmer, Clive, 428
Wilson, Charles, 432
Wilson, David M., 114
Wilson, Douglas B., 346, 355
Wilson, Edward, 177
Wilson, J.J., 461
Wilson, Jonathan, 624–5
Wilson, K.J., 189
Wilson, K.M., 434
Wilson, Katharina M., 176
Wilson, Keith, 497

Wilson, M. Glen, 215
Wilson, Olive, 428–9
Wilson, P.S., 280
Wilson, Patricia J., 363
Wilson, Sharon R., 711
Wilson, Stephen, 584
Wilson, Terry, 620
Wilson, William A., 403
Wilt, Judith, 358
Wiltshire, John, 361
Wimsatt, James I., 181
Winch, D., 336
Windeatt, B.A., 164
Winford, Donald, 72
Winn, James A., 320
Winnifrith, Tom, 371
Winston, Robert P., 173
Winton, Calhoun, 331
Wirth-Nesher, Hana, 510
Wirtjes, Hanneke, 10, 58, 183, 278
Wiseman, Adele, 706
Witemeyer, Hugh, 549, 592
Wobbe, R.A., 495
Wolf, Howard, 488
Wolff, Cynthia Griffin, 596
Wolff, Robert Lee, 11
Wolfson, Susan, 355(2)
Wölk, Gerhard, 495
Woll, Allen, 636
Wollaeger, Mark A., 294
Wolstenholme, Susan, 545, 597
Womersley, D.J., 233
Wood, David, 35–6, 36
Wood, Diana, 132, 138–9
Wood, Harriet Harvey, 336
Wood, Michael, 538
Wood, Robin, 414
Wood, Sally, 615
Woodhouse, J.R., 335
Woodman, Thomas R., 324
Woodress, James, 597
Woodroffe, Noel, 656
Woods, J. Douglas, 114
Woods, Leigh, 330
Woods, Marjorie Curry, 180
Woods, Susanne, 197
Woodward, Kathleen, 499
Woolf, Mike, 613
Wordsworth, Ann, 374
Wordsworth, Jonathan, 350
Wortham, Christopher, 241, 242
Worthen, John, 485
Worthen, W.B., 527
Woudhuysen, H.R., **1–18**
Wright, Anne, 516–17
Wright, David, 173
Wright, Derek, 657(3), 657–8, 658(2)
Wright, Ellen F., 545
Wright, George T., 190
Wright, Iain, 55
Wright, Michael J., 159
Wright, Neil, 115
Wright, Susan, 77
Wright, T.R., 426–7
Wright, Terence, 461–2, 486
Wyke, T.J., 441
Wymer, Thomas, 460
Yadugiri, M.A., 381
Yaeger-Dror, Malcah, 79
Yamada, Yumiko, 224
Yardley, Jonathan, 599
Yates, Jane, 333
Yeager, Robert F., 144, 145(2), 161
Yeazell, Ruth Bernard, 393
Yoch, James J. Jr, 222
Yolton, John W., 316
Yoshida, Hiroshige, 295
Yoshida, Michiko, 607
Yost, Georg, 358
Young, A.R., 283
Young, Alan R., 229, 710
Young, G.M., 387
Young, Michael A., 398
Young, Michael Cochise, 365
Young, Robert M., 53, 416, 421
Yule, Henry, 724
Yurick, Sol, 555
Zabus, Chantal, 709
Zach, Wolfgang, 333
Zajdel, Melody, 579, 624
Zatlin, Linda Gerther, 391, 438
Zavarzadah, Mas'ud, 34
Zhang, Longxi, 36
Ziegler, Alan, 587
Ziegler, Georgianna, 230
Zimbardo, Rose, 303
Zimmerman, Bonnie, 46
Zimmerman, Susan, 13, 207
Ziv, Yael, 90
Zonana, Joyce, 369–70
Zonneveld, Sjaak, 382
Zoppi, S., 689
Zukofsky, Celia, 595
Zukofsky, Louis, 588
Zwarg, Christina, 544
Zwicker, Steven N., 306, 307
Zwicky, Arnold M., 83
Zwicky, Fay, 691, 701
Zwinger, Lynda, 401
Zytaruk, George J., 484

Index II. Authors and Subjects Treated

Authors such as Margaret Drabble and Terry Eagleton, who are both authors of criticism and subjects of discussion by critics, are listed in whichever index is appropriate for each reference; a page number in bold represents the main entry for a particular author; numbers in brackets e.g. 346(2) indicate the number of times the author or subject is referred to on a particular page. Under each author, subjects are grouped showing the author's relationship first with other authors and secondly with other subjects; the author's characteristics follow, and finally the works themselves are listed.

Aarsleff, Hans, 353
Abbo of Fleury, 133
Abbott, Edwin, **418–19**; *Flatland*, 418–19
Abercrombie, Lascelles, 479
Aboriginal English, 71
Aboriginal writing, 694–5
Aboriginals: in Australian literature, 686, 694–5, 700–1, 718
Abraham and Isaac, 110
Abrahams, Peter, 663, 667
Abrams, M.H., 430
academic novel: 20th C, 462
Acadian literature, 704
Accademia della Crusca: and Johnson, 335
accent-placement, 78–9
accents: and dialect, 70; Scottish, 70; West Yorkshire, 69–70; *see also* dialects, pronunciation
Achebe, Chinua, 650, 651, **652–3**, 655, 662; as children's author, 3; *Arrow of God*, 652, 653; *A Man of the People*, 653; *Things Fall Apart*, 652, 652–3, 653; *The Trouble with Nigeria*, 653
Achurch, Janet, 444
actors and acting: Elizabethan tragedy, 253–4; in Europe, Renaissance, 247–8; profession, 212, ME period, 157; Renaissance, 247–8; Shakespeare, 215; Victorian period, 443, 444; wages, 444; *see also* drama, performances, theatre
Actresses' Franchise League, 523
Adams, Francis: and Morris, 384; 'England in Egypt', 384
Adams, H.B.: and Macaulay, 416
Adams, Henry, **545**, 560; and Wharton, 597; and Zukofsky, 594
Adams, Richard, **505–6**; *Watership Down*, 506
Adams, Robert, 144
Adamson, Robert, **702**
Addison, Joseph, 327; and Dennis, 333; and Dryden, 309; satire, 309
adjectives, 100
Admiral's Men, 247
Adorno, Theodor W., 25, 52(2)
Adriaens, Mark, 107
Advent VII (OE), 126
adventure story, 413, 413–14; and Conrad, 465
adverbs, 87; OE, 94–5; Modern English, 97
advertising: language of, 108
AE (George William Russell): and Yeats, 534; *Deirdre*, 534
Ælfric, 84, 85, 117, 120, **132–5**; and Alcuin, 131; and Apocrypha, 132; and Bede, 132–3; and Maccabees, 133; and miracle stories, 134; *Catholic Homilies*, 132, 133–4; *De Auguriis*, 134; *De Virginitate*, 133–4; *Glossary*, 132; *Grammar*, 132; *Lives of Saints*, 134; *Sermo in Ascensione Domini*, 132; 'Summary of the Book of Judith', 133
Aestheticism, 367(2); and Conrad, 466
aesthetics: 18th C, 322(2); feminist, 50; and theory, 26
Africa: novels about, 450; and Victorians, 418
African English, 71; West African pidgin, 73
African languages, 672; viability of writing in, 661
African literature, **646–70**; criticism, change in, 649
African-Indian relations in Caribbean fiction, 676–7
Afro-American literature, 602; fiction, 622–3; women writers, 557–8; writers, 550(3), 552, 552–3, 554

Afro-American oral tradition: and Hughes, 575
Afro-Americans: Baldwin on, 633
Afro-Caribbean literature, 674
'Afro-Saxon literature', 647
Agee, James, 553, **633**; *A Death in the Family*, 553; *Let Us Now Praise Famous Men*, 553, 556
agnosticism, 417
Aidoo, Ama Ata, 649, 652; *Anowa*, 652
Aiken, Conrad, 634; and Lowry, 499
Ainsworth, W.H., 437; *Crichton*, 437
Aitken, A.J., 76
Akan tradition, 657
Akenside, Mark: *Pleasures of the Imagination*, 328
Alain-Fournier, Henri: *Le Grand Meaulnes*, 508
Albee, Edward, 462; *Who's Afraid of Virginia Woolf?*, 640
alchemy, 209, 228, 715
Alcott, Louisa May, 4, **543**; *Jo's Boys*, 543
Alcuin, 120; *De Virtutibus et Vitiis Liber*, 131–2
Aldhelm, 94, 115; *Carmen Ecclesiasticum*, 115; *Enigmata*, 115, 127–8
Aldington, Richard, 457
Aldiss, Brian, 447, 454; *Frankenstein Unbound*, 447
Aldrich, Henry, 295
Alexander, George: and Wilde, 443
Alfes, Leonard, 58
Alfred, King, 120; preface to *Pastoral Care*, 130(2)
Algren, Nelson, **619**
alienation: and Mphahlele, 668
allegory, 31, 52, 200, 274; deconstructing, 41; and O'Casey, 531
alliteration: in OE poetry, 121
Alliterative Morte Arthure, 139, 140, 151, 152
alliterative poetry: and Malory, 151; ME, **139–40**
Allsop, Gladys: and D.H. Lawrence, 483
alphabet: Franklin's, 65; phonetic, 65
alternative writing: women, 448
Alther, Lisa, 557
Althusius, Johannes, 308
Althusser, Louis, 22, 54, 656, 659; and Derrida, 54; and Sartre, 54
Altick, Richard D., 436
American English, 71–2; intonation, 79; pronunciation, 77; Southern Black folk speech, 80–1; verb forms, 80
American Indians: and Cooper, 540; and Purdy, 628; and theatre, 636; in Canadian literature, 694–5, 718; literature, 554, 566, and British Columbian literature, 705, Canadian, 706; myth, in Momaday, 629; theatre, 639
American literature: children's, 4; pre-1900, **535–48**; 20th C, **549–645**
American publishing, 15–16
American theatre: and Black South African theatre, 670; political, 522
Amiel, Henri-Frédéric: and Conrad, 466; *Journal*, 466
Amis, Kingsley, **506**; *I Like It Here*, 506; *Jake's Thing*, 506
Amis, Martin, 456
Ammons, A.R., 559, 563, **567**
Anand, Mulk Raj, **721**; *Untouchable*, 721
anatomy: in Renaissance period, 187
Ancrene Wisse, 143
Anderson, Maxwell and Harold Hickson: *Gods of the Lightning*, 637
Anderson, Perry, 54
Anderson, Sherwood, **600**, 606; letters, 600; 'Apology for Crudity', 600; *Dark Laughter*, 600–1; 'From Chicago', 600; *Winesburg, Ohio*, 553
Andreas, 117, 118, 120, 125
Andreas Capellanus: women in, 138
androcentrism *see* men
androgyny, 448; Woolf, 475
anecdotes, 9
Angelou, Maya, 549, 550, 557
Anglo-French: ME, 169
Anglo-French literary relations, 8
Anglo-Indian words, 724–5
Anglo-Irish literature, 451, 490–1
Anglo-Saxon Chronicle, 85, 112, 119, 129–30
Anglo-Saxon England: literature known in, 120–1
Anglo-Welsh writing, 453, 509
Anglus, Walter: and Chaucer, 185; as technical writer, 185
Angolan literature, 662
'angry young men', 502, 507
Aniebo, I.N.C., **655**; *The Journey Within*, 655
Annales historians, 22
Annals of St Neots, 129
Annual Miscellany (1694), 305
Anstey, Christopher, 328; and Dodsley, 333; letters, 333

anthologies, 8–9; Victorian poetry, 15, 368, 436
anti-Semitism: Chesterton, 469; medieval, 178; *see also* Jews, Judaism
Antichrist, 143; in Chester cycle, 158, 159
antimendicant satire, 139
apartheid, 41; and Kunene, 668
apocalypse, 51–2, 536–7, 567; and American fiction, 555; and Langland, 143; and D.H. Lawrence, 485; in Walker Percy, 616; poetics of, 51; in poetry, 564–5
Apocrypha: in AS England, 132; Book of Tobit, and Milton, 294; *Gospel of Nicodemus*, 132; *Gospel of Pseudo-Matthew*, 132; *Vindicta Salvatoris*, 132
Apollinaire, Guillaume, 561
apposition: and *Beowulf*, 122
Apuleius: and Pater, 427
Aquinas, St Thomas: and Golding, 501; and Langland, 143; and Milton, 295
The Arabian Nights: and Ruskin, 431
Archimedes, 36
architecture: 18th C, 322; and Dryden, 306; and postmodernism, 20; treatises on, American, 1800, 16
Arden of Faversham, 243, 249, 255, 259
Arden, John, 524, **526**; *The Island of the Mighty*, 526
Arendt, Hannah, 578
Arent, Arthur: *One-Third of a Nation*, 638
Ariosto, Ludovico: *Orlando Furioso*, 200
Aristotle, 32, 62; and Milton, 198; and Spenser, 198; in Renaissance England, 192; on plot, 29; *Ethics*, 198; *Politics* 177
Arlen, Michael, 457
Armah, Ayi Kwei, 649, 650, **657–9**, 662; early writing, 658; short stories, 658; *The Beautyful Ones Are Not Yet Born*, 657(2); *Fragments*, 657; *Two Thousand Seasons*, 658, 659; *Why Are We So Blest?*, 657–8, 659
Armenian Ameriean theatre, 639
Arnold, Matthew, 24, 367, **368–70**, 415, 418, **419**; and Baudelaire, 370; and Clough, 370; and G. Eliot, 409; and T.S. Eliot, 572–3; and Pater, 426, 427; and poetry, 38, 345; and religion, 7; educational theories, 419; letters, 370, 419; love poetry, 366; Marguerite, identity of, 368–9; Oxford lectures, 451; poetry, 368–70; prose, 419; 'The Church of Brou', 369; 'Dover Beach', 369; 'The Function of Criticism', 419(2); 'Rugby Chapel', 370, 419; 'The Scholar Gipsy', 369(2); 'Stanzas from the Grand Chartreuse', 369; *Tristram and Iseult*, 369(2)
Arnold, Thomas, 415, 415–16
Arnow, Harriette, 557
art: and Victorian Americans, 536; and P. White, 698; Anglo-Saxon, 113–14; function of, 515; theory of: 18th C, 323, Hardy, 411; *see also* visual arts
Art Workers' Guild, 424
The Arte and Crafte to Knowe Well to Dye: and *Everyman*, 159
Arthurian literature, 450
artificial language movement, 67
artists: in Armah, 658
Arts and Crafts Exhibition Society, 424
Arts and Crafts Movement, 424
Ascension homilies, 132
Asch, Sholem, **602**; *The Apostle*, 602; *Mary*, 602; New Testament trilogy, 602
Ascham, Roger, 189
Ashbee, C.R., 438
Ashbery, John, 564, **567**
Asher, Don, **624**; *Angel on my Shoulder*, 624
Ashmole, Elias, 306
Asian literature: Asian-American writers, 550; *see also* Indian literature
Asians: in Australian drama, 691; in East African writing, 662
Astell, Mary: and 17th C philosophers, 316
Astley, Thea: *An Item from the Late News*, 702
Athelstan: library, 117
Atkinson, Jennifer McCabe, 643
attribution studies, **18**, 205–6, 209, 298–9, 331; Richard Baxter, 315; Dryden, 306; Elizabethan playwrights, 243–4, 244; Hobbes, 316; Pope, 332; Swift, 331, 332; Twain, 544; *see also* names, signature
Atwood, Margaret, 690, 708, **711**, 713; *Bodily Harm*, 711(3); *The Edible Woman*, 711; *Surfacing*, 711
Auden, W.H., **518–19**; and Cheever, 628; 'August 1968', 519; *Horae Canonicae*, 519
audience: Beckett, 527; periodicals, 19th C, 435; Restoration comedy, 302; Shakespeare, 233–4; working-class American, 639–40

Auerbach, Erich, 24
Auerbach, Nina, 394
Augustan poetry, 323
Augustine of Hippo, Saint, 29; and Chaucer, 180; and Langland, 143; and Newman, 425; and Waugh, 495; *Confessions*, 425, 476; *Retractiones*, 180
Austen, Jane, 5, 7, 8, 87, 356, 357, **359–61**; and Conrad, 465; and Keats, 354; and Peacock, 361; and Pym, 503; letters, 359; manuscripts, 359; romantic involvements, 361; *Emma*, 361(6); *Mansfield Park*, 360(4), 360–1, 361; *Northanger Abbey*, 360(3); *Persuasion*, 359; *Pride and Prejudice*, 98, 360(3); *The Watsons*, 359
Austin, J.L., 39, 190
Australia: in English drama, 691; English language in, 71
Australian literature, **684–702**; blacks in, 450; European responses to, 688, 689, 691
author bibliographies, 12
authorial intention, 10, 25–6
authorial self-representation: Renaissance, 192
Authors' Syndicate, 15, 433
authorship: disputed *see* attribution studies
autobiography, 425, 457–8; 17th C, 305; Victorian working women, 394; and De Quincey, 365; and Franklin, 689; and fiction, 468; and the long poem, 713; in fiction, 402, 427; African, 661–2; Afro-American writers, 550; Australian, 689–90, 690
Avicenna: and Langland, 143; *Liber de anima seu sextus de naturalibus*, 143
Avison, Margaret, 702
Awoonor, Kofi: 'Dirge', 656
Aztec literature, 566
Bâ, Mariama, 651
Babbitt, Irving, 24; and Arnold, 419
Bachofen, J.J., 485
Bacon, Sir Francis, 67, 68, **282–3**; and Sterne, 342; as historian, 283; and anatomy, 187; *The Advancement of Learning*, 17, 338; *Essays*, 282–3, 283
Bage, Robert, **357**; novels, 356; *Hermsprong*, 357
Bagford, John, 17
Bail, Murray, 709
Bainbridge, Beryl, 449, 454, 457
Baker, Oliver, 210
Baker, Thomas: library, 17
Bakhtin, Mikhail M., **52–3**, 54, 55(2), 711; and W.C. Booth, 32; and Derrida, 53; and D.H. Lawrence, 484, 485; and Spenser, 198; *Rabelais and his World*, 409
Baldwin, James, 550, **623**, **633**; *Notes of a Native Son*, 633; *The Price of the Ticket*, 633; 'Sonny's Blues', 623
Baldwin, William, 190
Bale, John: *King John*, 251–2
Balint, Michael: and D.H. Lawrence, 481
ballads: ME, and romances, 144
Ballard, George: *Memoirs of Several Ladies of Great Britain*, 319
Ballard, J.G., 449, 461, **509**; *Empire of the Sun*, 509
ballet: 18th C, 322
Balzac, Honoré de: and H. James, 547; and Scott, 358; *Illusions perdues*, 358
Bampfield, Francis: *A Name*, 305
Bandello, Matteo: and Elizabethan prose fiction, 191
Banks, Iain, 461
Baraka, Amiri, 637; *The Motion of History*, 637
Barber, C.L., 225, 229, 253
Barber, Francis, 334
Barclay, Alexander, 17, 136
Barker, A.L., **503–4**; 'The Doll', 503–4
Barker, George Granville: *The Madras House*, 523
Barker, Jane, 337
Barker, Jimmy (Australian Aboriginal), 690
Barnard, John, 306
Barnard, Marjorie: short fiction, 688
Barnes, William, **370–1**
Barry, Sir Charles, 438
Barry, Lording, 246; and Jonson, 266
Barth, John, 449–50, 540, 558, **627**; and Chaucer, 173; and Fowles, 508; *Floating Opera*, 555; *The Sot-Weed Factor*, 173, 508
Barthelme, Donald, **627**; short stories, 627
Barthes, Roland, 32, 34, 37, 558, 561; and Spenser, 198; play and fragmentation in, 42; *Camera Lucida*, 34; *Mythologies*, 508
Barton, Anne, 204, 205, 228
Barton, John, 214, 215(2)
Barton, William: *Book of Psalms in Metre*, 278
Basson, Thomas, 13

Bataille, Georges, 21(2); and Derrida, 35
Bates, H.E.: short stories, 455
Bath: theatre in, 245
Batman, Stephen, 63, 116
'The Battle of Brunanburh' *see* Brunanburh
The Battle of Maldon see Maldon
Baudelaire, Charles, 25(2), 36, 52, 55; and Arnold, 370; and Clough, 370; 'Le Spleen de Paris', 370
Baudrillard, Jean, 54
Bauer, Laurie, 81
Baum, S.V., 569
Bawden, Nina: *Under the Skin*, 448
Bayeux Tapestry, 114
Bayley, John, 32
Baylis, Lilian, 2
BBC: and Orwell, 489–90
Bean, C.E.W., 695
Bean, Marian, 83
Beardsley, Aubrey, 367, 391, 438; 'The Ballad of a Barber', 391; 'The Three Musicians', 391
Beat Movement, 622, 624, 626, 629, 631–2
Beattie, James: and Wordsworth, 348
Beattie, James (grammarian), 62
Beattie, William: and Johnson, 341
Beaumont, Sir Francis: and Keats, 355; *Psyche*, 355; (and John Fletcher), 241, and Shakespeare, 266, *Philaster*, 230, 266
de Beauvoir, Simone, 474
Beaver, Bruce, 689; *As It Was*, 690
Beckett, Samuel, 7, 451, **498–9**, 524, 525, **526–7**, 558; and silence, 39; bilingualism, 498; comedy, 626; drama, 526–7; language, 111; manuscripts, 460; prose, 498–9; *All That Fall*, 526; *Catastrophe*, 527; *Company*, 498; *Film*, 526; *How It Is*, 499; *Krapp's Last Tape*, 525; *The Lost Ones*, 498; *Malone Dies*, 499; *Murphy*, 498; *Nacht und Träume*, 526; *Play*, 111, 527(3); *Quad*, 526; *Watt*, 498(2)
Beckham, Barry, 554
Beddoes, Thomas Lovell, **356**
Bede, 115–16; and Ælfric, 132–3; and OE Martyrology, 131; and paganism, 115–16; and training of clergy, 132–3; narrative style, 131; scientific achievement, 115; and *Beowulf*, 123; *Historia Ecclesiastica*, 123; *Notes on Genesis*, 132–3
Bede (OE), 130
Bedford, Jean, 687
Beerbohm, Max, 367
Beethoven, Ludwig van: and Forster, 472; *Fifth Symphony*, 472
Behan: Dominic, 527
Behan, Brendan, 527; and O'Casey, 531
belief *see* religion
Belizean literature, 676
Bell, Clive: and the Bloomsbury Group, 471
Bell, Marvin, 564
Bell, Sam Hanna, 451
Bellamy, Edward: *Looking Backward*, 537
Bellow, Saul, 551, 554, 558, **624–5**, 632
Benchley, Robert, **634**
Benedictine Reform, 114–15, 132, 133
Benjamin, Walter, 31, 37, 40, 388, 435, 511; and Lukács, 52; politics, 52; *Central Park*, 52
Benmussa, Simone, 528
Bennett, Alan, **527**; screenplays, 527; *The Old Crowd*, 527; *A Private Function*, 527; *The Writer in Disguise*, 527
Bennett, Arnold: and Conrad, 466
Bennett, Louise, 681
Benson, L.D., 171
Benson, Stella, 461
Bensusan, Inez: *The Apple*, 523
Bentley, G.E., 247
Beowulf, 84(3), 113, 119, 120, **122–4**; and Chaucer, 165; authorship, 124; dating, 124; metre, 121(2); monsters, 123–4; narrative, 124; poetic formula, 109
Bercovitch, Sacvan, 542
Berger, John, 474, **506**; essays, 506; *The White Bird*, 506
Bergman, Ingmar: and Chesterton, 469; *The Face*, 469
Bergson, Henri, 561, 562; and Cather, 598; and Woolf, 474–5; *Creative Evolution*, 598
Berkeley, David S., 297
Berkeley, Elizabeth: and 17th C philosophers, 316
Berkeley, George, 322; and W. Stevens, 591
Berkoff, Steven, **527**; *West*, 527
Berlin: Royal Library, 16
Bernard of Clairvaux, Saint, 143, 313: and Langland, 143; and Traherne,

313; *Liber de Diligendo Deo*, 313; sermons, 143
Berne, Eric, 402
Bernstein, Charles: letters, 706
Berry, Wendell, **567**; *Clearing*, 567
Berryman, John, 551(2), 564; language, 110; 'Honey Dusk do Sprawl', 110
Berton, Pierre, 706
Beryn see Tale of Beryn
Besant, Walter, 436; and Authors' Syndicate, 433
Beston, Henry, **629**
bestsellers, 4, 47; American, 555
Betjeman, John, **519**; 'Senex', 519
Bhattacharya, Bhabani, **721**
Bible, 30, 551; and Agee, 633; and Blake, 346; and Cather, 597; and Coleridge, 349; and Dickens, 399; and Faulkner, 607; and Golding, 501; and Herbert, 277–8; and Hurston, 602; and Kerouac, 622; and D.H. Lawrence, 482; and Marlowe, 256–7; and Marvell, 282; and Middleton, 262(2); and Milton, 296, 297; and Reznikoff, 588; and Shakespeare, 228, 233, 237; and Spenser, 198; and Styron, 616; and 17th C autobiography, 305; and narrative theory, 302; biblical hermeneutics, 42; female character in, 34; in 19th C, 417; in Canadian literature, 703; in Caribbean literature, 676; in Coulter, 718; in Middle English literature, 137; language in translation, 86; Middle English, 138–9, 155; vocabulary, 98; Book of Baruch, 155; Ecclesiastes, 622; Genesis, 34; Isaiah, 233; King James, 98; Matthew, 197; St John's Gospel, 278; Samuel, 184; *see also* Apocrypha
bibliography, 9–18; author bibliographics, 12; reference works, 10–11; theory, 9–10
Bickerstaff, Isaac: plays, 330
Bierce, Ambrose, 4, **543**; 'Owl Creek Bridge', 543
'Big House' theme, 451, 514
Bildungsroman, 55; Emily Brontë, 405; Dickens, 401; Fowles, 508; Joyce, 477; Kefala, 700; Lytton, 397
Billeter, Walter, 689
Binyon, T.J., 461
biography, **6–7**, 314, 335; medieval, 138; 16th C, 194; American, survey, 550; Australian, 689–90; fantasy in fictionalized, 397; and Freud, 44
Bird, William, 247
Birney, Earle, 713
bisexuality: in Shakespeare, 240
Bishop, Cortlandt Field, 18
Bishop, Elizabeth, 559, **567–8**; 'In the Waiting Room', 568
bishops of Wells: Saxon, 113
Black Book of Taymouth, 147
black characters: in Faulkner, 605–6; in literature, 450
Black Consciousness movement, 669(2)
Black English: creole origin, 72; in Australia, 71; in Southern USA, 80–1; in USA, 72
black intellectuals: dilemmas of, 24
black liberation movement, 555
black theatre, 636(2), 636–7; American, 639; musicals, 669; popular, 670; in South Africa, 669, 669–70
black writers: 18th C, 320; 19th C, 48, 320; British poets, 681
Blackburn, Douglas: *Leaven: A Black and White Story*, 664
blackmail: and G. Eliot, 406–7
Blackmore, R.D.: poetry, 371; translations, 371
blacks: American, and Australian Aboriginals, 695
Blackwell, Thomas: and classical mythology, 322
Blackwood, John: and Delane, 435
Blair, Hugh, 67, 321–2; rhetorical theory, 322; *Lectures on Rhetorick and Belles-Lettres*, 67
Blaise, Clark, 708
Blake, William, 25, **345–6**; and D.H. Lawrence, 479–80; and Yeats, 513–14; illustrations to *Comus*, 346; *The Four Zoas*, 346(3); *Jerusalem*, 346; Lambeth prophecies, 346; *Milton*, 345, 346
Blanchot, Maurice, 21, 567
Blayney, Peter W.M., 13, 207
Blickling Homilies, 132(2)
Blitzstein, Marc: *The Cradle Will Rock*, 638
Blonsky, Marshall, 35; *On Signs*, 42
Bloom, Harold, 25, 38, 349, 354, 480, 591
Bloomsbury Group, 457, 470, 471, 475
Blotner, Joseph, 603
Blunden, Edmund: and K. Douglas, 490
Blunt, Wilfrid Scawen, 7
Bly, Robert, 564
Bobrov, S.P., 386

Boccaccio, Giovanni: and Chaucer, 164, 181–3; and Elizabethan prose fiction, 191; *Amorosa Visione*, 164; *Filocolo*, 164; *Filostrato*, 164, 181; *Ninfale fiesolano*, 165; *Teseida*, 164
Bodenheim, Maxwell, 630
Bodin, Jean, 308
Bodoni, Giambattista, 14
Boece, Hector, 17
Boehm, Joseph Edgar: and Carlyle, 420
Boehme, Jacob, 565; and Willson, 707
Boethius, 184; and Australian poetry, 701; and Chaucer, 182; and Milton, 290, 293; translations, 81; *De Consolatione Philosophiae*, 81, 290, 293
Boileau-Despréaux, Nicolas: and Pope, 327; *Le Lutrin*, 8, 327
The Boke of St Albans, 136
Bolekaja critics, 647, 649
Bolt, Robert, 524, **527**; *A Man for all Seasons*, 527
Bond, Edward, 524(2), **527–8**; *The Pope's Wedding*, 524; *The Sea*, 525
Bongo, Pietro, 200
A Book of Christian Prayers (1578), 279
The Book of Common Prayer, 277; and Milton, 289
The Book of the Knight of La Tour Landry, 138
book purchasing: 17th C, 301
book trade: ME, 154; 14th C, 149–50; 18th C, 14, 320; Canadian, 703; European market, 18th C, 14; provincial, 13, 320; *see also* printing, publishers and publishing, Stationers Trade
booklists: OE, 117
books: physical examination, 10
Booth, Philip, 564
Booth, Wayne C., 32
Boron, Robert de, 154
Boswell, James, **335**; and Malone, 331; on Voltaire, 335; *Journal of a Tour of the Hebrides*, 333; *Life of Johnson*, 335(2)
Bott, William, 211
Bouchet, Jean: epitaphs, 189
Boudinot, Elias: *Poor Sarah*, 554
Bouffes du Nord, 214
Boughton, Rutland: *The Queen of Cornwall*, 378
Bowen, Elizabeth, 451, 453, **493**; short stories, 455; *The Death of the Heart*, 493; *Last September*, 447
Bowering, George, 711, 714
Bowers, Fredson T., 9–10, 264
Bowles, Jane, **620**; letters, 620
Bowles, Paul, **619–20**, 621; 'Allal', 619; 'Mejdoub', 619; *Midnight Mass*, 619, 620; *The Spider's House*, 620; *Their Heads are Green*, 619; *Things Gone and Things Still Here*, 619; *Three Tales*, 619
Bowtell, Elizabeth, 302
Boyd, Martin: *Lucinda Brayford*, 688
Boyle, Kay, **632**
Boyle, Robert: *Some Considerations Touching the Style of the Holy Scriptures*, 304
Bradbury, Malcolm, 457
Bradby, David, 522
Braddon, M.E., 436
Braddon, Russell, 695
Bradlaugh, Charles, 418
Bradley, A.C., 215, 234
Bradley, F.H., 561
Bradley, Joseph, 13
Bradley, Meta: letters, 428
Bradshaw, John, 299
Bradshaw, Leslie Havergal: and Wodehouse, 479
Brahmanism: and Dreiser, 556
Bramah, Ernest, 3
Brancusi, Constantin: and Pound, 585
Brand, Dionne, 682, **717**; *Winter Epigrams*, 682
Brasdefer, Jean: and Chaucer, 183; *Pamphile et Galatee*, 183
Brathwaite, E.K., 671, 674, 676, 681
Brautigan, Richard, **627**
Bread and Puppet Theatre, 636
Brecht, Bertolt, 7; and Lukács, 52; and Shakespeare, 215, 218(2), 231; and rhetoric, 55
Bremond, Henri: and Newman, 425
Brenton, Howard, 3; *Bloody Poetry*, 528; (and David Hare), *Pravda*, 528
Breton, André, 561
Brett, Dorothy: and D.H. Lawrence, 483
Breuer, Lee, 635
Brewer, Charlotte, 142
Breytenbach, Breyten, **668**
Bridges, Robert: letters, 512
Bright Young Things, 457
Bringhurst, Robert, 714
Brink, André, 663; *A Chain of Voices*, 650
British Columbia: literature, 705(2); theatre, 717; *see also* Maritime literature

British Library, 11
Britten, Benjamin: *Billy Budd*, 472
broadeasts *see* radio
broadside ballads: women in, 324
Broekbank, Philip, 205
Brodsky, Joseph, 559
Bronson, Katharine De Kay: and Browning, 373–4
Brontë, Anne: poetry, 371
Brontë, Charlotte, **371**, 394, 395, **403–5**; and Rachel Félix, 369; and Gissing, 413; and Pym, 503; and Rhys, 679; and Mrs Humphry Ward, 413; feeling in novels, 396; poems, 404; poetry, 371; 'Emma: A Fragment', 404; *Jane Eyre*, 48, 404(5), 404–5, 405, 413, 679; *The Professor*, 404; *Villette*, 369, 394, 405
Brontë, Emily, **403–4**, **405–6**; and Conrad, 464; and Mrs Humphry Ward, 413; and the family, 409; feeling in novels, 396; poems, 404; poetry, 371; *Wuthering Heights*, 405(7), 405–6, 464
Brontë, Patriek Branwell, **371**; 'The desolate earth, the wintry sky', 371; 'The Prisoner', 371
Brook, Peter, 214(2), 522
Brooke, C.F. Tueker, 242
Brooke, Franees: *The History of Emily Montague*, 709
Brooke, Henry: *Gustavus Vasa*, 330
Brooker, Bertram, **718**; *The Dragon*, 718; *Within*, 718
Brookner, Anita, 456, 461
Brooks, Gwendolyn, **568**, **623**; *Maud Martha*, 623; 'A Song in the Front Yard', 568; 'We Real Cool', 568
Brooks, Harold, 228, 309–10
Brossard, Chandler, 551
brother-writers, 457
Brown, Charles Broekden, **539**; *Arthur Mervyn*, 539; *Edgar Huntly*, 539; *Ormond*, 539
Brown, Chester Arthur: plaee name correspondenee, 103
Brown, Ford Madox, 438
Brown, Frederiek, 717
Brown, George Maekay, 521
Browne, Edward: playlists, 301
Browne, Sir Thomas: *The Garden of Cyrus*, 68, 284; *Religio Medici*, 260, 270, 284
Browning, Elizabeth Barrett, **372–3**; and Browning, 372–3; ballads, 372; critieal reaetion to, 418; letters, 373; poetry, 372; *Aurora Leigh*, 372(3), 377; *Casa Guidi Windows*, 372; *Poems*(1850), 372; *Sonnets From the Portuguese*, 372
Browning, Robert, 366, 367, **372–7**, 415; and Chesterton, 469; and H. James, 548; and *The Old Yellow Book*, 377(2); dramatie monologues, 374; letters, 373; oriental influenee, 376; 'Abt Vogler', 375; 'The Bishop Orders His Tomb', 376; 'Caliban Upon Setebos', 376; 'A Death in the Desert', 376; *Ferishtah's Fancies*, 373; 'Fra Lippo Lippi's Confession', 376; 'Mr Sludge, "The Medium" ', 374; 'Muleykeh', 376; 'My Last Duehess', 376; *Paracelsus*, 373, 375; 'Pietor Ignotus', 374; *Pippa Passes*, 375; *Poetical Works* 1868, 377; *The Ring and the Book*, 374, 374–5, 376–7, 377(3); 'Saul', 376; *Sordello*, 375(3)
Browning, Robert Sr, 377
Bruee, Charles, 710; *The Channel Shore*, 710
Bruee, Lenny, 551
Brumoy, Pierre: and Johnson, 335; *Le Théâtre des Grecs*, 335
'Brunanburh, Battle of' (OE), 390
Bruno, Giordano, 258
Brunsley, Job, 13
Brut: ME prose, 154
Buber, Martin, 484
Buehan, John, 3, **470**; and imperialist fietion, 450; Afriean novels, 450
Buehanan, George, 190; and European humanism, 8; seientifie poems, 201
Buekingham, George Villiers, seeond Duke of: 'On the Late Lord Chaneellor', 310; *The Rehearsal*, 312
Buekler, Ernest, 710; *The Mountain and the Valley*, 710
Buddhism, 39
buildings: religious, 189
Bullins, Ed, 550, 636
Bulwer-Lytton, Edward, 363
Buly, Aldwyn, 683
Bunsen, Robert, 417
Bunting, Basil, 3; *Briggflats*, 513
Bunyan, John, **313–14**; and Newman, 425; *Grace Abounding*, 313–14; *The Holy War*, 314; *Pilgrim's Progress*, 196; *The Pilgrim's Progress*, 31
Burekhardt, Jaeob: and Maeaulay, 416
Burd, Van Akin, 429

Burford, Barbara, 682
Burgess, Anthony: manuscripts, 460; *Enderby's Dark Lady*, 224
Burgh, Benedict, 161
Burke, Edmund, 321, **336**; *A Philosophical Enquiry into . . . the Sublime and the Beautiful*, 336; *Reflections on the Revolution in France*, 336; *Thoughts on the Cause of the Present Discontents*, 336
Burke, Fielding *see* Olive Tilford Dargan
Burne-Jones, Sir Edward Coley: and Ruskin, 429
Burnett, James *see* Monboddo, Lord
Burney, Fanny, 337, **342**
Burns, Robert, **329**, **356**, 363; and Wordsworth, 348; letters, 329; *Address to the De'il*, 329; *The Cotter's Saturday Night*, 329; *Holy Willie's Prayer*, 329, 383; *Kilmarnock Poems*, 356; *The Twa Dogs*, 329; *Yestreen I had a Pint o'Wine*, 329
Burroughs, John, 595
Burroughs, William S., 620, **621**; essays, 621; *The Adding Machine*, 621; *Cities of the Red Night*, 620; *Early Routines*, 620; *Junky*, 621; *The Naked Lunch*, 620; *The Place of Dead Roads*, 620; *Queer*, 621
Burroughs, William S. and Brion Gysin: *Minutes To Go*, 620
Burrow, John, 146
Burton, Richard: and Conrad, 466
Burton, Robert, 188; and anatomy, 187; and Bacon, 283; *Anatomy of Melancholy*, 243
Bury, J.B., 416(2)
Bury St Edmunds: Abbey of, 133; and *Wisdom*, 160
Busby, John, 13, 207, 244
business: 18th C, 320; and Gay, 319
Butler, Marilyn, 354
Butler, Samuel (17th C): imagery, 309; *Hudibras*, 309
Butler, Samuel (19th C), **413**, **419**; *The Authoress of the 'Odyssey'*, 419; 'A Psalm of Montreal', 437
Butor, Michel: and Australian literature, 691
Byelorussian American theatre, 639
Byron, George Gordon, Lord, 345, **351–3**; and Arnold, 369; and D.H. Lawrence, 485; and Maturin, 363; and language, 353; lyrics, 352; satire, 351, 352; *Cain*, 352; *Childe Harold*, 363; *The Corsair*, 352; *Don Juan*, 352; *Hebrew Melodies*, 353; 'If in the month of dark December', 352; *Marino Faliero*, 352; 'She Walks in Beauty', 352; 'So, we'll go no more a roving', 352; *The Vision of Judgement*, 351, 352; *Werner*, 352(2)
Cabell, James Branch, 557; and West, 608
Cabral, Amilcar: and Soyinka, 653–4
Cædmon, 117
Cædmon's Hymn, 128
Cain, James M.: California fiction, 554
Cain, William, 37
Cairnes, John Eliot, 423
Calder, Angus: *The People's War*, 524
Call, Frank Oliver, **715**
Calvinism: and Hawthorne, 541–2; and tragedy, 251
calypso, 674
Cambridge: and Dryden, 305; Emmanuel College library, 16; literary history, 6; Platonists, and 17th C women, 316
Cambridge, Ada, 694
Camden, William, 188
Cameron, Angus, 57–8
Cameroon Pidgin, 73
Campbell, George: rhetorical theory, 322; *Philosophy of Rhetoric*, 66
Campbell, Gordon, 292
Campbell, John, 469
Campion, Edmund, 201
Camus, Albert, 7, 462; and Defoe, 339; *La Peste*, 339
Canada: National Theatre, 718
Canadian literature, 694–5, **702–19**; native writers, 706
Canadian theatre: history, 718; and native ritual, 717
Canadian-Caribbean literature, 674
Canetti, Elias, 235
canon-formation, 56
canonicity, 5
Cape Breton: literature in, 705
Capell, Edward, 207
Capote, Truman, **616**; *In Cold Blood*, 616
Carboni, Raffaelo: *The Eureka Stockade*, 688
Carew, Thomas, 280–1; elegy on Donne, 281; funerary poems, 281
cargo faiths: and Armah, 657
Caribbean English, 72
Caribbean languages, 672
Caribbean literature, **671–84**

Caribbean-Canadian literature, 674
Carlyle, Thomas, 321–2, 415, 418, **419–20**, 480; and Jewsbury, 435; and D.H. Lawrence, 479; and Schreiner, 663; as historian, 419–20; conversations, 420; on Manchester, 441; *The French Revolution*, 419, 420; *Historical Sketches*, 420; *Latter-Day Pamphlets*, 420; *Sartor Resartus*, 419, 420, 663
Carman, Bliss, 714, **715**; *Sappho: One Hundred Lyrics*, 715
carnival: in R. Davies, 711–12; in T.S. Eliot, 516; in Lovelace, 677; and theatre, 253; and women's writing, 54
Carpaccio, Vittorio: and Ruskin, 430
Carpenter, Alexander, 157
Carpenter, Edward, **377–8**; *Towards Democracy*, 377–8
Carr, Joseph Comyns: *King Arthur*, 390
Carroll, Lewis: *Alice in Wonderland*, 406(2)
Carter, Angela, 449, 456, **511**
Carter, Elizabeth, 328
Carter, Martin, 681
cartoons: and nuclear arms debate, 107; political, 333
Carver, Raymond, **628–9**; *Fires*, 628; 'A Small, Good Thing', 629
Cary, Joyce, 451
Casaubon, Isaac: and Dryden, 309
Case, John: and Aristotelianism, 192
Casely-Hayford, Adelaide, 651
Casley, David: and *Maldon*, 128
The Castle of Perseverance, 160
catalogue poems: OE, 118–19
Catalogus Bibliothecae Kingstonianae, 17
Catalyst Theatre: *It's About Time*, 719
catch phrases, 5
cathedral libraries, 16
Cather, Willa, 4, 545, **597–8**; critical theory, 597; short stories, 597; *Death Comes for the Archbishop*, 598; *My Ántonia*, 598; *My Mortal Enemy*, 598; *O Pioneers!*, 597; *Obscure Destinies*, 597; *The Professor's House*, 598; *The Troll Garden*, 597
Catholic Church: in England, 440
Catholicism: and Fante, 618; and O'Connor, 614
Catullus, 594–5
Cavalcanti, Guido: and Pound, 586
Cavendish, Margaret, 314; and 17th C philosophers, 316
Caxton, William, 59, 136, **151–4**; and Lydgate, 146; and Virgil, 190; as scribe, 154; *History of Troy*, 146; *Jason*, 146; *Reynard the Fox*, 146
Celan, Paul: Shakespeare translations, 224
Celtic folklore: and Hardy, 412
Celtic influence on ME lyrics, 150
Celtic languages: study in 18th C Britain, 67
Celtic-Latin literature, 113
Cely family: correspondence, 138
censorship, 551; 17th C, 271; Obscene Publications Act (1857), 418, 433
Central African literature, 646
Century Guild, 424; in Manchester, 438
Cervantes Saavedra, Miguel de, 631; and Greene, 496; and Keats, 354; and Sterne, 342(2); and Wordsworth, 348; *Don Quixote*, 354
Chaikin, Joseph, **640–1**
Chamberlain, Joseph: and Gladstone, 441
Chambers, E.K., 206, 210, 247
Chambers, Jessie: and D.H. Lawrence, 484
Chambers, R.W., 127
Champneys, Basil, 438
Chancery English, 59; and Caxton, 154
Chandler, Raymond, 556; California fiction, 554
Chapman, George, **264–5**; and Milton, 293; and translation, 273(2); *Bussy d'Ambois*, 265; *Caesar and Pompey*, 264–5; *Odyssey*, 273; *The Widow's Tears*, 265
Chappell, Fred, 564
character: in literature, 31–2
character types: Don Juan type, in Walcott, 684; elderly, in pastoral, 196; rake, 302; *see also* stereotypes
Charles d'Orleans: and courtly love lyric, 148
Charleton, Walter, 98; *Physiologia*, 315
charms: metrical, OE, 128
Charters, Ann, 622
Chase, Colin, 124
Chattaway, Thurland: 'Red Wing', 574
Chatterton, Thomas, 328; and Blake, 346
Chaucer, Geoffrey, 5, 136, **161–85**, 189; and Augustine, 180; and Barth, 173; and *Beowulf*, 165; and the Bible, 137; and Boccaccio, 164, 181–3; and Boethius, 182; and Brasdefer, 183; and Cicero, 180; and Dante, 163, 164, 166, 172; and Faulkner, 178; and

Fowles, 507; and Geoffrey of Vinsauf, 166; and Gower, 145, 176; and Henryson, 147; and Hoccleve, 162; and Lydgate, 145–6, 166–7; and Macrobius, 165; and Mann, 183; and Ovid, 176–7; and Petrarch, 182; and Shakespeare, 167–8, 183, 220, 230, 238; and Spenser, 177, 195, 197; and Usk, 166; and Virgil, 178; and Wordsworth, 179–80; and courtly love lyric, 148; and direct speech, 176; and dreams, 165; and interpretation, 163; and medieval grammars, 68; and originality, 163–4; characterization, 163–4; Christianity, 166; conversion, 184; criticism, fashions in, 169; French influence on, 8; irony, 164; language, 109–10, 168–9; lyrics, 148; metre, 168; narrative, 177; narrators, 162–3; pathos, 165; rhyme in, 169; syntax, 86; technical writing, 185; texts, 169–70; women in, 138; dream poems, 162; fabliaux, 174; poems, 161; verse epistles, 184; *An ABC*, 165; *Anelida and Arcite*, 163; *Astrolabe*, 185; *Boece*, 184–5; *The Book of the Duchess*, 162, 164, 183(3), 228; *The Canterbury Tales*, 109–10, 162, 167, 169, **169–80**, 197, The Canon's Yeoman's Tale, 163, 170(2), 171, 172, 179, The Clerk's Tale, 164, 170, 171, 177(3), The Franklin's Tale, 177, 177–8, 178, 230, The Friar's Tale, 164, 176(3), Gamelyn, 170(2), General Prologue, 162, 172, 174, The Knight's Tale, 146, 165, 166–7, 168(2), 171, 174, The Man of Law's Tale, 164, 165, 170, 171, 175(4), The Manciple's Tale, 164, 171, 179, 179–80, The Merchant's Tale, 165, 167, 168, 176–7, The Miller's Tale, 109–10, 164, 165, 171, 173, 174, The Monk's Tale, 165, 170, The Nun's Priest's Tale, 165, 166, 178–9, The Pardoner's Tale, 151, 162, 163, 167, 172, 178, The Parson's Tale, 161, 171, 172, 180(2), The Physician's Tale, 165, The Prioress's Tale, 165, 178, The Reeve's Tale, 173, 174–5, Retraction, 171, 180, The Second Nun's Tale, 170, 171(2), The Shipman's Tale, 178, The Squire's Tale, 162, 170, 177, 197, The Summoner's Tale, 164, 172–3, 174, The Tale of Melibee, 161, 165, 170, 172, 178, The Tale of Sir Thopas, 22, 165, 168, 178(2), 197, The Wife of Bath's Tale, 145, 163, 167(2), 168, 172, 175, 175–6, 176(5), 220; 'Envoy to Bukton', 139, 184; *The House of Fame*, 68, 161, 164, 166, 183(4); *The Legend of Good Women*, 161, 163, 164, 165(2), 183–4; 'Lenvoy a Scogan', 184; *The Parliament of Fowls*, 137, 161, 163, 165; *Roman de la Rose* translation, 139, 165; *Troilus and Criseyde*, 8, 145, 162, 163, 164, 165, 166, 167, 168, 169(2), **180–3**; *Truth*, 184; 'Wordes Unto Adam', 184

Chaudhuri, Nirad C.: and Hal Porter, 689; *Autobiography of an Unknown Indian*, 689

Cheever, John, 552, **627–8**; *The Wapshot Chronicle*, 628

Chekhov, Anton: and Tagore, 723; short stories, 723

Cheron, Louis, 295

Chesney, Marion, 461

Chesnutt, Charles, **543**, 554; 'Julius Tales', 543

Chester cycle, **158–9**

Chesterfield: probate inventories, 13

Chesterfield, Philip Dormer Stanhope, fourth earl of: letters, 333

Chesterton, G.K., **469–70**; and Greene, 497; and Pound, 586; *Magic*, 469; *The Man Who Was Thursday*, 469; *Orthodoxy*, 469; 'The Queer Feet', 469; *A Short History of England*, 469

Chettle, Henry: and Sidney, 191–2; fiction, 191

La Cheualer du Charyot, 152

chiasmus, 220

Chicano English, 70

Chicano literature, 549–50

Chikamatsu Monzaemon: and Dryden, 309; *The Battles of Coxinga*, 309

Childers, Erskine, 3

childhood, 552; in autobiography, 457–8; Caribbean novels of, 676; and Narayan, 722

children: education in Victorian period, 440; and language, 92–3

children's literature, 3–4, 406; American, 4; Chicano, 550; hymnals, Victorian period, 368; and narrative theory, 32; prizebooks, Victorian, 368; school story, 456

Chinese influence on Pound, 584, 586

Chinese theatre: Australian, 691

Chinweizu, 647(2), 649, 654
chivalric literature, 153; Renaissance romances, 245
chivalric love: in Pound, 587
chivalry: and Shakespeare, 239
Chodorow, Nancy, 474
Chomsky, Noam, 61, 82, 91
Chopin, Kate: short stories, 538
Chorley, Henry Fothergill, 421
Chothia, Jean, 643
Chrétien de Troyes: and Tolkien, 459
Christ (OE), 117
Christ I, 125, 125–6
Christesen, Clem, 692
Christianity: Victorian, 417–18; and apocalypse, 51–2; and hermeneutics, 43; and manliness, 417–18; and Auden, 518, 519; and Chaucer, 166; and C.S. Lewis, 493(4); and Malamud, 625
Christie, Agatha, 3, 89, **491–2**
Christopher, Georgia B., 286
Chronicles of England, 154
Chulkov, Mikhail, 3
Church: and drama, Caribbean, 684
Church, Tony, 215
Churchill, Caryl, 525, **528**, 638; *Cloud Nine*, 528; *Objections to Sex and Violence*, 525
Churchill, Winston: periodical articles, 434
Cibber, Colley: women in comedies, 303
Cicero: and Chaucer, 180; and Jonson, 258; and More, 188; *De Inventione*, 180; *Paradoxa Stoicorum*, 188; *Somnium Scipionis*, 165
cinema *see* film
the city: city comedy, 55, 249, 253; city poetry, Scottish, 370; city theatre, South African 669; novels about, 452; and poetry, 560; in Renaissance drama, 255; and Woolf, 474, *see also* urban writing
Cixous, Hélène, 49
Clare, John, **356**, 367
Clarendon, Edward Hyde, earl of, 310
Clark, J.P., 652; *The Masquerade*, 652; *Ozidi*, 652; *Song of a Goat*, 652
Clark, William: exploration narrative, 707
Clarke, Austin, 674; *The Bigger Light*, 674; *The Meeting Point*, 674; *Storm of Fortune*, 674
Clarke, George Elliott, **717**; 'The Emissaries', 717
Clarke, Marcus: *His Natural Life*, 696, 697
class, 47; and feminist theory, 47; in African literature, 648(2), 650; in Angolan literature, 662; in Forster, 472; in D.H. Lawrence, 486; in 19th C hymnals, 368; in South African theatre, 668; in Soyinka, 654; in E. Taylor, 501–2; in Victorian novel, 393, 394; in Victorian periodicals, 434; *see also* working class
classical literature: and Dryden, 307; and Jonson, 258; and Kyd, 262; and Milton, 296; and More, 188; Roman satire, 273; romances, Greek and ME, 144
classical mythology: and Blackwell, 322
classicism, 5; and popular culture, 51; *see also* Hellenism
Claude, Mary: and Arnold, 368–9
Clayton, Rev. John: and Defoe, 339
Cleanness, 142(2)
Cleaver, Eldridge: *Soul on Ice*, 554
Cleland, John, 3, 67; *Fanny Hill or Memoirs of a Woman of Pleasure*, **341**
Clemoes, Peter, 116, 135
Cleopatra: as female stereotype, 254
clergymen: 19th C, and Austen, 359–60
Cleveland, John, 280
Clifford, Anne, 270
Clifford, Hugh: and Conrad, 467; letters, 467
Clift family correspondence, 87
closing *see* endings
Clough, Arthur Hugh, 369, **370**; *Amours de Voyage*, 366; *Dipsychus*, 370(2)
clowns *see* fools
Cobb, Richard, 353
Cobbett, William: *Parliamentary Debates*, 14
Coburn, Alvin Langdon: and Pound, 585
code: and literature, 34
Coetzee, John, **667**; *Dusklands*, 650; *Waiting for the Barbarians*, 667
Cogswell, Fred, 717
Cohen, Leonard: and history, 711
Colaianne, A.J., 137
Coleman, William E., 165
Colenso, Fanny: and Ruskin, 429
Coleridge, Kathleen, 288
Coleridge, Samuel Taylor, 7(2), 345, **349–51**, **364**, 418, 426–7; and Beddoes, 356; and Emerson, 540; and Hazlitt, 365; and Peacock, 356, 362;

and Pound, 584; and Shakespeare, 224; and fragmentary form, 351; and journalism, 364; and love, 364; and religion, 417; language, 110; manuscripts, 350; nature poetry, 351; newly discovered poem, 364; prose, 364; vocabulary, 98; *Aids to Reflection*, 540; *Biographia Literaria*, 350, 351, 364(2); *Christabel*, 350, 351; 'Dejection', 350(2); 'The Eolian Harp', 351; 'Kubla Khan', 110, 350(2); *Lyrical Ballads*, 344; *Notebooks*, 364; *The Rime of the Ancient Mariner*, 8, 351
Coleridge, Sara, 350
Colet, John, 189
Colles, W. Morris, 15; and Authors' Syndicate, 433
Collier, John Payne: and *The British Lady's Magazine*, 365
Collier, Mary: and Duck, 320, 323; *The Woman's Labour*, 320, 323
Collins, Merle: *Because the Dawn Breaks*, 682
Collins, Wilkie, **397**; and G. Eliot, 410; *Man and Wife*, 397; *The Moonstone*, 397; *The Woman in White*, 410
Collinson, James, 428
Collis, Maurice, 491; and Peake, 500
colonial realism, 675
colonialism, 650; and Australian women writers, 690; and Conrad, 464; and Desani, 721; and Kipling, 467; and Lessing, 505; and literature, racist differences, 650; neocolonialism in African literature, 649–50; and politics, in Walcott, 684; *see also* imperialism
colour symbolism: in Pynchon, 626–7
Combe, George, 417
comedy: city, 55, 249, 253; New Comedy and Shakespeare, 226; of manners, 523; women in, 303, 530; in Beckett, 626; in Nabokov, 626; in Peacock, 362; in Renaissance drama, 253; Restoration, 302; in Robbe-Grillet, 626; *see also* humour
Comenius, John Amos, 68
comic fiction, 364
comic narratives: poetics of, 35
comic press: Victorian poets in, 367
Common Ground: *The Fence*, 525
communitarian societies: 19th American, and utopia, 189
competition: literary, in 18th C, 320
compositors, 13, 18; Shakespeare, 206, 207
Compton-Burnett, Ivy: manuscripts, 460
computers: and dictionary-making, 99; as mimics, 39; and OE, 94; in publishing studies, 14
Comte, Auguste: and Harrison, 434; and Wilde, 431
Conacher, J.B., 421
Conde, Maryse, **656**
Condell, Henry, 248
Condition-of-England, 392–3, 397(2)
Confederation poets, 714
confidence man, 538
Confucius: and Pound, 585
Congreve, William, **312–13**; *Love for Love*, 304, 313; *The Way of the World*, 304, 313
Connolly, Cyril, 494; and Orwell, 489; 'Year Nine', 488
Conrad, Joseph, 6, 461, 462, **462–7**, 632; and Dickens, 400; and Fitzgerald, 599; and Ford, 468; and A. Richards, 509; and P. White, 698; and madness, 650; and racism, 450; and sentimentality, 400, 464; letters, 467; Malay novels, 450; narrative, 465; short stories, 455; *Almayer's Folly*, 465; *Heart of Darkness*, 449, 460, 462, 463, 464, 465(6), 694; *Lord Jim*, 462–3, 463(2), 465, 465–6, 466; *Mankind in the Making*, 467; *The Nigger of the 'Narcissus'*, 462, 465, 466(2); *Nostromo*, 463, 467; 'The Planter of Malata', 466–7; *The Rescue*, 464; *Romance*, 468; *The Secret Agent*, 463(2), 464, 464–5, 465(4); 'The Secret Sharer', 463(2); 'A Smile of Fortune', 467; 'Typhoon', 463; *Under Western Eyes*, 463, 466(2); *Victory*, 463, 464, 466(3); 'Youth', 463, 467
Consolatio, medieval: and Milton, 293–4
Constance, Zeno Obi, 683
convict: in Australian literature, 686, 695–6
Cooke sisters: (16th C), 186
Coolidge, Clark, 553
Cooper, Anthony Ashley *see* Shaftesbury, earl of
Cooper, James Fenimore, **540**; and Purdy, 628; *The Spy*, 540
Coover, Robert: *The Public Burning*, 555
Cope, Jack, 664
copyright, 16–17, 17

Corballis, R.P., 256
Corneille, Pierre: and Seneca, 250; *Médée*, 250
Cornish *Ordinalia*: ME, 157
Corns, Thomas N., 298
Cornwall: place names, 102; surnames, 104
Corpus Christi cycles, 157
Corpus Glossary: dialect, 57
correspondence, 40; *see also* epistolary fiction
Corris, Peter, 687
Coser, Lewis A., 394
Cosin, John, Bishop of Durham: letters, 317
costumes: in Chester cycle, 158
Cottle, Joseph: and Wordsworth, 348
Cottom, John, 210
Cotton, Charles, 301
Cotton, Sir Robert Bruce: library, 16
Coulter, John, **718**; diaries, 718; *Riel*, 718(2)
country-house ethos, 300
court: and pageantry in Renaissance drama, 256
courtesy theory: Elizabethan, 199
courtly fiction: Elizabethan, 191
courtly love: in Chaucer, 172; ME, 148, 154
Covenanters: and the press, 15
Coventry: ME drama in, 156
Cowley, Abraham: and Crashaw, 280
Cowley, Malcolm, **634**; *Exile's Return*, 634
Cowper, William, **328**; letters, 328, 333; Olney Hymns, 328; 'On the Death of Mrs Throckmorton's Bulfinch', 328
Cozzens, James Gould, **619**
Crabbe, George, 345
Craik, Dinah Mulock, 394
Crane, Hart, 553, 559, 560, **568**, 631; poetry, 632; *The Bridge*, 568
Crane, Ralph, 204
Crane, Stephen, **545**, 612; and Conrad, 464; 'Dan Emmonds', 545; 'The Monster', 545
Crashaw, Richard, **279–80**; Latin verse, 280; 'Bulla', 280; 'To the Name above Every Name', 279–80; 'The Weeper', 279
Craven H.T., 443–4; *Alonzo*, 443–4
Cravens, Margaret: and Pound, 586
Crawford, Isabella Valancy, **714**
Crawford, S.J., 135
creativity: and psychoanalysis, 44
Creeley, Robert, 559, 564, 567, **568–9**, 592; and Olson, 577; letters, 577; unfinished novel, 577; 'Notes on the Theatre', 577; *Pieces*, 568; *Presences*, 569; 'A Sort of Song', 577; *Words*, 568
Creole, 672; and sociolinguistics, 674; creolistics, **69–74**; creolization, 676, 677; Caribbean, 676; English, 60, 72–3, 100; St Lucian, 72; Trinidad, 674
crime writers, 3; *see also* detective fiction
criticism: metaphors of, 176
Croker, John Wilson, 386
Cromwell, Oliver, 299; and Carlyle, 420
Cronin, A.J., **487**
Cronin, Jeremy, 668
the cross: in Middle Ages, 117–18
Cross, J.E., 57, 120, 131, 139
cross-dressing, 155, 269
Cruikshank, George, 437
Cuceb (Maya), 566
Culler, Jonathan, 352
Culmann, Leonhard: and Shakespeare, 224; *Sententiae Pueriles*, 224
Cumberland, Richard: plays, 330
cummings, e.e., 551, 560, 561, **569**, **599**; language, 110; *The Enormous Room*, 569, 599; 'A Man Who Had Fallen Among Thieves', 569
Cummins, Maria: and Joyce, 478(2); *The Lamplighter*, 478
Cunard, Nancy, 457
Cunningham, J.V., 559
cup: significance in OE, 120
Cursor Mundi, 142, 149
Curtis, D.S.: and Browning, 373
Cusanus, 195
Cushman, Keith, 482
Cuthbert, Saint, 133
cybernetic fiction: 498, *see also* science fiction
Cynewulf, 120, 126; canon, 117–18; *Christ II*, 132; *Fates of the Apostles*, 115
Dabydeen, Cyril, 717; and Ondaatje, 682
Dadaists, 631
Dadie, Bernard, 649
D'Aguiar, Fred, 681–2, 682; *Mama Dot*, 681–2
Dahlberg, Edward, 551, 632
Dale, David, 687
Dalgarno, George, 68
Dallas, E.S., **367–8**; *The Gay Science*, 367, 367–8; *Poetics*, 367
Daly, Mary: and Marlatt, 716
Damon, Foster, 634

Daniel, George, 281
Daniel, Samuel: and Shakespeare, 209; self-representation, 192; *Musophilus*, 271
Daniell, David, 523
Danielson, Dennis R., 293
Danish American theatre, 639
Dante Alighieri, 31; and Beckett, 499; and Chaucer, 166, 172; and T.S. Eliot, 517; and Hopkins, 389; and Kipling, 467; and Klein, 710; and Pound, 586; and Tennyson, 389; and D.M. Thomas, 510; and dramatic monologue, 376; *The Divine Comedy*, 163, 164, 196, 376, 517; *Inferno*, 467; *La vita nuova*, 344
Danto, Arthur C., 29
Dare, Daphne, 215
Dargan, Olive Tilford (Fielding Burke), **601**; *Call Home the Heart*, 601
Dario, Rubén, 594
Darwin, Charles, 367, 415, 416–17, **421**, 440, 565; and G. Eliot, 415; and Pre-Raphaelites, 438; letters, 421; *The Descent of Man*, 421; *Expression of Emotion in Man and Animals*, 421; *Journal of Researches*, 421; *The Origin of Species*, 376
Dassier, Jean, 295–6
Daudet, Alphonse: and Leacock, 710
Davenant, Sir William, 280–1, 301; and Restoration *Tempest*, 308
Davenport, Elizabeth, 302
Davidson, Donald, 38; and W.A. Percy, 579; letters, 579
Davie, Donald, 411
Davies, Sir John, 193, 201; *Orchestra*, 200
Davies, Robertson, 708, **711–12**, **718**; Deptford Trilogy, 711; *World of Wonders*, 711
Davies, W.H., 458
Davis, Jaek, 695
Davison, Peter, 224
Davy, Humphry: and Beddoes, 356
Dawe, Bruce, **702**
Dawe, Rufus, 697
Dawley Farm: authorship, 332
Dawson, Fielding, **621–2**; *Tiger Lilies*, 621–2
Dayley, Grace, 525; *Rose's Story*, 525
deaf: readers, and phonology, 74; teaching of language to, 69
death, 40; and autobiography, 458; and poetry, 564–5; and Brautigan, 627; and Derrida, 40; and Donne, 276; and Herrick, 280; and Yeats, 515
DeCarava, Roy, 623
deconstruction, 23, 24, **35–41**; and 18th C studies, 320; and feminist theory, 49; and hermeneutics, 42–3; and Marxism, 24; and translation, 36; definition, 36; of Coleridge, 350; of Herbert, 278; of Johnson, 335; of Shakespeare, 218, 240; of Wordsworth, 347
Defoe, Daniel, 319, **324–5**, 333, 337(2), **338–9**; and Bacon, 338; and Bunyan, 314; and Conrad, 465; and Haywood, 338; library, 17; marginalia, 338; novels, 338–9; pamphlets, 333; poetry, 324–5; *Captain Singleton*, 465; *The Complete English Tradesman*, 319; *Journal of the Plague Year*, 319, 339; *Moll Flanders*, 338, 339; *Resignaĉon*, 324; *Robinson Crusoe*, 338; *Roxana*, 338, 338–9, 339; *Tour through the Whole Island of Great Britain*, 319
deism, 316
Dekker, Thomas, 245, **263–4**; and *Sir Thomas More*, 264; and *The Wife of Edmonton*, 264; women in, 254; *The Shoemaker's Holiday*, 264(2); (and John Webster), *Northward Ho*, 253; (and Thomas Middleton), *The Roaring Girl*, 255, 262
Delane, John Thaddeus, 435(2)
Deleuze, Gilles, 22, 49, 477
Delillo, Don, 555
délire, 22
Dell, Floyd, **600**; bibliography, 600; *Moon-Calf*, 600
Deloney, Thomas: and Sidney, 191–2; fiction, 191(2)
Dembo, L.S., 578
Denham, Sir John: 'Cooper's Hill', 281
Denison, David, 91
Dennis, John, 215, 333; and Addison, 333
Deor, 119
Depression: and Steinbeck, 609
De Quincey, Thomas, **364–5**; and autobiography, 365; irony, 365; theory of language, 365
Dering, Sir Edward, 298–9
Derrick, Samuel, 331
Derrida, Jacques, 21, 22, 38, 43, 49, 345, 472, 475, 505, 567, 667; and Althusser, 54; and Bakhtin, 53; and

Conrad, 465; and Donaldson, 38; and Foucault, 51; and Freud, 35–6; and Heidegger, 42; and Marx, 24; and Wittgenstein, 39; and *differance*, 35–6, 55; and feminism, 48–9; and silence, 39; and translation, 37; grammatology, 375; on photography, 41; on postcards, 42–3; *La Carte Postale*, 35, 40; *Glas*, 35, 567; *Taking Chances*, 39; *La Vérité en Peinture*, 35
Desai, Anita, **721**; *Bye-Bye Blackbird*, 721
Desani, G.V., 719; *All About H. Hatterr*, 721(3)
Descartes, René, 38, 67; and 17th C women, 316; and Greene, 496
Descombes, Vincent, 467–8
desire: in Austen, 360; in literature, 44
Þe Desputison Bitwen þe Bodi and þe Soule, 151
detective fiction, 554, 556; and Hammett, 617; *see also* crime writers, private eye fiction
Devanny, Jean, 693
Deverell, Rex, **718**; *Beyond Batoche*, 718
Deverell, Walter Howell, 439
Devlin, D.D., 364
Dewdney, Christopher, **716–17**; *Predators of the Adoration*, 716–17
De Witt, Jan, 244
dialectology, **69–74**
dialects: in 19th C England, 370; and accents, 70; West Yorkshire 69–70; *see also* accents, pronunciation
dialogue, 54, 90, 189; fictional, 109
diaries: women's 17th C, 270
diary: genre, 477
Dicey, A.V., 439
Dick, Philip D., **630**
Dickens, Charles, 391, 394, 396, **398–403**, 418, 437, 631; and Chesterton, 469, 470; and Collins, 397; and Conrad, 464; and Royal Literary Fund, 433; and Shaw, 533; and Twain, 544; and visual arts, 420; feeling in novels, 396; idiolects in, 107; letters, 399; *Barnaby Rudge*, 400; *Bleak House*, 395, 398, 402(4); *David Copperfield*, 395, 397, 401(4), 401–2, 402(3); *Dombey and Son*, 398, 401(3); *Great Expectations*, 395, 398, 403(4); *Hard Times*, 395, 398, 402(2), 406; *Little Dorrit*, 401; *Martin Chuzzlewit*, 400–1; *The Mystery of Edwin Drood*, 395, 397, 403(2); *Nicholas Nickleby*, 400; *Oliver Twist*, 395; *Our Mutual Friend*, 395, 398, 403(4); *Pickwick Papers*, 398, 400; *Sketches by 'Boz'*, 400; *A Tale of Two Cities*, 402, 470; *The Uncommercial Traveller*, 403
Dickey, James, 462, **569–70**, 589; *Deliverance*, 570; 'The Energized Man', 570; *The Eye-Beaters, Blood, Victory, Madness, Buckhead and Mercy*, 569; *Head-Deep in Strange Sounds*, 569; 'The Imagination as Glory', 570; *The Strength of Fields*, 569; *The Zodiac*, 569
Dickinson, Emily, 537, 559; and Riding, 519
Dickinson, Goldsworthy Lowes, 471
dictionaries, 5, 100; and computers, 99–100; linguistics and phonetics, 61; metathesis in, 79; *see also* lexicography
Dictionary of National Biography, 418
Didion, Joan, 556, 624, **629**; *Democracy*, 632; *Play It As It Lays*, 629; *The White Album*, 629
Dietz, Klaus, 76
differance, 35, 55
difference *see* racial difference: sexual difference
Digby, Kenelm, 270
Dik, Simon C., 83
Dilthey, Wilhelm, 41, 574
Dinesen, Isak, **663**; letters, 663; *Out of Africa*, 663
discourse: OE, 118
A Discourse on Hereditary Right, 331
discourse linguistics, 106
discourse theory, 55, 392
disputed authorship *see* attribution studies
Disraeli, Benjamin, 363, **397**, 437; on Manchester, 441; *Sybil*, 317, 393; *Voyage of Captain Popanilla*, 397
Distributists: and Chesterton, 469
divorce: Victorian, 440–1
Dobbie, E.V.K., 128
Dobson, Rosemary, 693, **699**; *The Three Fates*, 699(3)
Docker, John, 701–2; *In a Critical Condition*, 685
Doctorow, E.L., **627**; *The Book of Daniel*, 627; 'False Documents', 627; *Lives of the Poets*, 627; *Ragtime*, 627; *Welcome to Hard Times*, 627
Dr Seuss, 3
documentary: interactive, Canadian, 719;

and the long poem, 713
Dodd, William: *Christian Magazine*, 15
Dodds, E.R.: and Yeats, 515; *Select Passages Illustrating Neo-platonism*, 515
Dodsley, Robert, 328; and Anstey, 333
Dodwell, C.R., 135
Domesday Book, 114; personal names, 104
Don Juan character: in Walcott, 684
Donatus, Aelius: and Evanthius, *De tragoedia et comoedia*, 230
Donne, John, 56, **199–200**, **276–7**, **283–4**; and Empson, 519; and Herbert, 277; endings, 276; epigrams, 277; love poetry, 276; manuscripts, 277; poetry, 273, 275–6, 276–7; prose, 283–4; religious poems, 277; sermons, 283; *Anniversaries*, 260, 270; 'The Baite', 276; *Biathanatos*, 276; 'The Canonisation', 276; *Devotions*, 283(2); 'The Ecstasy', 276; Elegy VII, 199, 276–7; Fourth Satyre, 277; 'The Good Morrow', 276; 'Goodfriday 1613', 277; 'Hymne to God my God, in my Sicknesse', 277; 'I am a little world', 277; 'La Corona', 277; 'Love's Growth', 276; 'Love's Infiniteness', 276; *Satyre IV*, 200; 'Upon the Translation of the Psalms', 277; 'Valediction of my Name, in the Window', 276
Donnelly, Ignatius: *Caesar's Column*, 537
Donzelot, Jacques, 51
Doolittle, Hilda *see* H.D.
Dos Passos, John, **608**; and New York, 553; letters, 608; *Manhattan Transfer*, 556; *USA*, 608
Dostoevsky, Fyodor Mikhailovich: and Conrad, 466; and D.H. Lawrence, 485; *Crime and Punishment*, 466
doubles: in Dickens, 400
doubling, 56, 247
Douglas, Gavin, 136, 147; and Virgil, 190
Douglas, Keith, 490, 519, 520; *Alamein to Zem Zem*, 490
Douglas, Mary, 35, 398
Douglas, Norman, 458
Downes, John, 302; *Roscius Anglicanus*, 302
Downey, Roger, 635
Dowson, Ernest, 366–7
Doyle, A.I., 149–50
Doyle, Arthur Conan, 3, **414**; Sherlock Holmes stories, 414
Drabble, Margaret, **511**; bibliography, 511; *The Ice Age*, 511; *Jerusalem the Golden*, 511; *The Middle Ground*, 511; *The Realms of Gold*, 447
dragons, 155
Drake, Sir Francis, 192–3
drama, 106; ME, 137, **155–60**; Renaissance, **241–68**, 450; 16th C, **189–91**; 17th C, **301–4**, **310–13**; 18th C, **329–31**; Victorian period, **442–5**; 20th C, **522–34**, 525; and the Bible, 137; and the media, 524; and Wilder, 631; blacks in Renaissance, 450; dialogue in, ME, 155; honour in, 7; language of, 110; proverbial language in, 244; African, 648–9, 652, 653, 654–5; Afro-American 550; American, 619, **635–45**; Australian, 689, 691(2); Canadian, **717–19**; Caribbean, **682–4**; Jewish, 451; Ulster, 451; Yiddish Australian, 691; *see also* actors and acting, performanees, theatre
dramatic monologue, 374; and lyric, 375–6; *see also* monologue
dramatic theory: Left-Wing American, 637–8
Drayton, Michael, 194–5, 246; and Shakespeare, 209; *England's Heroical Epistles*, 194
The Dream of the Rood, 117–18, 125
dreams: in Rhys, 679
Dreiser, Theodore, 396, 556, **595–6**, 600, 612; and New York, 553; periodical articles, 595; *An American Tragedy*, 634; 'Curious Shifts of the Poor', 595; *A Gallery of Women*, 595; *The 'Genius'*, 596; *Sister Carrie*, 595(2), 596; 'This Madness', 595; *Twelve Men*, 595
Drewe, Robert, 690
Droeshout, Martin, 211
Druids: and Sterry, 310
Drummond of Hawthornden, William: and Milton, 274; 'Hymne of the Ascension', 274
Drury, Dru: *Illustrations of natural history*, 14
Dryden, John, 196, 301, **305–9**, 311, 319; and Addison, 309; and Lee, 308; and Spenser, 309; and Cambridge, 305; and fortune, 307; and Japanese culture, 309; and Restoration *Tempest*, 308–9; and translation, 272,

273; as political poet, 306, 307; attributed works, 306; classical sources, 309; horoscope, 306; Latin translations, 305, 308; masques, 308; plays, 308–9; poetry, 306–8; politics, 308; satire, 309; translations, 305, 308; *Absalom and Achitophel*, 307; *Aeneis*, 307; *Albion and Albanius*, 308; *All for Love*, 302, 304; *Aureng-Zebe*, 309; 'Behold yon' Mountains hoary height', 308; *Britannia Rediviva*, 307; *The Conquest of Granada*, 308, 309; *Discourse concerning Satire*, 309; *An Evening's Love*, 308; *Fables Ancient and Modern*, 307(3); *The Hind and the Panther*, 307(2); *The Indian Emperour*, 308; *Mac Flecknoe*, 13, 306; *The Medall*, 307; *Miscellany Poems*, 13; 'Ode to Anne Killigrew', 306; *Religio Laici*, 307; *Secret Love*, 308; *Sylvae*, 305, 307; *Tyrannick Love*, 308; (and Nathaniel Lee), *The Duke of Guise*, 308, *Oedipus*, 308
DuBois, Claude, 672
Duck, Stephen, 320; and Collier, 323; *The Thresher's Labour*, 320, 323
Dudek, Louis, 713
Dudley *see* North, Lord
Dufferin and Ava, Hariot Georgina, Marchioness of, 718
Du Guernier, Louis, 323
Duke's Company, 301
Dummett, Michael, 38
Dunbar, William, 136, 147, 189; irony, 148
'Duncan Campbell' pamphlets, 338
Duncan, Robert, **570–1**; 'After a Long Illness', 571; *Ground Work*, 571; *H.D. Book*, 570–1
Duncan, Sara Jeannette, 703, 709–10; *Cousin Cinderella*, 709–10
Dunn, Nell, 638
Dunning, T.P., 143
Duns Scotus, John: and Milton, 292
Dunstan, 115
Duras, Marguerite, 528
D'Urfey, Thomas, 309, 312; *Butler's Ghost*, 309; *Cinthia and Endimion*, 311–12; *Don Quixote*, 312; *Massaniello*, 312
Durrell, Gerald, 457
Durrell, Lawrence, 449–50, 457, **501**; *The Alexandria Quartet*, 501
Dutch linguistics: 18th C, 67
Dyer, Sir Edward, 201
Dyson, E.G.: short fiction, 688
E.K., 196
Eagleton, Terry, 37(2), 54, 325, 340–1, 352, 387, 398, 648
East African literature, 646, **659–63**
Eastlake, William, 621
Eastward Ho, 253
Eberhart, Richard, **571**; 'For a Lamb', 571
Eco, Umberto: and Wilde, 431; *The Name of the Rose*, 34
economics: and Pound, 584
écriture, 30
Edee, Allen: and M. Mitchell, 603
Edgell, Zee, 676; *Beka Lamb*, 676
Edgeworth family: and Beddoes, 356
Edgeworth, Maria, **357–8**; *Castle Rackrent*, 357
Edinburgh: Kelvinside accent, 70; University Library, 17
editing: editorial method, 10; OE verse, 119; Victorian period, 436–7
Edmonton: Catalyst Theatre, 719
Edmund Ironside, 205–6
Edmund, Saint, 133
education: Scotland, 18th C, 322; and Shakespeare, 218; Victorian period, 419, 425, 440; *see also* pedagogy, teaching
Edward III, 241, 242
Ehrenpreis, Irvin, 337
Ehwald, Rudolf, 115
Eigner, Larry, 553
Einhard: and biography, 138
Einstein, Alfred: and T.S. Eliot, 517; and Flann O'Brien, 501
Eisenstein, Sergei: and Milton, 291; *Battleship Potemkin*, 291
Ekwall, Eilert, 102
Ekwensi, Cyprian, 651, **655–6**; short stories, 656
elegy: Renaissance, 201, 274, 281, 290–1
Elene, 117, 118, 125
Eliade, Mircea, 611
Eliot, George, 5, 45, 392, 394(2), 395, 396, **406–10**, 428; and Darwin, 415; and H. James, 546; and D.H. Lawrence, 480; characterization, 407; feeling in novels, 396; notebooks, 408; *Adam Bede*, 395, 408; 'Brother Jacob', 409(2); *Daniel Deronda*, 45, 407, 408, 410; *Felix Holt the Radical*,

393, 409(2); *Middlemarch*, 409, 409–10, 410(4), 491; *The Mill on the Floss*, 8, 394, 408(4), 464, 480; *Romola*, 409(2); *Scenes of Clerical Life*, 408; *Silas Marner*, 408
Eliot, T.S., 6, 196, 512, **515–17**, **528**, 529, 549, 560, 561, 562, 564, **571–4**; and Faulkner, 607; and Forster, 472; and C. Gordon, 615; and Kipling, 383, 467; and Ngugi, 661; and Nietzsche, 641; and Pater, 427; and Sisson, 522; and Thomson, 370; and hermeneutics, 43; and language, 706; imagery, 516; language, 516, 517; lectures, 515, 516; musical form in, 515–16; photographs, 516; plays, 528, 641; poetry, 571–4; sources, 516; Sweeney motif, 573; Victorian influences, 572–3; *Ash Wednesday*, 516(2), 517; *The Cocktail Party*, 229–30; 'The Death of the Duchess', 516, 574; *The Family Reunion*, 524, 572; *Four Quartets*, 516, 517(2), 573; 'Gerontion', 516(2), 574; 'The Journey of the Magi', 661; 'The Love Song of J. Alfred Prufrock', 516; 'Mr. Eliot's Sunday Morning Service', 573; *Murder in the Cathedral*, 528, 641; *Sweeney Agonistes*, 516, 573; 'Sweeney Among the Nightingales', 573; 'Sweeney Erect', 573; 'Tradition and the Individual Talent', 516, 574; *The Waste Land*, 31, 43, 370, 512, 516(2), 516–17, 573, 574(2)
Eliot, Valerie, 516
elite: 17th C, 316–17
Elizabeth I, Queen of England, 230; cult of, 199; private prayers, 193
Elkin, Stanley, **624**
Elledge, James, 570
Ellegård, Alvar, 58, 86
Elliott, Charlotte: *Invalid's Hymn Book*, 368
Elliott, R.V.W., 141
ellipsis: theory of, 62
Ellis, A.E.: *The Rack*, 7
Ellis, Edwin, 513–14
Ellis, Steve, 376
Ellison, Ralph, 554, **623**; *Invisible Man*, 623
elocution, 65
Elphinston, James, 64–5
Elphinstone, John: and *Maldon*, 128
Elsom, John, 524
Elwell-Sutton, Ralph: short stories, 455
Elyot, Sir Thomas, 189; *Dictionary*, 63
emblems *see* iconography
Emecheta, Buchi, 651(2), **656**; *The Rape of Shavi*, 651
Emerson, Ralph Waldo, 349, 537(2), **540**, 560; and Hawthorne, 542; and Schreiner, 663; and Twain, 544; language, 540; 'Concord Hymn', 544; *Nature*, 552
emigration: from Caribbean, 674; Victorian, 438
emigré fiction, 626
Empedokles, 345
empire *see* imperialism
Empson, William, 38, 236, 294, 454, **519**; and de Man, 38
endings: Conrad, 463; Donne, 276; Pynchon, 626; revenge play, 252; Rhys, 680; Shakespeare, 226–7, 238–9, 252
Engels, Friedrich: and Morris, 424; *The Origins of the Family*, 421
English language *see* language
English Revolution, 42, 300; language and, 68; *see also* revolution
enjambement, 28; in W.C. Williams, 594
entertainments, Victorian, 445; and Dickens, 399
entropy: in language, 61
Entwickslungroman, 405
environment: Victorian England, 442
ephemera, 15
Ephrem the Syrian, 117
Epicurus: and Dryden, 307
epigram, 201, 272
epiphany: and Browning, 375
epistolary fiction: Afriean, 649; *see also* correspondence
Epstein, Daniel Mark, 564
Epstein, Jacob: and Pound, 585
Erasmus, Desiderius, 171, 189; and Beckett, 498; and More, 188; and Spenser, 197–8; and humanism, 271; letters, 188; translation by M. Roper, 186; *Christiani Matrimonii Institutio*, 197–8; *The Praise of Folly*, 498
Erikson, Erik, 507
Erman, John: and T. Williams, 645
eroticism: and Joyce, 477; Victorian, 385
Escoffery, Gloria, 681
Esperanto, 67
essay writing: techniques, 624
Essays and Reviews, 433
Etherege, Sir George, **312**; *The Man of Mode*, 304(2), 312

ethics, 35; and Foucault, 51
Eucharist: cult of, 139; and *Pearl*, 141
Euripides: and Soyinka, 653; *The Bacchae*, 653; and Milton, 293
Eustace, Saint, Life of, 135
Evans, Arise: *An Ecchoe*, 305
Evans, Hubert, **710–11**
Evans, Maurice, 215
Evans, Murray, 153
Evanthius: and Donatus, *De tragoedia et comoedia*, 230
Evelyn, John: *Life of Mrs Godolphin*, 314(2)
Everitt, Ephraim, 205
Everyman, 136, **159**; and Shakespeare, 237
evolution: 416–17, *see also* Darwin
Ewe literature, 656
Examen Poeticum, 305
exclamations, 90
Exeter Book, **125–8**
exile, 632; and C. Dabydeen, 674; and R. Wright, 622
existentialism: and D.H. Lawrence, 486; and Orwell, 488
Exodus, 124–5
exorcism, 238
experimental poetry, 556, 567
exploration narrative, 706–7, 707(3)
Expositio Vocabulorum, 63, 116
expressionist theatre: and B. Brooker, 718
fabliau, 151, 172, 174–5; and Chaucer, 179
Facey, Albert, **700**; *A Fortunate Life*, 690, 700
The Faerie Leveller, 281
The Fair Maid of Ribblesdale, 148–9
fairy tale, 511; and Auden, 519; and Ruskin, 406
Falk, Yehuda N., 92
Fall theme: in Caribbean literature, 676
family relationships: fatherhood in Greene, 497; parent-child, in Wharton, 597; Victorian, 409, 425
Fane, Mildmay, **280**
Fanon, Frantz, 464, 650, 666, 672; and Ngugi, 661
Fanshawe, Sir Richard: and Marvell, 282; and translation, 273
fantastic: in literature, 406
fantasy, 459; fiction, 4; in fictionalized biography, 397; literature, 557
Fante, John, **617–18**; *Ask the Dust*, 618; *1933 was a Bad Year*, 617–18; *The Road to Los Angeles*, 617; *Wait Until Spring, Bandini*, 617; *The Wine of Youth*, 618
Farah, Nuruddin, **662**; *Close Sesame*, 662
Farquhar, George: and feminine ideal, 319; and Shadwell, 311; *The Beaux Stratagem*, 304; *The Recruiting Officer*, 304
Farr, Florence: and Yeats, 514, 534
Farrell, J.G.: *Troubles*, 447
fascism: and Pound, 584
fashion, 33
The Fates of the Apostles, 119
Faulkner, William, 549, 552, **603–8**, 619, 631, 633; and Chaucer, 178; and O'Neill, 643; and Percy, 616; and Tennyson, 390; bibliography, 607; chronology, 607–8; Sartoris family, treatment of, 605; screenplays, 604, 605; short stories, 604; Snopes family, treatment of, 604; stories in novels, 604; *Absalom, Absalom!*, 606, 607(2); *As I Lay Dying*, 605(2), 606, 607; *A Fable*, 606; *Go Down, Moses*, 604, 605, 606, 607; *The Hamlet*, 178, 606; *Light in August*, 390, 606; *Lizards in Jamshyd's Courtyard*, 178; 'Pantaloon in Black', 605; *Pylon*, 606; *Sanctuary*, 605, 606, 607; *Sartoris/Flags in the Dust*, 605(5); *The Sound and the Fury*, 556, 601, 605, 606, 607; *The Unvanquished*, 604; 'Was', 607; *The Wild Palms*, 607
Fauset, Jessie Redmond, **602**; *Plum Bun*, 602
Fearing, Kenneth, 560
Federal Theatre Project, 638, 640
feeling: in 19th C novel, 396, 404; in Thackeray, 397
Félix, Rachel, 369
female body: and semiotics, 34
female character: in Book of Genesis, 34
female identity: in Rhys, 680
The Female Wits, 312
femininity: 18th C, 319; in Brooks, 623; in Jacobean tragedy, 254–5; and Johnson, 334
feminism: and African women writers, 651; and Australian literature, 686; and Conrad, 466; and Gordimer, 666; and Hawthorne, 542; and Third World, 673, 676; and Twain, 544; vocabulary of the women's movement, 98; and Wells, 468; *see also* gender, sexual difference, women

feminist criticism, 261; of African women writers, 650–1; of Australian fiction, 693; of Cather, 597; of Defoe, 338; of Fielding, 340; of Johnson, 334; of Morris, 384; of Rhys, 680; of Shakespeare, 213, 219; of Spenser, 197; of Victorian novel, 393–5; of Walcott, 683; of Woolf, 474
feminist theatre, 523, 635, **638**
feminist theory, **46–50**, 505; Canadian, 706; in dialogue, 54; and Fish, 24; French vs. American, 48–50; German, 50; and poet-critic, 23; and postmodernism, 19; psychoanalytic, 505; written by men, 25
feminist writing: 16th C, 186; Afro-American, 19th C, 48; Atwood, 711; Australian, 699–700; Nwapa, 656; Thackeray, 397
Fenichel, Otto, 507
Fenollosa, Ernest, 381
Fenton, Geoffrey, 191
Ferguson, Adam, 321–2; *History of Civil Society*, 322
Ferguson, J. De Lancey, 329
Ferry, Anne, 274
fetishism, 45; in H.H. Richardson, 698
Feuerbach, Ludwig: and G. Eliot, 407
Fibonacci, Leonardo: and Chaucer, 170
Ficino, Marsilio: and Chapman, 273
fiction: and autobiography, 458; language of, 108–9; poetics of, 32; *see also* novel
Fiction Colleetive, 558
Fiedler, Leslie, 448–9
Field, P.J.C., 151
Fielding, Henry, **330**, 337, **339–40**; and Fowles, 447; and John Hill, 333; and John Rich, 330; and Richardson, 340; and prostitutes, 333; novels, 339–40; politics, 330, 339; reader-response, 339; *Amelia*, 339, 339–40; *Covent Garden Journal*, 14; *Jonathan Wild*, 319; *Joseph Andrews*, 340(2); *Shamela*, 341; *Tom Jones*, 339(2)
Fielding, Sarah, 319; *Remarks on Clarissa*, 340
Fillmore, Charles, 100
film, 449; and Beckett, 498; and Didion, 629, 632; and Greene, 496; and Lowry, 499, 500; and Wright Morris, 623; and Pynchon, 626; and Sam Shepard, 644; and Stein, 598; and American culture, 627; and drama, 640; and feminism, 47, 48; theory, 47, 48, 53
film directors: Eisenstein, 291
Filmer, Sir Robert: and Locke, 316; *Patriarcha*, 316
films: of Shakespeare, 216; *Amadeus*, 532; *Battleship Potemkin*, 291; *Beyond the Forest*, 640; *Blues for the Prodigal*, 655; *Casablanca*, 216; *Catch-22*, 625; *East of Eden*, 619; *The Face*, 469; *The French Lieutenant's Woman*, 507–8, 532; *Gone with the Wind*, 603; Mad Max films, 694; *The Ploughman's Lunch*, 530; *A Streetcar Named Desire*, 645; *The Third Man*, 496(2); *War Birds*, 605
Findley, Timothy, 711, **712**; *Famous Last Words*, 712
Finkel, Donald, 564
Finley, Marietta D.: and Anderson, 600
Finnish American theatre, 639
First, Ruth, 663
First World War *see* war literature
Fischer, Ernst, 648
Fish, Stanley, 23, 24, 30, 38, 141–2, 190, 288, 605
Fisher, Jonathan, 65
Fisher, St John, 189
Fitzgerald, Edward, **378**; *Rubáiyát*, 378
Fitzgerald, F. Scott, 553, **599**; and Lardner, 599; and New York, 553; *The Great Gatsby*, 599; *Tender is the Night*, 599
FitzGibbon, Constantine, 458
FitzGibbon, Theodora: autobiography, 458
Fitzmaurice, George, **528**
FitzRalph, Richard: and the Bible, 139; and Langland, 143; sermons, 139; *De Pauperie Salvatoris*, 139; *Summa de Questionibus Armenorum*, 139
Flanner, Janet, **631**; letters, 631
Flaubert, Gustave, 45, 55; and Faulkner, 605, 607; *L'Education sentimentale*, 45; *Madame Bovary*, 605, 607
Flecknoe, Richard, 306
Fleming, William, 585
Fletcher, Angus, 31
Fletcher, John: and Chaucer, 245; and Restoration drama, 303; and Shakespeare, 208, 266; representation of nature, 303; *The Pilgrim*, 241; *Rule a Wife and Have a Wife*, 241; *The Two Noble Kinsmen*, 222; *A Wife for a Month*, 241; *The Wild-Goose Chase*, 241; *Wit Without Money*, 241; *Women Pleased*, 208; (and Sir Francis

Beaumont), 241, *Philaster*, 230, 266; (and Philip Massinger), *Love's Cure*, 255; (and William Shakespeare), *The Two Noble Kinsmen*, 168, 222
Fletcher, Phineas, 274
Flint, F.S.: and Pound, 586
flower book: Victorian, 431
Flower, Francis, 13
folklore: in 19th C England, 370; in Adams, 506; and Ruskin, 406
folktale, 9; in Achebe, 653; and *Beowulf*, 122–3
fools: Shakespeare, 224
Foote, Samuel: and Fielding, 330, 340
Footsbarn, 214
Ford, Ford Madox, 466, **468**, 512; and Rhys, 680; fairy stories, 468; manuscripts, 460; *The Fifth Queen*, 468, 468–9; *The Good Soldier*, 449, 468; *The Last Post*, 468; *The Rash Act*, 468; *Romance*, 468
Ford, Henry: and Sinclair, 600
Ford, James Allan: *The Brave White Flag*, 452
Ford, John, **266–7**; *The Fancies, Chast and Noble*, 242, 243; *The Lover's Melancholy*, 242, 243; *'Tis Pity She's a Whore*, 266
foreign language study: 17th C, 69
Foreman, Michael, 385
Foreman, Richard, 635
Forester, C.S., 454
formalism, 25
Fornari, Simone, 200
Forster, E.M., 461, **470–3**, 616; and Housman, 383; and D.H. Lawrence, 485–6; and Orwell, 489; bibliography, 12; language, 473; letters, 470; libretto, 472; radio talks, 472; short stories, 455; *Alexandria*, 473; *Aspects of the Novel*, 471; *Billy Budd* (libretto), 472; *Commonplace Book*, 471; *Howards End*, 383, 471, 472(3), 472–3; 'Locked Journal', 471; *A Passage to India*, 471, 472, 473(8), 485–6; *Pharos and Pharillon*, 472; *Where Angels Fear to Tread* ('Monteriano'), 472
Forster, John: and Dickens, 400
The Fortunes of Men, 119
van Fossen, R.W., 242
Foucault, Michel, 22, 40, 49, **50–1**, 55, 218, 404, 486, 693; and Derrida, 51; and Heidegger, 42
The Four Foster Children of Desire, 228
Fowler, Alastair, 351
Fowles, John, 447, 449–50, 461, **506–8**; and Alain-Fournier, 508; 'The Cloud', 508; *The Collector*, 507; *Daniel Martin*, 447(2), 507(3); *The Ebony Tower*, 507, 508(3); 'Eliduc', 508; 'The Enigma', 508; *The French Lieutenant's Woman*, 450, 507(3), 508, 532; *A Maggot*, 447; *The Magus*, 507, 508; *Mantissa*, 507, 508; 'Poor Koko', 508
Fox, George: and Willson, 707
Fox, W.J., 386; and Browning, 373
Foxe, John: and Evelyn, 314
Foxon, David, 341
fragmentary form: Coleridge, 351
fragmentation: in Barthes, 42
Franciscan friars: ME, 138, 139
Frankfurt School, 25, 51, 52, 55
Franklin, Benjamin, 65; *Scheme for a New Alphabet and a Reformed Mode of Spelling*, 65
Franklin, Miles, **693**; male pseudonyms, 693; *My Brilliant Career*, 693; *My Career Goes Bung*, 689
Fraser, George MacDonald, 447; *Royal Flash*, 447
Fraser, Winifred, 444
Frazer, J.G.: and Faulkner, 605; and D.H. Lawrence, 482; *The Golden Bough*, 605
free verse: and W.C. Williams, 594
Freed, Donald and Arnold M. Stone: *Secret Honor*, 635
freedom: and Foucault, 50–1
Frege, Gottlob, 38
Freistadt, Berta, 525; *The Celebration of Kokura*, 525
Frelimo poets, 662
French: in England, ME period, 169; influence on English, 76
French culture: and Wharton, 597
French literature: and Australian literature, 689, 691; and Cather, 597; and English literature, 8; poetry, and Chaucer, 181
French Revolution: and English press, 15; *see also* revolution
French, William, 587
French-American theatre, 639
French-Canadian literature: and English-Canadian literature, 706
French-Caribbean literature, 677; novel, 675–6
Freud, Sigmund, 23, 36, **43–6**, 48, 183,

412; and Beckett, 527; and Browning, 374; and Derrida, 35–6; and Dickens, 399; and Faulkner, 607; and Golding, 501; and H.D., 631; and Joyce, 478; and Shakespeare, 226; and Woolf, 474–5, 475; and Wordsworth, 348–9; and *differance*, 35–6; and history, 56; letters, 631; *Art and Literature*, 43; 'Creative Writers and Day-Dreaming', 43; *Fragment of an Analysis of a Case of Hysteria*, 48; 'Little Hans', 478; 'Moses and Monotheism', 43; *The Origins of Religion*, 43; 'A Study of a Seventeenth-Century Demonological Neurosis', 43; 'Totem and Taboo', 43; 'The Uncanny', 43; 'The Wolf Man', 478; *see also* psychoanalysis
'The Friar and the Nun'(ME lyric), 136
Friars: preaching, ME, 137–8
fricatives: in ME, 75
Friel, Brian, **529**
Friesland: in ME literature, 139
frontier metaphor: in Gordimer, 665
Frost, Robert, 559, **574**, 575, 631; 'Birches', 574; 'Mending Wall', 574; 'The Road Not Taken', 574; 'Stopping by Woods on a Snowy Evening', 574
Froude, J.A., 416; and Arnold, 369; *The Nemesis of Faith*, 369
Fry, Christopher, **529**
Fry, Roger: and the Bloomsbury Group, 471; and Forster, 471; and Woolf, 474–5
Fry, Timothy, 157
Frye, Northrop, 25, 30, 31, 38, 229, 355, 398, **706**; and M. Laurence, 708; on irony, 660; *The Anatomy of Criticism*, 7
Frykman, Erik, 58
Fugard, Athol, **669–70**; and Serpent Players, 669; plays, 669–70; *No-Good Friday*, 668–9; *Tsotsi*, 664
Fuller, Margaret, 538; and G. Eliot, 410
Fuller, Roy, 519
functional grammar, 92–3
funeral elegy: 17th C, 281
Furphy, Joseph, 690, **696**; *Rigby's Romance*, 696; *Such is Life*, 696
futuristic novels, 448
Gabre-Medhin, Tsegaye, **662**; *Collision of Alters*, 662; *Oda Oak Oracle*, 662
Gabrial, Jan, 499
Gadamer, Hans-Georg, 22, 41–2, 163, 199; *Truth and Method*, 41–2
Gaddis, William, 555, **623–4**; *The Recognitions*, 555, 623
Gale, Thomas, 129
Galilei, Galileo: and Milton, 296
Gallant, Mavis, **712**; *Green Water, Green Sky*, 712; 'Its Image on the Mirror', 712
Gallant, Tom, **719**; *Step/Dance*, 719
Galt, John, **356**, **362–3**; 'Ode to a Highland Bee', 363; *Ringan Gilhaize*, 362, 362–3
Gandhi, Mahatma: and Forster, 472, 473; in Indian English literature, 719
García Lorca, Federico: and Shakespeare, 225
Gardner, Helen, 253
Gardner, John, **628**; and Carver, 628; *Mickelsson's Ghosts*, 628; *October Light*, 628; *Sunlight Dialogues*, 557
Garioch, Robert, **518**
Garland, Hamlin: and Lampman, 714–15
Garner, Helen, **699**; *The Children's Bach*, 699(3); *Honour and Other People's Children*, 699; *Monkey Grip*, 699
Garner, Hugh, 708
Garnett, Edward: and Conrad, 466; and D.H. Lawrence, 484; and Lawson, 696
Garrick, David, 330; and Rolt, 330; plays, 330; 'Inscriptions on a Monument to the Memory of a Lady's Bullfinch', 328
Gasché, Rodolphe, 39
Gascoigne, George, **200**; and Spenser, 195; fiction, 191; 'De Profundis', 200; *A Delicate Diet for Daintiemouthde Droonkardes*, 200; *A Hundreth Sundrie Flowres*, 200; *Poëmata Castrata*, 200; *The Steele Glas*, 200
Gaskell, Elizabeth, 394(2), 395, **406**; on Manchester, 441; *Cranford*, 406; 'The Grey Woman' 406(2); *Mary Barton*, 385, 393, 406; *North and South*, 406(2)
Gass, William, 551
Gatheru, Mugo: and Waciuma, 661; *Child of Two Worlds*, 661
Gaudier-Brzeska, Henri: and Pound, 585
Gawain poet, **140–2**
Gay, John, 319(2); and business, 319; and politics, 319; *The Beggar's Opera*,

302, 319; *Fables*, 328; *Polly*, 330; *The Shepherd's Week*, 323
gay plays, 525
Gazdar, Gerald, 92
Gee, John: *New Shreds of the Old Snare*, 248
Gelling, Margaret, 103
Gems, Pam, 638
gender, 41, 47; and Bishop, 568; and Hardy, 412; and Pope, 325, 326; and Scott, 358; and Shakespeare, 213, 222; and Swift, 325; and autobiography, 458; and epistolary fiction 40; and science, 24; and Victorian novel, 394; and violence, 41; in criticism, 542; in teaching, 54; *see also* feminism, men: masculinism, sexual difference
Genesis (OE), 121, 125
Genest, John, 314
Genette, Gérard, 109; and Spenser, 198
genre: and philosophy, Victorian poetics, 368; Renaissance, and Milton, 291; and Shakespeare, 232; and Wordsworth, 346, 347
genteelism: in American English, 72
Geoffrey de Vinsauf: and Chaucer, 166; women in, 138
Geoffrey of Monmouth, 140, 154
geography: linguistic, 70
Georgian poets, 514
georgic revolution, 270
georgics, 196
Gerefa, 119
German: and English, 74, 75, 78
German literature: and English women, 319
German mysticism: and language, 61–2
German-American theatre, 639; Socialist Workers' Theatre, 639
Germany: directors of Shakespeare, 214; Shakespeare productions, 213, 215–16; Stein in, 599
Gerritsen, Johan, 10, 58, 130, 278
gerunds, 89; in Chaucer, 169; ME, 86
gesture: in Chaucer, 181
Gibbings, Robert, 153
Gibbon, Edward, 321, **335**; and D.H. Lawrence, 485; autobiography, 335; *Decline and Fall of the Roman Empire*, 335
Gibbon, Lewis Grassic, 494; *A Scots Quair*, 494
Gibbs, Robert, 717
Gibson, C.D., 597
Gibson, Ross: *The Diminishing Paradise*, 685
Gide, André, 7, 8, 471; and Conrad, 464
Gielgud, John, 215
The Gifts of Men, 119
Gikuyu writing: Ngugi, 661
Gilbert, Sir Alfred, 437
Gilbert, Gerry, 716
Gilbert, Kevin, 695
Gilbert, Sandra, 394
Gilbert, W.S. and Arthur Sullivan: *Patience*, 443
Gilman, Charlotte Perkins, **545**
Gilpin, William: and Radcliffe, 342; *Tour to the Lakes*, 342
Gilson, David, 359
Ginsberg, Allen, 551, 560, **574–5**, 592
Giovanni, Nikki, 557
Girard, René, 231, 402; *Violence and the Sacred*, 486
Gissing, George, 396, **412–13**, 595; bibliography, 12; letters, 412; *Born in Exile*, 412; *The Emancipated*, 413; *Eve's Ransome*, 412; *In the Year of the Jubilee*, 413; *A Life's Morning*, 413; *New Grub Street*, 412, 415, 433; *The Private Papers of Henry Ryecroft*, 413; *Will Warburton*, 412
Gladstone, William, **421–2**, 441; and Tennyson, 389; *The State and its Relations with the Church*, 421–2
Glasgow: University Library, 17
Glasgow Boys, 438
Glasgow, Ellen, 552, **603**; *The Descendant*, 603; *Phases of an Inferior Planet*, 603; *The Sheltered Life*, 603
Glassman, Joyce *see* Joyce Johnson
Glastonbury, John of: *The Chronicle of Glastonbury Abbey*, 115
Glissant, Edouard, **677**; *The Ripening*, 675, 677
glossary: Latin - OE, 135
glosses: OE, 60, 73, 94, 116, 130
Glover, Evelyn: *A Chat with Mrs Chicky*, 523; *Miss Appleyard's Awakening*, 523
Glowacki, Janusz: *Cinders*, 640
Godwin, Francis: and Swift, 332
Goethe, Johann Wolfgang von, 41; and Carlyle, 420; and Victorian critics, 418
Gogol, Nikolai Vasilevich: and Lowry, 500
Gold, Herbert, **624**; *Stories of Misbegotten Love*, 624

The Golden Rump, 330
Golding, Arthur, 200, 224; and Spenser, 198; *Metamorphoses*, 198
Golding, William, 449, 462, **500–1**; architectural motifs, 501; language, 501; travel writing, 500; *Free Fall*, 460; *The Inheritors*, 501; *Lord of the Flies*, 460, 462, 501; *The Paper Men*, 501; *Pincher Martin*, 501; *The Pyramid*, 501; *Rites of Passage*, 456; *The Spire*, 501(2)
Goldsmith, Oliver, 3, 335, 707; and Parnell, 324; *The Deserted Village*, 328; *She Stoops to Conquer*, 330
Gombert (fabliau), 174–5
The Good Knight and his Jealous Wife (ME lyric), 151
Goodison, Lorna, 681
Goodman, Paul, 555; *Parent's Day*, 622
Googe, Barnabe, 196, 200; scientific poems, 201
Gordimer, Nadine, 648, **664–7**; short stories, 666–7; *Burger's Daughter*, 665–6, 666(2); *The Conservationist*, 666; *A Guest of Honour*, 665; *July's People*, 665, 666; *The Late Bourgeois World*, 664–5, 665; *A World of Strangers*, 664
Gordon, Adam Lindsay, 695, **697**
Gordon, Caroline, **615**; letters, 615
Gordon, E.V., 151
Gorelik, Mordecai, 637
Gothic fiction, 557
Gothic novel, 356–7
Gould, Robert: and Swift, 310; *A Satyr against Wooing*, 310, 325
Government Binding Theory, 88, 91; and OE syntax, 83–4
Gower, John, **145**; and Chaucer, 145, 176; and direct speech, 176; and penitential manuals, 145; and Shakespeare, 229; women in, 138; *Confessio Amantis*, 145, 229; *The Tale of Florent*, 97, 145, 176
Grace, Francis, 247
Gradon, Pamela, 143
graffiti, 106, 108
Grail, 152
Grainger, James: *Solitude*, 328
grammar: 15th C, 136–7; 18th C, 62; 19th C, 62–3; and pedagogy, 61; Renaissanee, 61; and rhetoric, 66
grammars, 60–1, 91; earliest English, 62; Latin, 68–9; medieval, 68
Gramsci, Antonio, 586
Grand Tour, 323
Grant, George, 470
Granville-Barker, Harley, 214
Gray, Alasdair: *Lanark*, 453
Gray, John, 391
Gray, Simon, 529; *The Common Pursuit*, 529
Greek literature *see* classical literature: Hellenism
Greek-Australian literature, 694
Green, Henry, **497**
Green, Robert of Welby, 17
Greene, Donald, 331, 334
Greene, Graham, 453, 454, 457, 458, **495–7**; and Amis, 506; and P. White, 698; autobiographical writings, 458; film ideas, 496(2); juvenilia, 495–6; non-fiction, 496; screenplays, 496; short stories, 455, 496, 497; *Brighton Rock*, 495; *Collected Essays*, 497; *The Comedians*, 495; 'The Destructors', 497; *The End of the Affair*, 496; *The Honorary Consul*, 496, 497; 'An Impossibly Bad Hotel', 497; *Monsignor Quixote*, 496; 'Nobody to Blame' (film idea), 496; *Our Man in Havana*, 496; *The Power and the Glory*, 496; *The Quiet American*, 496; 'The Seed Cake and the Love Lady', 496; *The Tenth Man*, 496(2); *The Third Man*, 506; *The Third Man* (screenplay), 496; *Travels with my Aunt*, 496
Greene, Robert, 245, 253; and Shakespeare, 207–8, 227; and Sidney, 191–2; fiction, 191(2); self-representation, 192; *Friar Bacon and Friar Bungay*, 263; *Menaphon*, 208
Greer, Germaine, 384, 691
Gregory, Dick, 551
Gregory the Great: and *Beowulf*, 123; *Moralia*, 123
Gregory, Lady Augusta, 514, 529
Greimas, A.J., 55, 107
Grenville, Kate, **699–700**
Grettis saga: and *Beowulf*, 123–4
Greville, Fulke, 193; *Life of Sir Philip Sidney*, 194
Grey, Lady Jane, 186
grief: and Tennyson, 389
Griffiths, Trevor: *Country*, 524
Grigson, Geoffrey, 384
Grimald, Nicholas: elegies, 290
Gris, Juan: and Williams, 593
Grossmith, George, 443

Grote, George, 416
Grove, F.P., 710; poetry, 715; 'The Dirge', 715; *In Search of Myself*, 710; *Settlers of the Marsh*, 710
Gubar, Susan, 394
Guðlac, 117, 118, 126
Guillaume, Gustave, 81
Gunn, Mrs Aeneas: *We of the Never-Never*, 690
Gunn, Neil, **492**; *The Silver Bough*, 452
Gunnars, Kristjana, **716**
Gurney, Ivor: and Hopkins, 380
Gussenhoven, Carlos, 79
Guthrie, James, 438
Gwyn, Nell, 301
'gynesis', 49
gypsies: 19th C, 442
Gysin, Brion, **620–1**; stories, 620–1; 'Ariadne On Naxos', 621; 'Memoirs of a Mythomanic', 621; (and William Burroughs), *Minutes To Go*, 620
H.D., 552, **570**, **631**; and Pound, 581; 'Advent', 631; *Helen in Egypt*, 570; *Tribute to Freud*, 631; 'Writing on the Wall', 631
Habermas, Jürgen, 20, 22, 38
Habington, William, 280–1
Haec-Vir pamphlet, 255, 269
Haecker, Theodore: and T.S. Eliot, 516
Hagarty, John Hawkins, 714
Haggard, H. Rider: and Conrad, 465; *She*, 650
hagiography: and 17th C biography, 314
Haigh-Wood, Vivienne: and T.S. Eliot, 516, 529
Hale, Emily: and T.S. Eliot, 517
Halcy, Alex, 550
Haliburton, Thomas Chandler, 707; and M. Laurence, 709; 'The Witch of Inky Dell', 709
Halifax (Nova Scotia) Neptune Theatre, 718
Hall, Arthur, 190
Hall, Donald, 564
Hall, Edward: and Shakespeare, 234
Hall, Joseph: and Vaughan, 279; *Arte of Divine Meditation*, 283; *Contemplations*, 279
Hall, Peter, 215(2), 532
Hall, Radclyffe, 47
Hallam, Arthur, 386
Halliday, M.A.K., 532
Hamer, Douglas, 210
Hamilton, Cicely, *How the Vote was Won*, 523
Hammett, Dashiell, 556, **617**; *The Glass Key*, 617; *The Maltese Falcon*, 617(2)
Hammond, Paul, 306, 310
Hampton, Christopher: *Les Liaisons Dangereuses*, 529
handbooks: American, building, 16
Handel, George Frideric, 322
Hands, Rachel, 136
Hanna, Clifford, 691
Hansard, Luke, 14
Hansberry, Lorraine: *A Raisin in the Sun*, 637
hard-boiled fiction, 554, 556; *see also* detective fiction
Harding, Davis P., 292
Hardwick, Elizabeth, **624**
Hardy, Emma: *Diaries*, 422
Hardy, Thomas, **378–9**, 391, **411–12**, 422; and Conrad, 464; and D.H. Lawrence, 479; and J.C. Powys, 491; and H.H. Richardson, 691; and Sisson, 522; and Steinbeck, 609; feeling in novels, 396; humour, 411; narrative, 412; notebooks, 411; novels, 411–12; poetry, 378–9; silences in novels, 412; supernaturalism, 379; theory of art, 411; 'Could he but live for me', 378; *The Dynasts*, 379; *The Famous Tragedy of the Queen of Cornwall*, 378; *Human Shows*, 378; 'In Front of the Landscape', 379; *Jude the Obscure*, 395, 412(3), 448, 464, 609, 691; *The Mayor of Casterbridge*, 412; 'Mute Opinion', 379; 'The Prospect', 378; 'Snow in the Suburbs', 378; *Tess of the d'Urbervilles*, 412; 'When Oats Were Reaped', 378; *Winter Words*, 378; 'The Withered Arm', 412; *The Woodlanders*, 412
Hardyng, John: *Chronicle*, 151
Hare, Augustus, **422**
Hare, David, **529**; *Licking Hitler*, 524; *Plenty*, 529; *Wetherby*, 529; (and Howard Brenton), *Pravda*, 528
Harington, Sir John, 200, 274; scientific poems, 201; translations, 200; *Orlando Furioso*, 200
Harlem Renaissance: and white criticism, 602
Harlequin romances, 47
Harley lyrics, 140, 148–9, 150, 151
Harley, Robert, 16
Harper, Michael S., 564
Harpur, Charles, **696–7**

Harraden, Beatrice: *Lady Geraldine's Speech*, 523
Harriot, Thomas, 218
Harris, James, 62, 66–7, 67, 340; *Hermes*, 67
Harris, Thomas, 14
Harris, Wilson, **677**, 677; *The Guyana Quartet*, 677; *Palace of the Peacock*, 694
Harrison, Frederic, 433–4
Harrison, Jane: and D.H. Lawrence, 482
Harrower, Elizabeth, 693
Harsnett, Samuel: *Declaration of Egregious Popish Impostures*, 219
Hart, Andro, 15
Hart, John, 77
Hart, Kevin, 693
Harth, Philip, 305
Hartley, L.P.: *The Go-Between*, 446
Hartman, Geoffrey, 25, 38, 340–1, 349
Hartshorne, Charles: and Wordsworth, 347
Harvey, Gabriel: and Elizabethan iconography, 199
Harvey, John, 438
Harvey, Sir Paul, 1
Harwood, Gwen, 689
Hass, Robert, 559
Hastings, Michael, **529**; *Tom and Viv*, 529
Hatfield, C.W., 371
Hatton, Sir Christopher: and John Case, 192
Hawes, Stephen, 136; *Pastime of Pleasure*, 190
Hawkes, John, 551; *Death, Sleep and the Traveller*, 555
Hawley, William F., 714
Hawthorne, Julian: and Flann O'Brien, 501
Hawthorne, Nathaniel, 535, 537, **541–2**, 556, 573–4; and Byron, 353; poetry, 539; short stories, 538; 'The Artist of the Beautiful', 542; 'The Custom House', 537, 542; *The Marble Faun*, 542; 'The Minister's Black Veil', 542; 'The Old Manse', 542; *The Scarlet Letter*, 542(3)
Hay, Lucy, Countess of Carlisle, 280–1
Hayden, Robert, 554
Hayley, William, 328
Hayman, David, 479
Hays, Catherine, 638
Haywood, Eliza, 333, **337–8**
Hazlitt, William, 216, **365**; and Keats, 354; and Shakespeare, 224; 'My First Acquaintance with Poets', 365
Hazzard, Shirley, **699**; *The Transit of Venus*, 693, 699(2)
Head, Bessie, 651(2), **667**; *Maru*, 667; *A Question of Power*, 667
headline analysis, 207; and compositor identification, 13
Heaney, Seamus, 512, **521**; and Hopkins, 380
Hearne, Samuel, 707
Hearne, Thomas: book collection, 17; and *Maldon*, 128
Heath, Roy, 674
Hebridean English, 70
Hegel, Georg Wilhelm Friedrich, 52, 537; and Conrad, 465; and Derrida, 35; and Golding, 501
Heidegger, Martin, 21, 42, 43, 345, 565, 637; and Foucault, 42; and Oppen, 578; and religion, 7; *The Origin of the Work of Art*, 34; *Der Satz der Identität*, 350
Heidelberg School, 695
Heilbrun, Carolyn, 448
Heinemann, Margot, 261
Heisenberg, Werner, 222
Hellenism: and Keats, 354; *see also* classicism
Heller, Joseph, 619, **625**; *Catch-22*, 551, 625
Helsinger, Elizabeth, 431
Hemingway, Ernest, 7, 23, **610–12**, 632; and Bellow, 625(2); and Dos Passos, 608; language, 109(2); letters, 608, 611; *Cat in the Rain*, 109; 'A Clean, Well-Lighted Place', 612; *The Dangerous Summer*, 610; *Death in the Afternoon*, 611; *A Farewell to Arms*, 611; *For Whom the Bell Tolls*, 612; *In Our Time*, 553, 611; *The Old Man and the Sea*, 610; 'The Short Happy Life of Francis Macomber', 612; *The Sun Also Rises*, 611
Henderson, Anthony G., 313
Henderson, Archibald, 637
Henley, Beth, 638
Henley, John: *Oratory Magazine*, 15
Henley, W.E.: and Conrad, 466
Henry VIII, King: Revels, 155
Henryson, Robert, **147–8**, 189; *Moral Fables*, 147(2), 148; *Orpheus and Eurydice*, 148; *Testament of Cresseid*, 147, 148
Henslowe, Philip, 246, 248; *Henslowe's Diary*, 247

Henty, G.A., 413–14
Heppenstall, Rayner, 446
Heraud, John Abraham, 540
Herbert of Cherbury, Edward, Lord: *Henry VIII*, 283
Herbert, George, 196, 200, **277–9**; and Bacon, 283; and Donne, 277; and Marvell, 13; and 17th C publishing, 13; and the Bible, 277–8; Greek poems, 279; imagery, 279; Latin poems, 279; poetry, 273, 275; protestantism, 278; revision of own work, 278; 'Conscience', 278; 'Decay', 278; 'Easter-Wings', 279; 'The Elixir', 278; 'Grace', 279; 'Man', 279; 'Paradise', 279; *Passio Discerpta*, 279; 'Prayer I', 278; *The Temple*, 13, 275, 277, 278, 279; '23d Psalme', 278; 'The Windows', 279
Herbert, J.F.: and D.H. Lawrence, 479
Herbert, Xavier, **700**; *Capricornia*, 700
Herbin, John Frederic, **715**
Herbst, Josephine, **601–2**; *Rope of Gold*, 601–2
Herero: and Pynchon, 626
Herford, C.H., 274
Hergenhan, Laurie: *Unnatural Lives*, 695–6
hermeneutics, **41–3**; Christian, 43; and deconstruction, 42–3; and T.S. Eliot, 517
Hermes Trismegistus: and Pope, 326
Hernton, Calvin, 550
hero: in Boer War fiction, 663; tragic, in Achebe, 653
heroic ethic: OE, 120
heroic plays, 309
heroism: in Conrad, 462–3
Herren, Michael, 115
Herrick, Robert, 9, **280**, 280–1; and Fanc, 280; and Housman, 382; and death, 280; 'Gather Ye Rosebuds', 280; *Hesperides*, 280; 'His Age', 280; 'Julia's Clothes', 280
Herries, John, 65; *The Elements of Speech*, 65
Hersey, John, 551
Herzfeld, George, 131
Hesiod, 345
Hesse, Herman, 462
Hewett, Dorothy, **700**; *Bobbin Up*, 700; *The Man from Mukinupin*, 689, 691
Hewitt, John, 451
Heywood, Thomas: attribution studies, 18, 244; *A Woman Killed with Kindness*, 242–3; (and John Webster), *Appius and Virginia*, 18, 244
Hibberd, Jack, **702**
Hic Mulier pamphlet, 255, 269
Hickey, Bernard, 689
Hickling, Pam, 681
Hickson, Harold and Maxwell Anderson: *Gods of the Lightning*, 637
Higden, Ranulf, 154; *Polychronicon*, 154
Higgins, Aidan, **508**; *Bornholm Night-Ferry*, 508
Hill, Christopher, 271, 288
Hill, Errol, 681–2; *Man Better Man*, 682–3
Hill, Gary Leon: *Food From Trash*, 635
Hill, Geoffrey, 512, 519, **521**; criticism, 521; 'Hymns to Our Lady of Chartres', 521; *King Log*, 521; *Mercian Hymns*, 513, 521; 'Pentecost Castle', 521; *Tenebrae*, 521
Hill, John: and Fielding, 333
Hill, Joyce, 123
Hill, Susan: short story, 456
Hill, Thomas: scientific poems, 201
Hill, Thomas (Master of Trinity), 305
Hilton, James, 456
Hilton, Walter: *Scale of Perfection*, 155
Hindi literature: protest in, 725
Hippolyte, Kendel, 683
Hirsch, E.D., 406
historical criticism, **50–6**
historical fiction, 364; Renaissance, 283; war writing, Australian, 695
histories: literary, 5–9, 55–6
history, 398, 425; and Cather, 597; and T.S. Eliot, 516; and H. James, 546; and O'Neill, 642; and Pound, 584; and Pynchon, 627; and Sinclair, 600; and Wiebe, 712; and Canadian fiction, 711; and criticism, 56; and literature, Victorian period, 415–16; and the novel, 20th C, 447; and poetry, 20th C, 521; and rhetoric, 56; Anglo-Saxon, 113; literary, American, 536; philosophy in, 21–2; poetics of, 560–1; sense of, Renaissance period, 212
history play: 20th C, 533
Hitchcock, Alfred, 22
Hjelmslev, Louis, 55
Hobbes, Thomas, 284; and Traherne, 313; and 17th C women, 316; and American Naturalism, 555–6; and *The Oracles of Reason*, 316

Hobson, J.A., 465
Hobson, Thomas, 289
Hoccleve, Thomas, 10, 136, **146–7**, 189, 190; and Chaucer, 162; *Regement of Princes*, 147; *Series Poems*, 146
Hochhuth, Rolf, 4
Hodgins, Jack, **712**
Hoffmann, Ernst Theodor Amadeus: *Kater Murr*, 224
Hogg, James, **362**; short stories, 362; songs, 362; 'The Hope of Remembrance', 362; *The Justified Sinner*, 362(2); 'Scotland's Guid Auld Channel Stane', 362
Hoghton, Alexander: and Shakespeare, 210
Hokusai, Katsushika: and W.M. Rossetti, 428
Holder, William, 69
Hölderlin, Friedrich, 41, 345
Holinshed, Raphael, 232
Hollander, John, 564
Holmes, John Clellon, 551
Home, Henry *see* Kames, Lord
Home, John, 321–2; *Douglas*, 322
homecoming play, 524
Homer: and Milton, 293, 296; in 16th C England, 190; *Iliad*, 190; *Odyssey*, 293
homilies: OE, 132
homoeroticism: in Shakespeare, 240
homophobia, 395
homosexual theatre, 525, 636
homosexuality, 47; in 19th C, 351–2; and Baldwin, 633; and Capote, 616; and Cather, 597; and masculinity, 54; and phrenology, 417; plays about, 525, 636; P. White, 698
homosoeiality, 395
Honan, Park, 368
Hone, William: and Byron, 352
Honigmann, E.A.J., 212
honour, 7
Hood, Hugh, 708, **713**; *Around the Mountain*, 713
Hook, Theodore, 364
Hooker, Richard, 188
Hoole, Charles: *A New Discovery of the Old Art of Teaching School*, 271
Hope, A.D., 699, **700**
Hopkins, Gerard Manley, 366, **379–82**; and Dante, 389; and R. Lowell, 576; biography, 382; language, 381; monastic sonnets, 381; reception abroad, 380; 'Adoro Te Devote', 382; 'As Kingfishers Catch Fire', 382; 'Brothers', 381; 'God's Grandeur', 382; 'Pied Beauty', 379; 'St Winefred's Well', 382; 'The Shepherd's Brow', 382(2); 'Spring and Fall', 381, 389; 'The Starlight Night', 382; 'The Windhover', 381; 'The Wreck of the Deutschland', 381, 382(2)
Horace: and Jonson, 258; and Pope, 326; and Pound, 586; and Shakespeare, 230; and Swift, 325; and Australian literature, 691; in 18th C Scotland, 329; satire, 320; translation by Dryden, 308; *Epistles*, 230; *Mucedorus*, 230; *Odes*, 310
Horkheimer, Max, 25, 52
Horman, William: *Vulgaria Puerorum*, 155–6
Horne, Donald: *The Education of Young Donald*, 690
Houdin, Robert: and R. Davies, 711
Houghton, W. Stanley, **529**
Housman, A.E., **382–3**; and Forster, 471–2; classical interests, 382; library, 382; *A Shropshire Lad*, 382, 383
'How Christ Shall Come' (ME lyric), 150
Howard, Henry, Earl of Surrey, 189, **190**; and Virgil, 190; elegies, 290; *Aeneid* translations, 190; 'The Meanes to Attaine Happy Life', 190
Howard, Leslie, 215
Howard, Robert: *The Country Gentleman*, 311
Howard, Robert E., 557
Howe, Joseph, 707
Howells, William Dean, **544–5**, 595; *A Chance Acquaintance*, 545; *Ragged Lady*, 545; *A Traveller From Altruria*, 537
Howitt, William: and Gaskell, 406; *Visits to Remarkable Places*, 406
Hrabanus Maurus: *De Magicis Artibus*, 134
Hudson, W.H., 458; and Gissing, 412; letters, 412; *Far Away and Long Ago*, 462
Hughes, Langston, **575**, **623**; *The Sweet Flypaper of Life*, 623
Hughes, Richard: short stories, 455
Hughes, Ted, 382, 512, 519, **520–1**, 521; bibliography, 521
Hughes, Thomas, 418; and Fraser, 447
Hugo, Richard, 589
Hulme, T.E., 512; and Pound, 586

humanism: and Buchanan, 190; and More, 188; Renaissance, 189
Hume, David, 67, 321, 322(3); *History of Great Britain*, 335
Hume, Robert D., 311(2), 312
humour: language of, 107–8, 108; in Lawler, 699; in Rushdie, 722; *see also* comedy
Humphreys, Emyr, 453
Hungarian-American theatre, 639
Hungerford, T.A.G., 695
Hunt, Albert, 526
Hunt, Holman: *The Scapegoat*, 438
Hunt, Leigh, **356**; and Keats, 355
Hunter, Mrs, of Norwich: and Austen, 361; *Lady Maclairn, the Victim of Villainy*, 361
Hunter, William B., 292
Huntington library, 209
Hurston, Zora Neale, 48, 549, 552, 554, **602**, 633; *Moses, Man of the Mountain*, 602; *Mules and Men*, 602
husbandry: in 17th C literature, 270
Hussein, Ebrahim, 662; and Soyinka, 654; *Kinjeketile*, 654
Husserl, Edmund, 38, 561; and Conrad, 464; and Derrida, 39
Huxley, Aldous, 457(2), 461
Huxley, Elspeth: and Mau Mau, 659
Huxley, Julian, 457; and X. Herbert, 700
Hyde, Edward *see* Clarendon, earl of
hymnals: 19th C, and class, 368
Hyppolite, Jean: and Derrida, 35
Hyrde, Richard: and *Instruction of a Christian Woman*, 186
'I syng of a mayden' (ME lyric), 136
Ibo *see* Igbo
Ibsen, Henrik, 443, 448, 634; actors in, 444; and Hardwick, 624; and Shaw, 534; *Hedda Gabler*, 443
Icelandic sagas: *Grettis saga* and *Beowulf*, 123–4
iconoclasm, 248; Shakespeare, 236
iconography: Elizabethan, 199
Idealism, 417
idiolects: in Dickens, 399
idioms, 88
Igbo: and Achebe, 652; literature, 651–2, 655
Ignatow, David, 564
Ilango (Tamil poet): and Shakespeare, 239
illegitimacy: in Wharton, 597
illness: in Australian verse, 693
illuminated manuscripts: Anglo-Saxon, 113–14
illustrations, 8; Caxton's Malory, 153; *see also* visual arts
imagery: alchemy, 271; garden, 279; Butler (17th C), 309; T.S. Eliot, 516; Herbert, 279; Samuel Johnson, 328; Milton, 286–7, 296; Shakespeare, 228; Waugh, 494
imagination: and religion, 7; Romantic, 25
Imagists, 514
imitation: in 18th C, 320
immigrant fiction, 601
immigration: and Naipaul, 675
imperialism: and Conrad, 464; and 19th C women's writing, 48; and the novel, 404, 413–14; *see also* colonialism
imperialist fiction: and Buchan, 450; and Gordimer, 666
Impressionism: and Conrad, 464
incest, 345; Elizabethan, 266; in Renaissance drama, 255
independence movements: and Walcott, 684
Indian (American) literature *see* American Indian literature
Indian English, 91, 724–5; in newspapers, 723–4
Indian Independence Movement: and Forster, 472
Indian literature, **719–25**
Indian philosophy: and Yeats, 515
Indian-African relations in Caribbean fiction, 676–7
Indo-Caribbean writers, 671, 672, 676–7
'industrial novels', 393
industrial revolution: and contemporary writers, 9
Industrial Workers of the World: *Paterson Strike Pageant* (1913), 639
Ingarden, Roman, 27
Ingram, William, 298
Innes, Cosmo, 147
Inns of Court Revels, 256
institutional discourse, 108
International English, 59
interpretation: and Chaucer, 163; and theory, 25–6
interrogatives, 90
interviews: language used, 90–1; methods used, 554
intonation, 60, 78
intrigue tragedy, 249
Inuit literature, 706
invalidity plays, 524–5

invented languages, 67–8
Ipi Tombi, 669
Ireland: in literature, 452; ME, Church in, 139; Northern, language in, 70; Victorian period, 442; and Yeats, 514
Ireland, David, **700**
Irigaray, Luce, 49
Irish: Old Irish, and OE, 75
Irish culture: and Romantic novel, 357–8
Irish English: vowels in, 75–6
Irish literature: 20th C, 451–2; fiction, 510; short stories, 455, 455–6; *see also* Anglo-Irish literature
Irish mythology: and O'Casey, 531
Irish-American theatre, 639
irony: Frye on, 660; ironic parody, 340; in Achebe, 652; in Chaucer, 164; in de Quincey, 365; in Dunbar, 148; in Ngugi, 660
Iroquois literature, 566
Irving, Henry, 390
Irving, Washington: short stories, 538; 'The Stout Gentleman', 538
Isherwood, Christopher, 453, 454
Isocrates: and Milton, 298; *Areopagiticus*, 298
Italian art: in Victorian England, 426
Italian detective fiction: and American, 556–7
Italian-Americans: fiction, 617; theatre, 639(2); women writers, 552
Italian-Australian literature, 688
Italian-Canadian literature, 711
Italy: Australian studies in, 688
Itzin, Catherine, 526
Ives, Charles: and W.C. Williams, 593
Iyayi, Festus, 648; *Violence*, 652, 655
Jackson, Elaine: *Toe Jam*, 637
Jackson, MacDonald P., 207
Jacobean City Comedy, 55
Jacobean drama: language, 110–11
Jacobi, Lotte, 589
Jacobitism, 321, 326
Jacobs, Giles: *Lives of the Poets*, 327
Jacobson, Dan, 664; *A Dance in the Sun*, 664
Jakobson, Roman, 26–7, 27–8, 31, 107, 568, 712
James, Alice: and H. James, 546
James, C.L.R., 672, **675**; and Lawson, 696
James, Henry, 447, 462, 494, 535–6, 539(2), **545–8**, 600; and Browning, 374; and Cather, 597; and C. Gordon, 615; and Hemingway, 612; and Howells, 545; and Hunt, 438; and D.H. Lawrence, 485; and Pater, 427; and Trollope, 539; and Twain, 544; and Wells, 468; biographical writing, 546; criticism, 546, 547; ghost stories, 546; language, 109; letters, 546, 547; short stories, 538; *The Ambassadors*, 109, 546–7; *The Awkward Age*, 546; 'The Glasses', 546; *The Golden Bowl*, 546; 'The Lesson of the Master', 548; *The Portrait of a Lady*, 548; 'The Private Life', 548; *The Sense of the Past*, 546; *The Turn of the Screw*, 55, 548; *Washington Square*, 546, 548; *What Maisie Knew*, 546
James, William, 561; and Crane, 545; and W. Stevens, 591; *Principle of Psychology*, 545
Jameson, Fredric, 20, 23, 25, 26, 29, 55; *The Policial Unconscious*, 30
Janequin, Clement: and Pound, 586
Janowitz, Anne, 592
Janssen, Gheerart, 211
Jansson, Carole, 245
Japan: culture, and English literature, 309; influence on Pound, 586
Jarrell, Randall: and R. Lowell, 576; letters, 576
Jauss, Hans Robert, 40, 177, 199
Jayne, Mitchell F., 557
Jeffers, Robinson, 552
Jellicoe, Ann, **529–30**; *The Knack*, 529–30; *The Sport of My Mad Mother*, 529–30
Jenkins, Harold, 203–4
Jenner, Edward: bibliography, 12
Jennings, Gertrude: *A Woman's Influence*, 523
Jensen, Wilhelm: *Gradiva*, 43
Jepson, Edgar: and Conrad, 466
Jeremiad motif, 537
Jerome: and Chaucer, 176; and biography, 138; letters, 176; *Adversus Jovinianum*, 176
Jerrold, Douglas, 435
Jespersen, Otto, 63
Jewish characters: in Faulkner, 607
Jewish elite: in 19th C England, 442
Jewish writing, 450–1, 522; Australian, 691–2
Jewish-American fiction, 601; sixties, and West, 609
Jewishness: and Reznikoff, 588
Jews: Restoration, pre-1660, 284; *see also* anti-Semitism, Judaism

Jewsbury, Geraldine, 394, 420, 435
Jhabvala, Ruth Prawer, **721**; short stories, 721
jidaimono, 309
'Jim Comes to Joburg' theme, 664
Joachim of Fiore: and Langland, 143
John of Glastonbury *see* Glastonbury, John of
Johnson, B.S., **509–10**; *Albert Angelo*, 510; *Travelling People*, 510; *The Unfortunates*, 510
Johnson, Colin, 695, **700–1**; *Doctor Wooreddy's Prescription for Enduring the Ending of the World*, 700–1
Johnson, Diane, 555, 617
Johnson, James Weldon, 602
Johnson, Joyce (Joyce Glassman), **631–2**
Johnson, Lionel, 384
Johnson, Pamela Hansford: and D. Thomas, 519
Johnson, Samuel, 6, 64, 319, **327–8**, **333–5**, 337(2), **341**; and Dryden, 307; and Oldham, 310; and Shakespeare, 203; and Tate, 310; and chronology, 334; and femininity, 334; and medicine, 334; and psychopathology, 334; and sexuality, 341; anecdotes, 9; as patron, 334; household, 334; imagery, 328; language, 109; mottoes, 334; poetry, 327–8; prose, 333–5; *The Adventurer*, 334; *Dictionary*, 64, 66, 109(2), 327, 335; *Journey to the Western Islands of Scotland*, 333; *Life of Savage*, 335; *London*, 327; *Odes* (Horace), 327; *Preface to Shakespeare*, 333–4, 334; *The Rambler*, 334(2); *Rasselas*, 8, 310, 334(5), 341(4); *The Vanity of Human Wishes*, 327–8; *A Voyage to Abyssinia*, 333
Johnston, Denis, 458
Johnston, George, 695, **701**
Johnston, Jennifer, 451
jokes: semiotic structure, 35
Jolley, Elizabeth, **702**
Jones, Bridget, 681
Jones, D.G., 713
Jones, Daniel, 65–6, 66, 77
Jones, David, **513**; *The Anathemata*, 513
Jones, Emrys, 190
Jones, Gemma, 215
Jones, Griff Rhys, 246
Jones, Henry Arthur: *Mrs Dane's Defence*, 523
Jones, Inigo: theatres, 246
Jones, LeRoi: *Dutchman*, 641
Jones, Rowland, 67
Jonson, Ben, 9, 254, **258–61**, **274–5**; and Barry, 266; and King, 281; and Shadwell, 311; and Shakespeare, 13, 230; and Spenser, 198; and 17th C publishing, 13; and Anabaptists, 260; and the elegy, 201; and humanism, 272; and man of mode, 253–4; and manliness, 259; and translation, 273; elegies, 274, 290; endings, 227; masques, 274; poetry, 273, 274–5; representation of nature, 303; women in, 254; *The Alchemist*, 246, 260, 266, 274; *Bartholomew Fair*, 260(4); *Conversations*, 274; *Cynthia's Revels*, 261; *Discoveries*, 274; *Epicoene*, 266; 'Epistle to Sir Edward Sacvile', 275; *Hymenaei*, 230; 'Ode to the Immortal Memory . . . of . . . Sir Lucius Cary, and Sir H. Morison', 198, 275; 'On My First Son', 259, 274–5; *The Staple of Newes*, 261; 'To King James', 275; 'To Penshurst', 275; 'Tribe of Ben' epistle, 275; *Volpone*, 259(3), 274
Josipovici, Gabriel: short story, 456
journalism, 107; 17th C, 272; art, 323; Australian, war, 695; by African women, 646; and Coleridge, 364; and Hemingway, 612; history of, 14–15; in India, 724; language, 108; literary, 415; *see also* periodicals, press
Joyce, James, 106, 448, 457, 461, **475–9**; and Agee, 633; and Beckett, 499(2); and Byron, 352; and Conrad, 465; and D.H. Lawrence, 485; and Moore, 455; and Synge, 443; and Dublin, 452; and sexuality, 476–7; Catholicism, 476; language, 106; nationalism, 451; parataxis, 106; post-structural criticism of, 106; short stories, 455(2); *Chamber Music*, 479; *Dubliners*, 455, 477, 478; *Finnegans Wake*, 51, 106(3), 476(2), 477, 478(3); *A Portrait of the Artist*, 476, 477, 478; *Ulysses*, 4, 106, 448–9, 451, 452, 475, 476(3), 477(7), 477–8, 478(3), 479
Joyce, Stanislaus, 457
Judaism: and Benjamin, 52; *see also* anti-Semitism, Jews
The Judgement of the Damned, 135
Judgement Day (OE), 128
Juliana, 117, 118, 126
Jung, Carl Gustav, 565; and Adams, 506(2); and Tennyson, 390

Junius manuscript, **124–5**
Jussawalla, Adil, 720
Juvenal, 305; 17th C translation of, 273; and Dryden, 309; and Jonson, 258; satire, 320
Juxon, William, 281
Kachru, Braj, 724
Kafka, Franz, 56
Kalidasa (Sanskrit author): and Shakespeare, 239
Kalnins, Mara, 482
Kames, Henry Home, Lord, 67; *Elements of Criticism*, 322
Kane, George, 170
Kant, Immanuel, 42, 537; and Conrad, 465; and Wordsworth, 346
Karanth, Kota Shivarama, **720**
Kariuki, J.M.: and Waciuma, 661; *Mau Mau Detainee*, 661
Kavanagh, Julia, 394
Kay, Jackie, 682
Kazan, Elia, **619**, 645; and Steinbeck, 619; *America, America*, 619
Kazin, Alfred, 619
Kean, Charles, 215
Keane, Molly, 451, 461
Keats, John, 9, 25, 344, 345, **353–5**; and Arnold, 369; and romance, 354–5; 1820 poems, 344; *The Eve of St Agnes*, 354(2); 'Eve of St Mark', 354; *Isabella*, 354, 354–5; 'La Belle Dame Sans Merci', 354(2); *Lamia*, 354; 'Ode on a Grecian Urn', 355; 'Ode on Melancholy', 355; 'Ode to Psyche', 354; 'To Autumn', 355
Keble, John, 384, 422
Keesing, Nancy, 692
Kefala, Antigone, **700**; *The First Journey*, 700; *The Island*, 700
Keiser, George R., 170
Keller, Gottfried: *Clothes Make the Man*, 409
Kelmscott Press, 414–15
Kemble, Charles, 204
Kemble, John Philip, 204
Kemp, William, 156; *Kemps Nine Daies Wonder*, 245
Kempe, Margery: *The Book of Margery Kempe*, 175–6
Keneally, Thomas, 687, 690, **701**; *The Chant of Jimmy Blacksmith*, 701; *Schindler's Ark*, 701
Kenna, Peter, **701**; *A Hard God*, 701
Kennedy, Adrienne, 636; *An Evening with Dead Essex*, 637
Kennedy, Leo, **715**
Kenner, Hugh, 479
kenosis: and Milton, 297
Kente, Gibson, 669(3)
Kermode, Frank, 29, 30, 43, 217
Kerouac, Jack, 621, **622**; and J. Johnson, 631–2; and travel, 555; *Moody Street Irregulars*, 622
Kerrigan, John, 206
Kersey, John, 63
Kesey, Ken, 551; and R. Stone, 629
Kesselman, Wendy, 638
Keyes, Sidney, 520
Khan, Ismith, 677, **677**; *The Jumbie Bird*, 677
Khoddam, Salwa, 297
Kierkegaard, Søren Aabye: and Greene, 496; and Percy, 616; and Wilder, 631; and Wycherley, 312
Kiernan, Kevin, 124
Killens, John Oliver, 550
Killigrew, Thomas, 302
King, Edward: and the elegy, 201
King, Henry: and Donne, 284; elegies, 201, 290; sermons, 284; 'The Exequy', 281(2)
King Kong (musical), 668–9, 669
King, Michael, 581
King, William: *The Transactioneer*, 304–5
King's Company, 301, 302
King's Men, 247
Kingsley, Charles, **397–8**, 418; *Hereward the Wake*, 398; *The Water Babies*, 397–8; *Yeast*, 397
Kingsley, Henry, 690; *The Passing Guest*, 690
Kipling, Rudyard, **383**, **414**, 461, **467–8**, 632; and Conrad, 465; and T.S. Eliot, 573; and Australia, 691; in periodicals press, 435–6; poetry, **383**; racism in, 450; short stories, 414; 'Bread upon the Waters', 467; 'The Bull that Thought', 414; 'Ford o' Kabul River', 383; *Kim*, 450; 'Lines to a Superior Young Lady', 383; 'McAndrew's Hymn', 383, 467; 'A Madonna of the Trenches', 468; 'New Year's Resolutions', 383; *Stalky & Co.*, 456; 'The Strange Ride of Morrowbie Jukes', 467; 'The Tomb of his Ancestors', 467
Kirchoff, Gustav, 417
Kirkbride, Thomas Story, 442
Kirkland, Caroline, 538

Klaeber, Fr., 121
Klein, A.M., **710**; *The Second Scroll*, 710
Klein, Melanie, 226; and D.H. Lawrence, 481
A Knack to Know a Knave, 207
Knight, G. Wilson: and J.C. Powys, 491
knighthood: in Malory, 153
Kobal, Ivan: *The Men Who Built the Snowy*, 690
Koch, Christopher, **698–9**; Asian novels, 698; *The Doubleman*, 698
Koeppen, Peter, 574
Koestler, Arthur, 454, 461, **497–8**; and Zionism, 451; *The Gladiators*, 498
Koestler, Mamaine: and Arthur Koestler, 497
Kolatkar, Arun: *Jejuri*, 720
Kolve, V.A., 169
Konrad, George, 678
Korzybski, Count Alfred, 621
Kotzor, Günter, 131(2)
Kozintsev, Grigori, 207
Kreisel, Henry, **712**
Kristensson, Gillis, 75
Kristeva, Julia, 45, 48–9, 398, 472, 680, 698, 712
Kroetsch, Robert, 709, **712**; and history, 711; *Badlands*, 712; *The Studhorse Man*, 712; *What the Crow Said*, 712
Kroetz, Franz Xaver: *Mensch Meier*, 635
Kruisinga, Etsko, 63
Kuhn, Hans, 121
Kuhn, Sherman M., 57
Kuhn, Thomas, 22, 28–9
Kumin, Maxine, 564
Kundera, Milan, 678
Kunene, Mazisi, **668**; *Zulu Poems*, 668
Kunitz, Stanley, 559, 564, **575–6**
Künstlerroman, 448, 449–50
Kuzwayo, Ellen: *Call Me Woman*, 667
Kwa Zulu, 669
Kwakiutl Hamatsa rite, 717
Kyd, Thomas: and Seneca, 250; *The Spanish Tragedy*, 249, 250–1, **262–3**
Kyle, Barry, 262
labour: in Victorian novel, 394
Labrador literature, 704–5
Lacan, Jacques, 40, 48, 49, **50**, 183, 295; and Joyce, 476; and Victorian literature, 391
de Laclos, Choderlos: *Les Liaisons Dangereuses*, 529
Lacrosil, Michele: *Tomorrow Jab-Herma*, 675
Ladurie, Emmanuel Le Roy, 138
de La Fontaine, Jean: and G. Eliot, 409; *Fables*, 409
La Guma, Alex, 648, 663, 667; *In the Fog of the Season's End*, 668; *Time of the Butcherbird*, 667
Laing, R.D., 488
Lamb, H.H., 290
Lamming, George, 673
Lampman, Archibald, 703, **714–15**; and H. Garland, 714–15
Landon, Letitia: and Tennyson, 388–9; 'A Legend of Tintagel Castle', 388–9
landscape: 18th C, 322; in Australian drama, 691; description in Milton, 296
Lane, John, 385
Lane, Pat, 713
Lane, Rose Wilder: and Anderson, 601
Laneham, Robert, 18
Lang, John, 692
Langham, Robert, 64
Langland, William: and the Bible, 137; dialect, 69; *Piers Plowman*, 132, 137, **142–4**
Langley, Eve: *The Pea-Pickers*, 693
language, 22, **57–111**; 17th C, 284; 18th C, 66; 19th C, 66; and Byron, 353; and De Quincey, 365; and T.S. Eliot, 706; and poetry, 565; and sexual difference, Shakespeare, 239; and technology, 632; attitudes to English, 59; nature of, 706; philosophy of, Coleridge, 364; proverbial, in drama, 244; reform, 17th C, 286; standardization of English, 66; teaching of English, 18th C, 69; usage, 66; African, 661, 672; African poetry, 649; American *see* American English; Caribbean, 672, 674, 675; Chancery English, and Caxton, 154; Chaucerian English, 168; Creole *see* Creole; Indian English, 91, 723–5; Indian mass media, 724; Irish English, 75–6; Jacobean drama, 255; London English, 77; minority languages in England, 71; New Brunswick, 704; new Englishes, 100; South African English, 77; Suffolk dialect, 77; Tyneside dialect, 76; *see also* Old English, Middle English, Modern English, Present-day English, linguistics
language change, 73; and urbanization, 70
language and style: Austen, 360, 361; Beckett, 498; cummings, 569; Defoe,

339; Desani, 721; Dickens, 399; T.S. Eliot, 516, 517; Emerson, 540; Forster, 473; Garioch, 518; Golding, 501; Gordimer, 666; Hopkins, 381; D.H. Lawrence, 484; Milton, 295; O'Casey, 530; Pound, 582–3; Restoration, 304; Shakespeare, 239, 240; Walcott, 683; Woolf, 475; Yeats, 514–15
Languet, Hubert: and Sidney, 193
Lanier, Emilia Bassano, 240
Lanier, Nicholas, 302
Lanyer, Aemilia, 186, 270; 'Description of Cooke-ham', 186
Lapidge, Michael, 115
Lardner, Ring, **599**
Larkin, Philip, 519, **521**; language, 107; 'In the Grip of Light', 521; *Jill*, 462
Larsen, Nella, 554
Laslett, Peter, 316
Lass, Roger, 76
Last Judgement: in ME drama, 157
Latin: grammars, 68–9; teaching, in AS England, 116
La Tour, Georges de, 279
Latvian-American theatre, 639
Laurence, Margaret: and Northrop Frye, 708; and Haliburton, 709; *The Diviners*, 711; 'Horses of the Night', 709
Lavater, Johann Kaspar, 323
Laver, Peter, 349
law: and Dickens, 400; and literary theory, 38; medieval, 175; Shakespearean period, 212; Victorian, 439
Law, William: *Spirit of Love*, 260
Lawes, Henry, 290
Lawler, Ray, **699**; *Summer of the Seventeenth Doll*, 699(3)
Lawrence, Arthur, 484
Lawrence, D.H., 382, 461, **479–87**, **517**; and Hardy, 411; and Kipling, 467; and H. Miller, 612; and Pound, 586; and Rhys, 680; and Mark Rutherford, 413; and Australian literature, 691; bibliography, 487(2); language and style, 484; letters, 481, 485; manuscripts, 18; paintings, 484; poetry, 483–4, 517; short stories, 482, 485; sources, 479–80; translations, 484; travel books, 485; *Aaron's Rod*, 480, 482–3; *Apocalypse*, 483; 'Art and the Individual', 479; 'Art and Morality', 479; *Birds, Beasts and Flowers*, 484; 'A Britisher Has a Word with an Editor', 479; *The Captain's Doll*, 487(2); *England my England*, 482; *Kangaroo*, 480; *Lady Chatterley's Lover*, 482, 485(2), 485–6, 486(9); *The Ladybird*, 485; *Last Poems*, 483–4; 'The Miner at Home', 485; 'Morality and the Novel', 479; *Mornings in Mexico*, 484; *Movements in European History*, 485; *Mr Noon*, 481, 482, 484, 485, 486; 'New Eve and Old Adam', 485; *Pansies*, 483–4; *The Plumed Serpent*, 480, 484; *The Rainbow*, 461(2), 480, 481, 484, 485, 486; 'The Rocking-Horse Winner', 487; *St Mawr*, 482, 484; *Sons and Lovers*, 18, 484–5, 487; *Study of Thomas Hardy*, 411, 479(2); 'the Secret of the Etruscans' 482; *The Virgin and the Gypsy*, 486(2); *The White Peacock*, 480, 481, 486; 'The Woman Who Rode Away', 482, 487; *Women in Love*, 8, 448, 484, 485(2), 486, 487
Lawrence, Frieda, 457
Lawrence, Lydia, 484
Lawrence, T.E., 7, 461
Lawson, Henry, 675, 690, **696**; letters, 696; short fiction, 688; 'The Loaded Dog', 696
Lawson, John Howard, 637
lay: ME, 150–1
Lay-Folks' Catechism, 155
Layamon: word formation, 81; *Brut*, 96, 139
Layton, Irving, 713, **715–16**; and Creeley, 569; and Pacey, 704; letters, 704; *The Gucci Bag*, 716; *Waiting for the Messiah*, 716
Lazarus, George: and D.H. Lawrence, 485
Leacock, Stephen: and Daudet, 710
League of Workers' Theatres, 640
Lear, Edward, **439**; and Tennyson, 390; musical settings, 387; *Liber Studiorum*, 390
Leavis, F.R., 37, 486(2)
le Carré, John, 3, **509**; *The Little Drummer Girl*, 509; Smiley novels, 509(2)
Le Comte, Edward, 296
Lee, Dennis, 713
Lee, Nathaniel, 302; *Lucius Junius Brutus*, 311; (and John Dryden): *The Duke of Guise*, 308; *Oedipus*, 308

Lee, Sidney: and the *DNB*, 418
Leech, Clifford, 311
LeFanu, Sheridan, 3
left-wing politics: Australian writing, 692; dramatic theory, American, 637–8; theatre, 522
legal language, 108
Legend of the Seven Sleepers (OE), 109, 135
Léger, Fernand: and Pound, 585
Legman, Gershon, 551
Le Grand, Joachim, 333
Lehmann, Rosamund, 454
Leiden Glosses (OE), 63
Leigh, John, 587
Leiris, Michel, 21
Leningrad: Academy of Sciences library, 17
Leninist criticism: of Ngugi, 661
Lennox, Charlotte: *Female Quixote*, 340
Leofric: *Visio Leofrici*, 135
Lepage, John Louis, 276
Leprohon, Rosanna Eleanor: *The Manor House of de Villerai*, 709
lesbian feminist criticism, 46
Lessing, Doris, 224, 448, 449, 449–50, **504–5**; and Storey, 462; play, 504; science fiction, 459; short stories, 504, 505; symbolism in, 505; *Each His Own Wilderness*, 504; *The Four-Gated City*, 504; *The Golden Notebook*, 504, 505; *The Grass is Singing*, 504, 505(2), 650; *The Marriages Between Zones Three, Four and Five*, 504, 505; *The Memoirs of a Survivor*, 505; 'Not a Very Nice Story', 504; 'Notes for a Case History', 504; *Shikasta*, 505; *Summer Before the Dark*, 462; 'The Temptation of Jack Orkney', 504
Le Sueur, W.D., 703
Lethaby, W.R., 425
letters *see* correspondence: epistolary fiction
Leverson, Ada, 461
Lévi-Strauss, Claude, 22, 28, 35, 44, 52
Levin, Richard, 216, 222, 255
Levinas, Emmanuel: and Derrida, 35
Levinson, Marjorie, 351
Levy, Deborah, 525; *Clara*, 525
Lewes, G.H.: and G. Eliot, 409; and Pater, 426; letters, 422; *The Physiology of Common Life*, 409
Lewis, Alun, 519, 520; short stories, 455
Lewis, C.S., 6, 199, 201, 459(3), **492–3**; Arthurian fiction, 450; mythical works, 460; *The Chronicles of Narnia*, 493; *The Interplanetary Trilogy*, 493; *Out of the Silent Planet*, 459; *Perelandra*, 493
Lewis, Meriwether: exploration narrative, 707
Lewis, Sinclair, 4, **600**; *Main Street*, 600
Lewis, Wyndham, 6, 457; and Joyce, 478; and Pound, 579–80, 583, 585, 585–6; letters, 579–80; *Time and Western Man*, 478
lexical phonology, 74
lexicography, 63, 99; 17th C, 63; OE, 93; *see also* dictionaries
Leyris, Pierre, 380
Liber Monstrorum, 113
liberalism: in South African fiction, 664, 665
libraries, 10–11, 16–17; academic, 17; and copyright, 16–17; Anglo-German relations, 19th C, 16; catalogues, personal, 17; cathedral, 16; denominational, Scotland, 19th C, 16; music, 16; special collections, 10–11; subscribing, 16; Athelstan, 117; T. Baker, 17; Berlin, Royal Library, 16; British Library, 11; Cambridge Emmanuel College, 16; Cotton, 16; Defoe, 17; Edinburgh University, 17; Glasgow University, 17; Housman, 382; Huntington, 209; Kentucky University, 288; Leningrad Academy of Sciences, 17; Lilly Library, 4; Lincoln Cathedral, 16; Los Angeles UCLA Theater Arts, 216; Manchester Chetham's, 16, 301; Quinville Abbey, 17; Royal Philharmonic Society, 16; St Andrews University Library, 16; Sidney family, 17; Sidney's, 195; Robert Lee Wolff, 11
Licensing Act, 18th C: and the stage, 330
Lieb, Michael, 293
Lieber, Rochelle, 76
Lieberman, Lawrence, 570
Life of St. Eustace (OE), 135
Lilleshall Abbey: Shropshire, 150
Lilliat, John, 201
Lillo, George, 331
Lilly Library, 4
Lily, William, 69
Lincoln Cathedral library, 16
Lincolnshire: place names, 102
Lind, Åge, 89

Lindsay, Vachel: as children's author, 3
Ling, Nicholas, 13
linguistic change *see* language change
linguistic geography 70
linguistics: 18th C, 61, 67; history, **61–9**; and music, 381; OE studies, 116; Saussurean, and translation, 36; theory of, 87–93, 99–101; *see also* language
Linklater, Eric: *The Merry Muse*, 452
Linton, Eliza Lynn, **410**; *The Autobiography of Christopher Kirkland*, 410; *The Second Youth of Theodora Desanges*, 410
Lisle family: letters, 188
lists: literary, 5
literacy: OE period, 73; Scottish, 18th C, 322
literary histories, 5–9
literary history: American, 536
literary pragmatics, 174
literary theory, **19–56**; 18th C, 320; arguments against, 25; Canadian, 705; Chicano, 550; guides, 22; politics of, 26; role in literature, 24; and Shakespeare, 218–19
Lithuanian American theatre, 639
little magazines *see* periodicals: little magazines
liturgy: and Langland, 143–4; and Milton, 298; OE, 117, 125
Liudprand of Cremona, 133
Lives of Saints: OE, 134
Livesey, Dora: and Ruskin, 428–9
Livy: and Shakespeare, 237
Lloyd, Charles: and Wordsworth, 348
Lloyd, William, 63–4
loanwords, 76; ME, 96; nativization, 60
Lobo, Jeronimo: *Voyage to Abyssinia*, 333
Lochhead, Douglas, **717**; *High Road*, 717
Lochhead, Liz, 525; *Blood and Ice*, 525
Locke, John, 64, 66, 302, **315–16**, 347; and Johnson, 109, 334; and Sterne, 342; and Swift, 332; and 17th C women, 316; semiotics, 66; *Essay concerning Human Understanding* 66; *Two Treatises of Government*, 316, *First Treatise of Government*, 332
Locke, Matthew, 302
Locrine, 253
Lodge, David, 107
Lodge, Thomas, 196; and Marlowe, 258; and Sidney, 191–2; fiction, 191; self-representation, 192; *The Wounds of Civil War*, 258, 265
Logan, William, 522
logocentrism, 36
London English, 77
London, Jack, 553, **596**; and Kerouac, 622(2); 'All Gold Canyon', 596; *The Sea-Wolf*, 545, 596; *The Star Rover*, 596; *Young Wolf*, 596
Long, Gavin, 695
long poem, 513; Canadian, 713–14
Longinus, 45; and Pound, 584
Lonsdale, Roger, 323, 341
Los Angeles: artistic responses to, 553–4; UCLA Theater Arts library, 216
lost tribe romantic novels: Australian, 694–5, 718
love: in African novel, 657–8; chivalric, in Pound, 587; and Coleridge, 364; lyric, courtly, ME, 148; ME, 138, 148, 154, 172; metaphysics of, 201; poetry, Victorian, 366–7
Lovelace, Earl, 674, **677**; *The Dragon Can't Dance*, 676–7, 677
Lowe, Stephen: *Keeping Body and Soul Together*, 525
Lowell, Amy, **576**
Lowell, James Russell, 536
Lowell, Robert, 551, 559(2), 564(2), **576–7**; and Hardwick, 624; and Hopkins, 382; and Sexton, 589; *Lord Weary's Castle*, 576; 'The Quaker Graveyard in Nantucket', 382
Lowry, Malcolm, **499–500**, 616; letters, 499; screenplays, 500; *Under the Volcano*, 499(2), 499–500, 500
Loy, Mina, **577**
Lucan: and Shelley, 353
Lucas, F.L., 244
Lucas, Franciscus: and Herbert, 279
Lucian: and More, 188–9; *Works*, 305
Lucretius: and Wordsworth, 348
Ludwig, L.: *Lexicon*, 63
Lukács, Georg, **52**, 55, 648; and Benjamin, 52; and Brecht, 52; *The Ontology of Social Being*, 52
luminist painters: and Emerson, 540
Lurie, Morris, 691
Lydgate, John, 136, **145–6**, 161, 189, 190; and Caxton, 146; and Chaucer, 145–6, 166–7, 173; *The Fall of Princes*, 146; *The Siege of Thebes*, 145–6, 166–7, 173
Lyell, Charles, 376; and Tennyson, 388
Lyly, John, 253; and Ovid, 263; and Shakespeare, 227; and anatomy, 187;

fiction, 191(2); *Love's Metamorphosis*, 263; *Sapho and Phao*, 263
Lyotard, Jean-François, 20(2), 38
lyric, 24–5, 28, 40–1, 275; and de Man, 40; ME: 136, **148–51**, and the Bible, 137, courtly love, 148; and monologue, 375–6;
Lyssa, Alison, 525; *Pinball*, 525
Lytton, Edward George Earle Bulwer Lytton, first Baron, **397**; *The Pilgrims of the Rhine*, 397
Mabinogion: and Spenser, 197
Macaulay, G.C., 145
Macaulay, Thomas Babington, 415, 416(2)
McAuley, James, 699, **700**; *Time Given*, 700
MacCabe, Colin, 54, 409–10
Maccabees: and Ælfric, 133
McCaffery, Steve: letters, 706
McCarthy, Mary, **632**
McCarthyism, 634
McClenaghan, Tom: *Submariners*, 525
Mac Colla, Fionn: *The Albannach*, 452
McCormick, John, 522
McCoy, Horace: California fiction, 554
McCrae, Georgiana, 690
MacDiarmid, Hugh, **517–18**; letters, 518; *A Drunk Man Looks at the Thistle*, 517; *To Circumjack Cencrastus*, 517
MacDonald, George, 406, 459; and C.S. Lewis, 493; *Lilith*, 406(2)
McDonald, Ian, 695
MacDonald, John D., **629**
McDonald, Roger, 695
Macdonald, Ross, 556
McEwan, Ian, 454, 457, **530**; screenplay, 530; short story, 456; *The Cement Garden*, 460; *The Imitation Game*, 524; *The Ploughman's Lunch*, 530
MacEwen, Gwendolyn, 713
Macfarlan, James, 370
McFarland, Thomas: *Forms of Ruin*, 345
McGahern, John, 454, **510**; 'Christmas', 510
McGalliard, John C., 178
McGann, Jerome J., 348, 351
MacGregor, W.Y., 438
McGuane, Thomas, **629**; *Panama*, 629
Machar, Agnes, 707–8
Machaut, Guillaume de: and Chaucer, 181
Macherey, Pierre, 37
Machiavelli, Niccolò, 255; and Shakespeare, 232, 233, 237; *Discourses*, 237
machine: text as, 26
machine age: and contemporary writers, 9
machines: medieval, and Chaucer, 178
McHugh, Heather, 564
MacInnes, Colin, **503**
McKay, Claude, 672–3; *A Long Way From Home*, 673
Mackay, Shena, 454
McKenzie, D.F., 13, 313
Mackenzie, Henry: and Scott, 358
Macklin, Charles, 302
MacLean, S.-B., 156
MacLeish, Archibald, 576
MacLeod, Alistair, **713**; short stories, 713; 'The Boat', 713
McLuhan, Marshall, 51, 551, **706**
McMichael, James, 559
McNair, John R., 63, 116
Macphail, Andre, 708; *The Master's Wife*, 710
Macpherson, James, 105
Macready, William C., 215, 302
Macro plays, 160
Macrobius: and Chaucer, 165
Macrone, John, 437
Madden, David, 554
Madden, Sir Frederic, 17
madness: in Canadian short story, 709; and colonialism, 650; and women in Shakespeare, 213
magazines *see* periodicals
magic: in OE charms, 128
magic realism: Hodgins, 712; Rushdie, 722
Mahapatra, Jayanta, **721**; 'A Letter to Kazuka Shiraishi in Tokyo', 721
Mailer, Norman, 485, 551, 556, 616, **624**
Mailloux, Steven, 109
Maillu, David, **661**
Mainwaring, Arthur, 331; and Swift, 331
Maitland, F.W., 422
Makin, Bathsua: *An Essay to Revive the Antient Education of Gentlewomen*, 314
Makouta-M'Boukou, J.P., 649
Malamud, Bernard, 552, **625**; *The Fixer*, 625; *God's Grace*, 625(2)
Maldon, The Battle of, 120, 128; metre, 121
Maliseet literature, 704
Mallarmé, Stéphane, 55, 561; and Shakespeare, 203

Malone, Edmond: and Boswell, 331
Malone, Kemp, 104, 127
Malory, Sir Thomas, 136, **151–4**; and alliterative tradition, 151; *Morte Darthur*, 151–4
Malouf, David, 690, 695, **701**
Mamet, David, 635, **641–2**; *American Buffalo*, 641; *Dark Pony*, 641; *The Disappearance of the Jews*, 641; *Duck Variations*, 641; *Edmond*, 641; *Glen Ross*, 641; *Glengarry*, 641; *Lakeboat*, 641; *A Life in the Theatre*, 641; *Reunion*, 641; *Sexual Perversity in Chicago*, 641; *The Shawl*, 642; *The Water Engine*, 641; *The Woods*, 641
man of mode: genre of, 253
de Man, Paul, 25, 26, 31, 38, 40, 55, 345; and Empson, 38; bibliography, 40
Manaka, Matsemela, 669
Manchester: art, Victorian period, 438; Chetham's Library, 16; Victorian period, 441
Mandeville, Bernard de, 319, **332–3**; *The Fable of the Bees*, 332(2); *The Grumbling Hive*, 332
Mandeville, Sir John: and Swift, 332; *Travels*, 332
Mangua, Charles, 659, 660
Mankind, 136
Manley, Mary Delariviere, 312
manliness: Christian, 417–18; in Jonson, 259
Manly, J.M., 170
Mann, Thomas, 7; and Chaucer, 183; *Buddenbrooks*, 697; *Joseph*, 183
Manning, Frederic: and Pound, 586
Manning, Henry Edward, 440
Manningham, John, 229
Mannoni, Octave, 464, 505, 666
Mantua: scholarship in early Renaissance, 190
manuscript studies, 161–2
manuscripts: 20th C authors, 460; Austen, 359; Anglo-Saxon illuminated, 277; Chaucer, 169–70, 178; Coleridge, 350; Donne, 277; Junius, 124–5; D.H. Lawrence, 18; W. Morris, 383; Shakespeare, 13; Zukovsky, 595; Auchinleck, 149–50; Cambridge Corpus Christi, 131, 132, 133–4, 135; Cambridge Emmanuel, 310; Cambridge Magdalene Pepys, 161; Cambridge Trinity, 132; Cambridge UL, 193; Cape Town PL, 280; Edinburgh Scottish Record Office, Dalhousie, 277; Leeds Brotherton, 301; London BL, 11, 104, 112–13, 169; London BL Blenheim Papers, 11; London BL Cotton, 16, 135, 142; London BL Cotton Julius, 131; London BL Harley, 140, 148–9, 150, 151, 158–9, 170; London BL Sloane, 151, 301; London Lambeth Palace, 154; London Westminster Abbey, 150; Norwich Norfolk Record Office, Kirkpatrick, 156; Nottingham Portland, 280; Oxford Bodley, 127, 128, 135, 159, 194–5, 201, 209; Oxford Dalgarno, 68; Oxford Merton, 150; Paris Bib. Mazarine, 150; Paris BN 138; Pennsylvania, 150; Rome Vatican, 138; San Marino Huntington, 12, 143, 155, 170; Shropshire Library, 150; Worcester Cathedral, 132; Worsley, 170–1
Manwood, John: *A Treatise and Discourse of the Lawes of the Forest*, 217
Manx surnames, 105
Maponya, Manaka, 669
Marachera, Dambudzo: and Mungoshi, 670
Margarete, Saint: Life, 155
Maritime literature, Canadian, 709, 714, 717; *see also* British Columbian literature
Markandaya, Kamal, 719, **720**; *Nectar in a Sieve*, 720
Marlatt, Daphne, 714, **716**; *Steveston*, 716
Marlowe, Christopher, 98, 249, **256–8**; and Donne, 276; and Lowry, 500; and Maturin, 363; and Seneca, 250; and Shakespeare, 207, 240; and translation, 272; *Dr Faustus*, 207–8, 241, 242, 253, 257(5), 257–8, 258(3), 500; *Edward II*, 249, 257; *The Jew of Malta*, 257, 258; *Tamburlaine*, 240, 250–1, 251, 252, 256(2), 257(2); (and Thomas Nashe), *Dido Queene of Carthage*, 256
marriage, 394, 555; 18th C, 319; and Elizabethan comedy, 253; and D.H. Lawrence, 481–2, 485; in medieval sermons, 138–9; in Wharton, 597
The Marriage of Sir Gawain, 144
Marryat, Frederick, 363
Marshall, Alan: *I Can Jump Puddles*, 690
Marshall, Julian, 16

Marson, Una, 674, 681
Marston, John, 245; and man of mode, 253–4; language, 255; women in, 254; *The Dutch Courtesan*, 229; *The Malcontent*, 255, 266
Martial: and More, 189
Martin, Sharon Stockard, 637
Martin, Violet *see* Somerville and Ross
Martineau, Harriet, 422–3
Martyrology (OE), 130–1
Martz, Louis L., 292
Marvell, Andrew, 196, 200, **281–2**, 311; and Cromwell, 282; and Fane, 280; and Herbert, 13; and 17th C publishing, 13; poetry, 275; 'First Anniversary', 282; 'The Garden', 282; 'The Unfortunate Lover', 282; 'Upon Appleton, House, 281–2, 282
Marx Brothers, 634
Marx, Karl: Fitzgerald's reading of, 599; *The Critique of the Gotha Programme*, 424
Marxism and Marxist theory, 21, 37, **52**; and Armah, 658–9; and Faulkner, 607; and Morris, 424; and E. Wilson, 634; and Zukofsky, 594; and African literature, 648; and deconstruction, 24; and dialogue, 54; and poststructuralism, 54, 55; American, 55; crisis of, 24
Masefield, John: and Shakespeare, 203
Masham, Damaris, Lady : and 17th C philosophers, 316
masochism: and Joyce, 477
Mason, A.E.W.: and Joyce, 478; *Miranda of the Balcony*, 478
Mason, John, 246
Masonic drama: 18th C, 330
masque: Dryden, 308
mass culture *see* popular culture
Massinger, Philip: and John Fletcher, *Love's Cure*, 255
Masters, Edgar Lee, 552
Masters, Olga, 687
Matcham, Frank, 444
materialist criticism, **50–6**
mathematics, 39; Elizabethan, and Shakespeare, 229
Matheolus: and Chaucer, 182; *Lamentationes*, 182
Mathews, Elkin: and Joyce, 479
Matonis, A.T.E., 150
matriarchy: and D.H. Lawrence, 485
Matthews, Janet, 690
Maturin, C.R., **363**; novels, 356; *The Albigenses*, 363; *Melmoth the Wanderer*, 363
Mau Mau: and Kenyan fiction, 659
Maugham, W. Somerset, **469**, **530**; *Cakes and Ale*, 469; *The Constant Wife*, 530; *For Services Rendered*, 530; *Penelope*, 523
Maupassant, Guy de: and Conrad, 466
Maurice, F.D., 418
Maurice, F.J., 349
Mauron, Charles: and Bell, 471; 'On Reading Einstein', 517
Maxims (OE), 119(2)
May, Julian, **629–30**; bibliography, 630; 'Dune Roller', 630; Saga of Pliocene Exile, 630
Maya literature, 566
Mayne, Jasper, 277
Mazrui, Ali, 649
media, 56; and Beckett, 526–7; in drama, 640; Indian, language, 724; and modern drama, 524; and text linguistics, 107
medicine: 19th C, 442; and Chaucer, 182; in literature, 385
medieval morality plays, **159–60**, 190–1, 249, 251, 252
medieval period: and Shakespeare, 202
medieval saint's play: and T. S. Eliot, 528
melodrama, 547, 670; 19th C American, 639
Melville, Arthur, 438
Melville, Herman, 535, 539, **542–3**, 559, 632; and Fowles, 507; and Shakespeare, 238; and apocalypse, 555; sea shanties, 543; 'Bartleby the Scrivener', 109, 542; 'Benito Cereno', 542–3; *Billy Budd*, 472; 'Cock-a-Doodle-Doo!', 539; *The Confidence-Man*, 238, 543; 'The Encantadas', 542, 543(2); *Moby-Dick*, 542, 543; *Omoo*, 543; *Piazza Tales*, 542, 542–3, 543; *Pierre*, 507; 'The Tartarus of Maids', 539
memorials, 449
men: androcentrism, in Orwell, 488–9; in D.H. Lawrence, 481–2; male leadership, 484; masculine attractiveness and ME women, 138; masculinism in Melville, 543; masculinity in teaching, 54; social relationships between, 395; Victorian, 369; *see also* gender, sexual difference
men in literature: Indian poets, 719–20; Rhys, 679

Menen, Aubrey, **722**
Menippean satire: and T.S. Eliot, 516
Mennes, Sir John: and *Wits Recreations* (1640), 281
The Menologium, 119
Menon, O. Chandu: and Rao, 721; *Indulekha*, 721
'Mercy and Justice' (ME lyric), 150
Meredith, George, 366, **383**, **413**; poetry, 383; *The Egoist*, 413; 'Love in the Valley', 383; *Modern Love*, 367, 383(2)
Merivale, Charles, 416
Merleau-Ponty, Maurice, 39
Merrill, James, 551
Mersenne, Marin, 68
Merton, Thomas, 616
Merwin, W.S., 563, 564–5
metamorphosis: in Shakespeare, 227
metaphor: and metonymy, 107, 109
metaphysical poets, 275–6
metaphysics: of love, 201
Metcalf, John, 708
Methodism, 440
metonymy: and metaphor, 107, 109
metre: and T.S. Eliot, 573; and music, 381; theory of, 109; *see also* rhythm
metrical phonology, 77–8
metrics: OE, 121
Mexican theatre, 639
Meyer, Bernard, 463
Michelangelo: Freud on, 43
Micmac literature, 704
Middle English, 1, 75; pronunciation, 76, 78; stylistics, 109; syntax, 85–6; vocabulary and semantics, 96–7
Middle Seots: poetry, **147–8**
Middlebro', T.H., 419
Middleton, Anne, 177
Middleton, Thomas, 219, 245(2), 248, **261–2**; and man of mode, 253–4; women in, 254; *The Changeling*, 261(2), 262; *The Chaste Maid in Cheapside*, 253; *A Fair Quarrel*, 261; *A Game of Chess*, 261, 261–2; *Hengist*, 261; *The Honest Whore Part I*, 261; *The King of Kent*, 261; *No Wit, No Help like a Woman's*, 262; *The Revenger's Tragedy*, 261, 262; *The Second Maiden's Tragedy*, 261; *The Spanish Gipsy*, 261; *The Witch*, 261; *Women Beware Women*, 261, 262; (and Thomas Dekker), *The Roaring Girl*, 255, 262
Midrash: and Milton, 298
Miedema, H.T.J., 139
Miles, Josephine, 554
Mill, John Stuart, 415, **423**; and G. Eliot, 408, 409; diaries, 423; letters, 423; *Autobiography*, 423; *Essays on French History and Historians*, 423; *On Liberty*, 420, 423; *Principles of Political Economy*, 423
Millar, Andrew, 14
Millar, Kenneth *see* Ross Macdonald
Miller, Arthur, 462, **642**; *The Crucible*, 642
Miller, Henry, 558, **612–13**, 612–13; and D.H. Lawrence, 481
Miller, J. Hillis, 30, 38, 412
Miller, James (scribe), 159
Miller, Jordan Y., 643
Miller, Karl, 454
Miller, Leo, 297
Millett, Kate: and H. Miller, 613; *Sexual Politics*, 613
Millgate, Jane, 358
Mills, Hilary, 624
Mills, Sparling, 717
Milner, Andrew, 288
Milner, Ron, 636
Milnes, Richard Monekton, 420
Milosz, Czeslaw, 559
Milton, John, 5, 9, 196, **285–99**; and Austen, 360; and Boethius, 290; and Chapman, 293; and Drummond of Hawthornden, 274; and Euripides, 293; and Galileo, 296; and Greene, 497; and Hardy, 411; and Homer, 293; and Isocrates, 298; and Johnson, 334–5; and Maturin, 363; and Ovid, 291–2, 293; and Plato, 298; and Pope, 296, 326(2), 327; and Purchas, 298; and Raphael, 293, 294; and Ripa, 295; and Shakespeare, 290, 292, 297; and Spenser, 198, 289, 290, 292, 294; and Swift, 332; and Virgil, 292; and Wordsworth, 347; and the Apocrypha, 294; and the Bible, 296, 297; and *consolatio*, 293–4; and the elegy, 201; and *kenosis*, 297; and landscape description, 296; and liturgy, 298; and music, 291; and oxymoron, 289; and *The Plot Discovered and Counterplotted*, 298–9; and Rabbinic texts, 298; and theology, 292; bibliography, 288–9; classical allusions, 296; concordance, 297; duality in, 286; elegies, 290–1; imagery, 286–7, 296; influences, 293;

language, 295; prose, 297–9; state papers, 299; theology, 298; vocabulary, 288; *Apology against a Pamphlet*, 298; *Arcades*, 289; *Areopagitica*, 298; 'At a Solemn Music', 291; *At a Vacation Exercise in the Colledge*, 288, 289; *Comus*, 286, 288, 289, 289–90, 290, 292, 346; *De Doctrina Christiana*, 292, 297, 298; *The Doctrine and Discipline of Divorce*, 297; *Epitaphium Damonis*, 290; *Il Penseroso*, 290; *L'Allegro*, 198, 289; 'Lawrence of Virtuous Father Virtuous Son', 291; *Lycidas*, 288, 290, 291; *A Masque*, 290; *Moscovia*, 298; Nativity Ode, 274, 286–7, 289; *Of Education*, 298; 'On the Late Massacre in Piemont', 291; *Paradise Lost*, 198, 286, 287(2), 291, **291–6**, 332, 334–5, 363, 497; *Paradise Regained*, 286(2), 294, 295, 296(2); *Samson Agonistes*, 285, 286(2), 296–7, 297(3), 305; 'Upon the Circumcision', 289
mimesis, 32, 39, 593; in *The Dream of the Rood*, 125; mimetic language, 110; in Victorian novel, 396; in Victorian poetry, 367
Miner, Earl, 307
minority languages in England, 71
Mirren, Helen, 262
The Mirror for Magistrates, 232
Miscellany Poems, 305(2)
misogyny: Chaucer, 179
Mississippi writers, 552
Mitchell, Adrian, 525; *The Tragedy of King Real*, 525
Mitchell, Margaret, **603**; letters, 603; *Gone with the Wind*, 603
Mitchison, Naomi, 454, 461, **492**; Arthurian fiction, 450; diary, 492; *The Bull Calves*, 492
Mitford, Mary Russell: and E.B. Browning, 373
Mithraism: and Tolkien, 459
Modern English: syntax 87; vocabulary and semantics, 97–8
Modernism, 512, 555, 561; American, 631; and T.S. Eliot, 516(2); and Faulkner, 606; and H. Miller, 612; and New York, 553; and Sisson, 522; and Yeats, 514–15
The Modish Couple, 331
Moffet, Thomas, 193
Mohun, Michael, 302
Molière: endings, 227
Momaday, N. Scott, **629**; *House Made of Dawn*, 629
Mommsen, Theodor, 416
monasticism: in AS England, 116
Monboddo, James Burnett, Lord , 67
money: and fiction, 395–6; and Pound, 584
monologue, 375; *see also* dramatic monologue
monologue novel, 449
Monroe, Harriet: and T.S. Eliot, 517
monstrosity, 460
Montagu, Lady Mary Wortley, 87
Montaigne, Michel Eyquem de, 254; 'Of Lyers', 224
Montgomerie, Alexander, 199; *The Cherrie and the Slae*, 199
Montgomery, L.M.: journals, 710
Montreal: literature in, 705; Theatre Royal, 717
Moodie, J.W. Dunbar: *Ten Years in South Africa*, 707
Moodie, Susannah, 675, 690; and Lawson, 696; *Roughing It in the Bush*, 707
Moore, Brian: *I am Mary Dunne*, 446
Moore, G.E., 457; and Woolf, 474–5
Moore, George: and Joyce, 455; *The Untilled Field*, 455
Moore, Marianne, **577**; 'The Mind is an Enchanted Thing', 577; 'Preface to *Monsieur Teste* by Paul Valéry', 577
Moorhouse, Frank, 687; short fiction, 688
Moraes, Dom, 720
morality plays, 249, 251, 252; ME, **159–60**; sin in, 190–1
morals: and Victorians, 418
More, Alice, 189
More, Sir Thomas, 136, **187–9**; dialogues, 189; epigrams, 189; *Dialogue of Comfort*, 188, 189; *Dialogue Concerning Heresies*, 189; *History of Richard III*, 188, 189, 260; *Supplication of Souls*, 208; *Utopia*, 8, 188
Morgan, Lady , 357–8
Morgan, Edwin, **518**
Morley, Henry, 215
Morocco: and American novelists, 619–20, 621
morphology, 60, **79–83**; Chaucer's, 168
morphophonology: and deaf readers, 74

Morris, Charles: and Wilde, 431
Morris, William, 366, **383–4**, **423–5**; manuscripts, 383; poetry, 383–4; *The Defence of Guenevere*, 384; *The Earthly Paradise*, 383; *News from Nowhere*, 424(3); 'The Pilgrims of Hope', 384; 'The Story of Aristomenes', 383
Morris, Wright, **623**; *The Works of Love*, 623
Morrison, Arthur, **413**; *The Dream of Gerontius*, 380
Morrison, Toni, 550, 557–8, **623**; *Song of Solomon*, 623(2); *Tar Baby*, 623
Morse, Samuel French, 577
Morson, Gary, 53
Morte Arthure (alliterative), 139, 140, 151, 152
Morton, A.Q., 243
Moser, Thomas, 463
Mosse, Miles: *The Arraignment and Conviction of Usurie*, 228
Mount and Page (publishers), 14
Mountfort, Susanna, 302
Mountfort, William, 302
Mountjoy, Christopher, 211
mourning, 7; and elegy, 290–1
Mozambique literature, 662
Mphahlele, Es'kia, 663, 664, **668**; *The Wanderers*, 668
Mtshali, Oswald: 'The Watchman's Blues', 664
Mudie, Charles Edward, 436
Muggeridge, Malcolm, 493
Muggleton, Lodowick: *Acts of the Witnesses*, 305
Muir, Edwin, 458
Mukařovský, Jan, 27
Mungoshi, Charles: and Marachera, 670
Munns, Jessica, 310
Munonye, John, **655**; *Bridge to a Wedding*, 655
Munro, Alice, 708, **713**
Munro, Craig: *Wild Man of Letters*, 685
Murdoch, Iris, **504**; language, 110; *An Accidental Man*, 504; *The Black Prince*, 224, 504; *The Philosopher's Pupil*, 456; *The Sea, The Sea*, 110, 504
Murray, J.T., 245
Murray, James, 65–6; *New English Dictionary*, 66
Murray, John, 420; and Byron, 352
Murray, Les, 686, 689, 695, **701**; 'The Buladelah-Taree Holiday Song Cycle', 687
Murray, Lindley, 63
Murray, Natalia Danesi, 631
Murry, John Middleton, 481
Murry, Middleton: and D.H. Lawrence, 483
museum, 20
Musgrave, Susan: *Kiskatinaw Songs, and Other Poetry*, 716
music: 18th C, 322; and Armah, 658; and Browning, 375; and Byron, 353; and T.S. Eliot, 515–16; and Hopkins, 381; and Milton, 291; and Peacock, 362; and Shakespeare, 202, 221, 240; and W.C. Williams, 593; and Wolfe, 610; and Wordsworth, 347; and English literature, 1; and linguistics, 381; and metre, 381; and poetry, 344; collecting, 16; critics, 421; in Chester cycle, 158; Tennyson settings, 386–7; *see also* opera
music-hall, 444
musical parody: in Jacobean city comedy, 253
musicals: black, in South Africa, 669
Muske, Carol, 563
Mwangi, Meja, 659, 660, **661**; *Going Down River Road*, 661; *Kill Me Quick*, 661
Mylius, Hermann, 299
mystery plays: ME, Doctrine of Redemption in, 157
mystery writers, 3
mysticism: and Beckett, 499; in poetry, 564–5
myth: in 20th C poetry, 520, 521; in Adams, 506; in Faulkner, 605; history as, 398; in Peacock, 362; in Tolkien, 492
myths: of the Fall, 462; Pyramus and Thisbe, 167
Mzamane, Mbulelo, 664; 'My Cousin Comes to Joburg', 664
N-Town cycle, 157, **159**
Nablo, James Benson: *The Long November*, 710
Nabokov, Vladimir, 558, **625–6**; comedy, 626; *Ada*, 626; *The Defence*, 626; *Laughter in the Dark*, 626; *Lolita*, 626; *Pale Fire*, 557, 626
Naik, M.K., 722
Naipaul, Shiva, 677, 678
Naipaul, V.S., 674, 676, **677–8**; and immigration, 675; and Walcott, 684
names, 36–7, 80, 99, 104–5; in Dickens, 400; *see also* attribution studies,

onomastics, signature
Nannini, Remigo: *Civill Considerations upon Many and Sundrie Histories*, 230
Napier, A.S., 135
Narayan, R.K., **722**
narrative, 106, 193; first-person, African, 649; mood, 109; theory *see* narratology; Achebe, 652–3; Austen, 360; Beckett, 527; C. Brontë, 404; Chaucer, 177; Conrad, 465; Defoe, 338; Dickens, 402; Doctorow, 627; Donne, 200; Ekwensi, 656; Findley, 712; Gordimer, 666; Hardy, 412
narrative painting: Victorian, 437–8
narratology, **28–32**; and Forster, 473; as history, 415; and Spenser, 198
narrators: Chaucer's, 162–3
Nashe, Thomas, 30; and Sidney, 191–2; and anatomy, 187; fiction, 191(2); self-representation, 192; *Christ's Tears over Jerusalem*, 233; *Have with You to Saffron-Walden*, 233; (and Christopher Marlowe), *Dido Queene of Carthage*, 256
Nathan, Isaac: and Byron, 353
Nathan, Robert, 557
nationalism: Canadian, 705, 707–8
nationality: in Canadian literature, 709–10
Naturalism, 555–6, 567; and E. Glasgow, 603; and R. Wright, 622; naturalist novel, 396
nature, 25; in Canadian literature, 709; in Restoration drama, 303
Navajo literature, 566
Nazareth, Peter, 662
The Necessarie, Fit, and Convenient Education of a Yong Gentlewoman (1598), 230
Ned Kelly stories, 690
negation, 79, 81, 101
negativism: in American literature, 536; in poetry, 564–5
Neilson, Shaw, 690
neologisms, 49, 98; Chaucer, 145; Coleridge, 364
Neoplatonism, 243; and Forster, 473; and Renaissance poetry, 201
Neruda, Pablo, 594
New Brunswick: literature and language in, 704
New Comedy: and Shakespeare, 226
New Criticism, 24–5, 44, 592
A New Wonder, A Woman Never Vext, 244
New York: artistic responses to, 553; City Museum, 216
Newcastle, Henry Pelham, fifth Duke, 441
Newey, Vincent, 328
Newfoundland literature, 704–5, 705, 710, 714, 715
Newlove, John, 702
Newman, John Henry, 415, **425**; and T.S. Eliot, 573; and Hopkins, 380, 382; and religion, 417; *Apologia Pro Vita Sua*, 425; *The Dream of Gerontius*, 229, 380; *The Grammar of Assent*, 425
newsbooks: 17thC, 272
newspapers *see* periodicals
Newton, Sir Isaac, 313, 417
Ngara, Emmanuel, 659
Ngcobo, Lauretta, 667–8
Ngugi wa Thiong'o, 647(2), 648(2), 649–50, 650, **659–61**; and Ousmane, 659; critical essays, 661; *A Grain of Wheat*, 659, 660(3); *Homecoming*, 661; *Petals of Blood*, 659, 660(2), 661(3); *The River Between*, 660; *Writers in Politics*, 661
Nichols, Dudley: and O'Neill, 642
Nichols, Grace, 682
Nichols, Peter, **530**; *Born in the Gardens*, 524; *Feeling You're Behind*, 530
Niedecker, Lorine, 563
Nietzsche, Friedrich Wilhelm, **20–1**, 21, 37, 51, 561–2, 591–2, 697(2); and Browning, 374; and Conrad, 463, 465; and T.S. Eliot, 641; and Hopkins, 381; and D.H. Lawrence, 480(3), 483; and Shakespeare, 203; and Synge, 443; *The Birth of Tragedy*, 641; *The Genealogy of Morals*, 463
Nigeria: English language in, 71
Nigerian drama, 649
Nigerian literature, **651–9**
The Night Chant (Navajo), 566
Nin, Anais, **613**; diary, 613; 'The New Woman', 613; 'Realism and Reality', 613; 'The White Blackbird', 613; 'Women of New York', 613
Noble, Adrian, 206–7
Noh tradition: and Yeats, 515
non-fiction novel, 556
Nonconformity: and D.H. Lawrence, 484
Norfolk: place names, 103
Norman, Marsha, 638
Norris, Christopher, 23
Norris, Frank, **545**; *The Octopus*, 545
Norris, John, 301

North American English *see* American English
North American literature *see* American literature: Canadian literature
North, Christopher, 386
North, Dudley, fourth Lord, 280
Northcliffe, Alfred Harmsworth, Lord, 435
Northern Ireland: English language in, 70; *see also* Ireland
Northey, Margot, 709
Norton, C.E.: and Ruskin, 429
Norton, Richard, 311
Norwich: ME drama, 156; theatre in, 244–5
Nosworthy, J.M., 228
Nottingham, Heneage Finch, earl of, 310
nouns, 90; capitalization, 79; deverbal, 81
nouveau roman: and Forster, 473
novel: 18th C, 320, **337–42**; 1830–7, 363–4; Romantic, **356–64**; Victorian, **391–414**; 20th C, **446–511**; and disease, 7; characterization in 20th C, 447; language, 108, 109; non-fiction, 556; psyehological, and Bunyan, 314; publishing, 15; theories of American, 535–6; African, 648; American, 539; Canadian, **708–13**; Caribbean, **675–81**; Great Ameriean, 551; Jewish, 451; Nigerian, 651–2; Ulster, 451; *see also* fiction
novellas: Elizabethan, 191
Novelle, German: and G. Eliot, 409
Nowra, Louis, **702**; *Inside the Island*, 689, 702
nuclear arms debate: and language, 107
Nukespeak, 107
Nwapa, Flora, 651(2), **656**; *Efuru*, 656(2)
Oakley, Barry, 687
Oates, Joyce Carol, 551, 554, 570
object-relations theory, 44
Objectivists, 563, 587–8
O'Brien, Flann, 452, **501**; and Fowles, 447, 507; *The Dalkey Archive*, 501; *The Third Policeman*, 501
O'Brien, Kate, 452
Obscene Publieations Act (1857), 418, 433
O'Casey, Sean, **530–1**; Dublin trilogy, 530(2); *The Bishop's Bonfire*, 530; *Cock-a-Doodle Dandy*, 530; *The Plough and the Stars*, 530–1; *Purple Dust*, 530, 531; *Red Roses for Me*, 530; *The Silver Tassie*, 530; *The Star Turns Red*, 531
occult: in 17th C, 271; and Conrad, 465; and Pound, 586–7
O'Connor, Flannery, 551, 557, **614–15**, 633
O'Connor, Frank, 455
O'Connor, Father John: and Chesterton, 470
O'Connor, T.P., 14
ode: 18th C, 324
Odets, Clifford, **642**; *Waiting for Lefty*, 522, 638
Oedipus myth, 44
O'Faoláin, Julia, 456
O'Faoláin, Seán, 455, **493–4**; short stories, 455
O'Flaherty, Liam, 455
O'Hara, John, **618–19**; *Appointment in Samarra*, 618–19
Ohmann, Richard: *English in America*, 24
Okamoto, Kanoko, 613
Okara, Gabriel, **656**; *The Voice*, 656
Okigbo, Christopher, **656–7**; *Four Canzones*, 657; *Labyrinths*, 656–7; *Path of Thunder*, 656–7
Okot p'Bitek, 647
Okpewho, Isidore: *The Last Duty*, 652
Old English, 1, 73, 74–5, 75; glosses, Leiden, 63; morphology, 79–80, 80; phonology, 74, 75, and Anglo-Saxon pennies, 60; pronunciation, 76; stylistics, 109; syllabic phonemes, 57; syntax, 83–5, 85–6, 95; vocabulary and semantics, 93–6
Old English literature, 1, **112–35**; poetry: authorship, 124, syllable structure, 77, and Tennyson, 390; prose, 129–35, and verse, 135
Old Norse literature: and *Beowulf*, 123–4
The Old Yellow Book, 377(2)
Oldham, John, 309–10; and Johnson, 310, 327; *Bion*, 310, 327; *Satyr against Vertue*, 310
Oliphant, Margaret, 410, 435; *Selected Stories of the Supernatural*, 410
O'Loughlin, J.L.N., 151
Olson, Charles, 553, **577–8**, 580; and Creeley, 568; letters, 577; 'Apollonius of Tyana', 577; 'The Human Universe', 577; *Maximus*, 577; 'To Gerhardt, There, Among Europe's Things', 577
Olson, Glending, 175
O'Malley, Mary, 638
Ondaatje, Michael, 702, 708(2), 717; and

C. Dabydeen, 682, 717; and history, 711
O'Neal, John, 637
O'Neill, Eugene, 4, **642–3**; bibliography, 642; letters, 642; *Ah, Wilderness!*, 642; *Desire Under the Elms*, 642; *The Emperor Jones*, 642; *The Great God Brown*, 642; *The Hairy Ape*, 642; *Hughie*, 643; *The Iceman Cometh*, 642, 643(2); *Lazarus Laughed*, 642; *Long Day's Journey Into Night*, 642, 643; *A Moon for the Misbegotten*, 643; *More Stately Mansions*, 644; *S.S. Glencairn* cycle, 642
onomastics, **101–5**; *see also* names
Open Theater, 640
opera: and Auden, 519; and Richardson, 341; *see also* music
Oppen, George, 563, **578–9**; 'Boy's Room', 578; *Collected Poems*, 578; *Discrete Series*, 578(2); *The Materials*, 578; *Of Being Numerous*, 578; 'Of Being Numerous', 578; *Primitive*, 578(2); *Seascape: Needle's Eye*, 578; *This In Which*, 578; 'Vulcan', 578
The Oracles of Reason, 316
Orage, A.R., 631
oral narrative: and Achebe, 653; and Bessie Head, 667; and Hughes, 575; and Kunene, 668; and Okigbo, 657; and printed literature, 656; and reception theory, 650; African, 650; Afro-American, 575; autobiography, 690; Zulu, 668
oral-formulaic theory, 121
organicism: and Romantic poetry, 350
originality: and Chaucer, 163–4
O'Riordan, John, 531
Orosius (OE), 130
Orpheus myth: in Pynchon, 626
Orr, John Cunningham, 15
Ortega y Gasset, José: and Newman, 425
orthography, **74–9**; 15th C, 136–7; reformed spelling, 64–5; Shakespeare texts, 206, 207
Orton, Joe, **531**; *Loot*, 531
Orwell, George, 4, 454, 458, **488–90**, 632; and Housman, 382; and Rhys, 680; and Swift, 332; letters, 489, 490; radio talks, 489–90; *Animal Farm*, 488, 489, 490; *Burmese Days*, 488, 489; *Inside the Whale*, 382; *Nineteen Eighty-Four*, 489(2), 490, 555
Osborne, John, 4, 524
Ossian controversy, 322
Oswald, Saint, 133
Otto, Rudolph, 611
Otway, Thomas: and Coleridge, 350; and Fowles, 447; and Racine, 310; *The Soldier's Fortune*, 303; *Titus and Berenice*, 310; *Venice Preserv'd*, 304, 331
Ouida, 436
Ouologuem, Yambo, 648; *Le Devoir de Violence*, 655
Ousmane, Sembène, 648, 649–50, **659**; *God's Bits of Wood*, 659
Ovid, 224; and Chaucer, 176–7; and Dryden, 308; and Lyly, 263; and Milton, 291–2, 293; and Shakespeare, 227; English translations of, 272–3; women in, 138; *Epistles*, 305; *Fasti*, 176–7; *Metamorphoses*, 198, 292
Owen, Robert: and Willson, 707
Owen, Wilfred, **513**; letters, 513; 'Strange Meeting', 513
Oxford Companion to English Literature, 1
Oxford University Dramatic Society, 522–3
Pacey, Desmond: and Layton, 704; letters, 704
Pack, Robert, 564
Padley, G. Arthur, 57, 61
pagan practices: OE, 115–16
Page, P.K., 702
pageantry: Renaissance, 252, 256; in Shakespeare, 222, 234
Painter, William, 191
painting: 18th C, 322; Australian, 695; and Beckett, 499; and poetry, Rossetti, 385; *see also* visual arts
Paley, William: *Natural Theology*, 376
Palgrave, Francis Turner, **384**
Palmer, Nettie, 693, **702**
Palmer, Vance, **702**; short fiction, 688
Palsgrave, John: *Lesclaircissement de la langue françoyse*, 69
pamphlets: 18th C, 333; on female cross-dressing, 255; Orwell, 489; Renaissance, 187, 269; Sidney, 194; women's, 187, 269
Pandolfo, Alessandro, 376
panegyric, 280–1
panentheism: and Wordsworth, 347
paper studies, **18**
paragon: in 18th C novel, 337
Parker, Gilbert, 709; *The Pomp of the Lavilettes*, 709

Parker, Miss: *A Tour in Scotland 1863*, 425
Parkes, M.B., 149–50
Parnell, Thomas, 324, **324**; *Poems on Several Occasions*, 324
parody, 20, 25; ironic, 340; of Shakespeare, 224; of Victorian poets, 367; theory of, 32; in Barthelme, 627; in Beckett, 499; in Chaucer, 168; in Harley lyrics, 148; in Kroetsch, 712; in Shakespeare, 168
Parr, Catherine, 186
Parry, Hubert: and Wordsworth, 347
Parry, Linda, 424
Parsons, James, 67
Pascal, Blaise: and Cather, 598
Pascoli, Giovanni: and Tennyson, 390; 'La servetta di monte', 390; 'Ulysses', 390
Pasquin, Anthony, 323
Passio Sancti Christophori Martyris, 131
the past: in Armah, 658; in the novel, 446–7
Pastan, Linda, 564
Pasternak, Boris: translation of Swinburne, 386
pastiche, 25; in postmodernism, 20
Paston family: correspondence, 138
pastoral, 196; in Thoreau, 541
pastoral naturalism: in South African literature, 664
Pater, Walter, 25, 366, 415, **425–8**; and S. Butler, 419; and Conrad, 466; and Schreiner, 663; autobiography in writings, 427; and religion, 7; influence, 427–8; 'The Child in the House', 427; *Gaston*, 428; *Imaginary Portraits*, 426; *Marius the Epicurean*, 426, 426–7, 427(6), 428, 663; *The Renaissance*, 426(2), 428; 'Romanticism', 427
Paterson, 'Banjo', 695
pathetic fallacy, 575; and Ruskin, 430–1
Patience, 142
Patmore, Coventry, 3, 366; *The Angel in the House*, 367
Paton, Alan, 664; *Cry, the Beloved Country*, 664
patriotic verse: Victorian, 368
patronage: and 18th C poets, 320; by 16th C women, 186
Patten, William, 18, 64
Patterson, Annabel, 275
Pattison, Mark: letters, 428
Paul, C. Kegan, 437
Paul, Elliot, 630
Paul, Saint: and Blake, 346; and Bunyan, 313–14
Paulding, James Kirke, **539–40**; *Salmagundi* essays, 539
Payne, Nevil: *The Siege of Constantinople*, 311
Paz, Octavio, 678
p'Bitek *see* Okot p'Bitek
peace plays, 525
Peacham, Henry, 283; *The Compleat Gentleman*, 283; *The Gentleman's Exercise*, 283
Peacock, Thomas Love, **355–6**, 356, **361–2**; and Wales, 362; as music critic, 362; and religion, 362; comedy, 362; novels, 361–2; poetry 355–6; *Four Ages of Poetry*, 355–6; *Gryll Grange*, 361, 362; *Melincourt*, 356, 362
Peake, Mervyn, **500**; 'The Hunting of the Snark' (sketches), 500; *Titus* trilogy, 460
Pearl, **141–2**, 142
Pearl poet: and the Bible 137
Pearlman, E., 314
Pearsall, Derek, 145
Pearse, Gabriela, 682
pedagogy: and grammar, 61; *see also* education, teaching
Peele, George: and Golding, 200; *Polyhymnia*, 200
Peirce, Charles Sanders, 39, 55, 543; and W. Stevens, 591
Pelham, Henry *see* Newcastle
Penell, Joseph Stanley: *The History of Rome Hanks and Kindred Matters*, 613
Pennell, Joseph Stanley, **613**
Pepys, Samuel, **314**
Percy, Thomas: and Pinkerton, 336; letters, 336
Percy, Walker, 557, **616**; and crisis, 555; *Lancelot*, 616; *The Last Gentleman*, 616; *Love in the Ruins*, 555; *The Second Coming*, 616(2)
Percy, William Alexander, **579**; letters, 579
Perec, Georges, 8; and Joyce, 477; *La Vie mode d'emploi*, 477
Perelman, S.J., **634**; and West, 608
performances: Etherege, 312; Jonson, 260; Middleton, 262; Milton, 297; Renaissance drama, 245–6; Restoration, 303; Shakespeare, 204(2), 206–7, 213, 215–16, 231; *see*

also actors and acting, drama, theatre
performing arts *see* theatre
period settings: Shakespeare, 215
periodicals: 18th C, 320, 331, 332, 333, 340; Victorian, **431–7**; 20th C, 434, 453–4; American literary, 566–7; and colonial discourse, 696; and serial fiction, 392; Anglo-Welsh, 453; comic Victorian, 367; fiction in, 433; image of women in, 395; Indian newspaper press, 724; little magazines, 453–4, 459, 675, 692, Canadian, 704, Caribbean, 671; Manchester, 441; newspapers, 15, 320, 432, 433; poetry in American, 566–7; popular newspapers, 435; pulp magazines, 617; religious, 14–15, 333; terrorism in 19th C, 396; *The Athenaeum*, 421, 433; *Atlantic Monthly*, 536; *Berkshire Chronicle*, 364; *The Black Mask*, 617; *Blackwood's Magazine*, 392, 435, 467; *The British Lady's Magazine*, 365; *The British Workman*, 434; *The Briton*, 333; *Bulletin* (Sydney), 688; *Canadian Bookman*, 704; *Chambers' Journal*, 435; *Christian Magazine*, 15; *The Church Quarterly Review*, 437; *Civil and Military Gazette*, 383; *Communist Review*, 692; *Covent Garden Journal*, 14; *Daily Advertiser*, 340; *Daily Express*, 494; *Douglas Jerrold's Shilling Magazine*, 435; *Drum*, 664; *Edinburgh Review*, 423; *The Englishwoman's Review*, 434; *Evening News*, 435; *The Examiner*, 331, 365; *The Female Spectator*, 333; *The Female Tatler*, 169, 332, 333; *Fortnightly Review*, 437; *Fortune*, 633; *Fraser's Magazine*, 403, 540; *The Friend*, 362; *The Gentleman's Magazine*, 224, 331, 340; *The Hive*, 435; *Jewish Quarterly*, 451; *Lilliput*, 454; *London Review of Books*, 454; *London and Westminster Review*, 423; *Meanjin Quarterly*, 692; *The Medley*, 331; *The Mirror*, 435; *Monthly Repository*, 423; *The Morning Post*, 434; *Neurotica*, 550–1; *The New Review*, 454, 466; *New Yorker*, 634; *Night and Day*, 453–4; *The Nova-Scotia Magazine*, 704; *Oratory Magazine*, 15; *Overland*, 692; *Parliamentary Debates*, 14; *Penguin New Writing*, 454; *The Penny Magazine*, 435; *Ploughshares*, 551; *Poetry Australia*, 693; *The Public Ledger*, 333; *Punch*, 367; *Quadrant*, 692; *The Realist*, 551; *Salmagundi*, 539; *Saturday Review*, 433; *The Spectator*, 333, 437; *Staffrider*, 670; *The Star*, 14, 435; *Story*, 624; *Success*, 595; *The Tatler*, 332, 333; *Time*, 633; *The Times*, 435, 464, 494; *Today*, 600; *Victorian Periodicals Review*, 434; *The Westminster Magazine*, 333; *The Westminster Review*, 423, 437; *Words*, 454; *see also* journalism, press
Perkins, Maxwell, 613
Perkins, William, 262
Persian literature: and Tolkien, 459
personal names, 80, 104–5; *see also* names
Peters, Paul and George Sklar: *Stevedore*, 638
Petrarch: and Chaucer, 177, 182; and Milton, 289; and Montgomerie, 199; and Spenser, 196; and Synge, 513; *Canticus Troili*, 182
Petrarch, *Canzoniere*, 344
Pettie, George, 191
Phaer, Thomas: and Virgil, 190
Phelps, William Lyon, 375
phenomenology, 44; and Derrida, 39
Philippe de Mezieres, 177
Philips, Ambrose, 323
Phillips, Edward: *The Mysteries of Love and Eloquence*, 315
Phillips, Violet: and D.H. Lawrence, 483
philosophy: and genre, Victorian poetics, 368; in history, 21–2; and Modernism, 561–2; of science, and literary interpretation, 26
The Phoenix, 117, 126
phonetics, **74–9**; phonetic symbols, Murray, 66
phonology, 60, **74–9**; Chaucer's, 168
photography, 41, 507, 599; in W. Morris, 623
phrase structure grammar, 60
phrenology, 417
Picabia, Francis: and Pound, 585
picaresque: in 17th C, 282
Pickbourn, James (grammarian), 62
Pickering, William, 14
picong, 674, 684
pidgin English, 60, 71, 72, 100
Pierce, Charles E. Jr, 327–8
Pierce, Peter, 699
Piercy, Marge, 564
Pike, Kenneth L., 79

Pinero, Arthur: *Mid-Channel*, 523
Pinkerton, John: and Percy, 336; letters, 336
Pinter, Harold, 525, 529, **531–2**; and Lessing, 504; screenplay, 532; *The Basement*, 532; *Betrayal*, 525; *The French Lieutenant's Woman* (screenplay), 532; *The Homecoming*, 524; *The Hothouse*, 531–2; *No Man's Land*, 532; *One for the Road*, 531
Piozzi, Hester Thrale *see* Thrale, Hester Lynch
Pirsig, Robert M.: as children's author, 3
Pitcairne, Archibald: poems, 17
Pix, Mary, 312, **314–15**; *The Inhumane Cardinal*, 314–15; *The Innocent Mistress*, 314
place names, 101–2, 126; Malory's, 154; US, 103
plague: and politics in American literature, 539
Planchon, Roger, 532
Plath, Sylvia, 564(2), **579**, 589, **624**; and Sexton, 589
Plato, 216–17; and D.H. Lawrence, 486; and Milton, 298; and More, 188; and W. Stevens, 591; and dialogue, 189
play: in Barthes, 42; in G. Brooks, 623; in Conrad, 463; in ME drama, 157
players *see* actors and acting
Plomer, William, 453, 454
plot: poetics of, 249
The Plot Discovered and Counterplotted, 298–9
Plotinus: and Forster, 473
Plumly, Stanley, 563
Plumpton family: correspondence, 138
plurals, 80, 87
Plutarch: and Shakespeare, 233; *Lives*, 305, *Life of Alcibiades*, 233
Poe, Edgar Allan, 535, 537, **540**; and Byron, 353; and Ellison, 623; and R. Wright, 622, 623; and apocalypse, 555; vocabulary, 98; 'The Black Cat', 623; 'Eiros and Charmion', 540; 'MS. Found in a Bottle', 540
poetics, **26–32**, 196
poetry, 449; OE, 122–9, 135, editing, 119, poetic formula, 109, syllable structure, 77; ME, **148–51**; Renaissance, social setting, 187; 16th C, **189–91**, **193–201**; 17th C, **273–82**, **301**, **309–10**; 18th C, **323–9**; Romantic, **343–56**; Victorian, **366–91**, publication, 15; 20th C, 3, **511–22**, and Hopkins, 380; and language, 107, 109; and patronage, 18th C, 320; anthologies, Victorian, production, 436; language: and stylistics, 106, Victorian, 388; modernist, 512; poets, 2, 7; 'quantitative' verse, 28; reading, 514; role of poet, 216–17; visual appearance, 561, 592, 593; visualization, 592, 593; war, 695; African, 655, language of, 649; Afro-American, 550; American, 552, **558–95**; Australian, 693, women poets, 685; Canadian, **713–17**; Caribbean, **681–2**; Indian male poets, 719–20; Jewish, 451; Middle Scots, **147–8**; Ulster, 451; *see also* alliterative poetry, lyric
The Poet's Repentance, 148
point of view: in Armah, 658; in Gordimer, 666; in Stevenson, 413
Polish-American theatre, 639
political cartoons, 333; American, 542
political novel, 393
political power: in Shakespeare, 218
political theatre, 637–8
politics: 16th C, and Sidney, 193–4; 18th C, 320; and Arden, 526; and Auden, 518–19, 519; and Ekwensi, 655–6; and G. Eliot, 409; and Fielding, 339; and Gay, 319; and Gordimer, 666(2); and Hawthorne, 542; and Morris, 424; and Naipaul, 678(2); and Ngugi, 660; and Okara, 656; and Oppen, 578; and Ousmane, 659; and Pound, 584; and Ryga, 718–19; and Sidney, 193–4; and Sinelair, 600; and Walcott, 684; and autobiography, 458; and *Meanjin*, 692; and Methodism, 440; and New York writers, 553; and plague in American literature, 539; and South African novelists, 665; and South African popular theatre, 669; in African novel, 657–8; in American literature, 539; of theory, 26; Romantic tradition in, 345
Pomeroy, Elsie M., 708
Ponge, Francis, 21
Pons, Xavier, 696
Pope, Alexander, 17, 319, 323, **325–7**; and Boileau, 8; and Byron, 352; and Johnson, 335; and Milton, 296; and Parnell, 324; and Swift, 332; and feminine ideal, 319; letters, 327, 333; poetry, **325–7**; translations, 327; *Arbuthnot*, 327; *The Dunciad*, 319,

325, 327; *Eloisa*, 326(2); *Epistle to Jervas*, 327; *Epistle to a Lady*, 326; *Essay on Criticism*, 327; *Essay on Man*, 327; 'Not in Sherburn', 327; *Odyssey*, 327; *The Rape of the Lock*, 8, 325, 326(3), 326–7, 327; *To Mr. Fortescue*, 327; *Windsor Forest*, 325
Pope, John C., 125, 134
Popish plot, 309
Popper, Karl, 216
popular culture, 505–6; 17th C, 272; and Christie, 492; and Dickens, 399, 403; and 18th C literature, 319; and Elizabethan theatre, 252–3; and postmodernism, 20; and theorists, 51; in India, 724; mass readership of periodicals, 435; pleasure gardens, North Woolwich, 445
popular theatre: black South African, 670; South African, 669
popular writing, 661, 724; fiction, 47
populist writing: African, 648
pornography: and film theory, 48; metaphysics of, Browning, 376–7
Port-Royal, 62
Porter, Hal: short fiction, 688; *The Watcher on the Cast-Iron Balcony*, 689
Porter, Katherine Anne, **613–14**; 'Flowering Judas', 614
Porter, Peter, **701**; poetry, 691
Positivism: and Gissing, 413; and Wilde, 431
postmodernism, **19–21**, 31, 32, 38, 706; and feminism, 49; fiction, 558; in Canadian poetry, 704; in R. Davies, 711
poststructuralism, 51; and Joyce, 106; and Marxism, 54, 55; French, 20; in dialogue, 54
Potter, Beatrix: *Journal*, 428
Potter, Simeon, 87
Pound, Ezra, 4, 196, 514, 521, 549, 551, 560, 561(2), 562, **579–87**; and Findley, 712; and D.H. Lawrence, 485; and Oppen, 578; and Reznikoff, 588; and Sisson, 522; and Yeats, 515; letters, 579–80, 580; translations, 586; *Cantos*, 375, 551, 581–3, 584, 585, 586, Canto II, 586, Canto LXXV, 586, Canto XXXI, 584, Cantos XCVI and XCVII, 584; *Drafts and Fragments*, 586; *Hugh Selwyn Mauberley*, 515, 712; *Indiscretions*, 581; *A Lume Spento*, 581; *A Quinzaine for This Yule*, 581
Poutsma, Hendrik, 63
Powell, Anthony, 453, **497**; *A Dance to the Music of Time*, 497; *Memoirs*, 466
Powys, John Cowper, 458, **491**; Arthurian fiction, 450; essays, 491; *Maiden Castle*, 491(2); *Owen Glendower*, 491; *Rodmoor*, 491; *Three Fantasies*, 491; *Weymouth Sands*, 491; *Wood and Stone*, 491
Powys, Llewelyn, 491
Powys, T.F., 491; short stories, 455
Praed, Rosa, 694
pragmatics: literary, 174; and stylistics, 109
Prague School, 27
praise song, 657
Pratt, Annis, 693
Pratt, E.J., 7, 706, **715**
Pre-Raphaelite Brotherhood, 366, 415, **438**
Precepts, 119
prefaces, 35–6
prefixes, 82
prepositions, 87
Present-day English: syntax, 87–93; vocabulary and semantics, 99–101
press: 18th C, 14, 320; 19th C, 15; and French Revolution, 15; history of, 14–15; and politics, 320; *see also* journalism, periodicals
Price, Curtis, 312
Price, Richard: *Two Tracts*, 14
'Price Warung': short fiction, 688
Prichard, Katharine Susannah, 693; short fiction, 688
The Pricke of Conscience, 12
Priessnitz, Horst, 685
Priestley, Joseph, 65
Prince, F.T., **520**; 'Soldiers Bathing', 520
printing: Cambridge, 12; history, **12–16**; house-styles, 14; printers' ornaments, 14; Reformation practice, 12; Scottish, 17th C, 15; Victorian, 368; *see also* book trade
Prior, Matthew: and Swift, 325, 333; letters, 333
prison literature: South African, 668
prisoner-of-war writers: Australian, 695
Pritchett, V.S., **494**; *Selected Essays*, 494
private eye fiction, 556; *see also* detective fiction
prize-winners, 4
problem play, 523
productions *see* performances

proletarian fiction *see* working class fiction
promptbooks: Dryden, 308
pronunciation, 64, 65–6, 74; and Fisher, 65; and Franklin, 65; *see also* accents, dialects
proof-reading: 17th C, 13
proper names, 36–7, 105; in dictionaries, 99; *see also* names
Propertius: and Pound, 584
Propp, Vladimir, 26, 122–3
De Proprietatibus Rerum, 139
prosopoeia, 40
prostitutes: in Renaissance drama, 254
protest: in Indian literature, 725
Protestants: Canadian, 439–40
proverbial language: in drama, 244
proverbs, 201
provinciality: and poetry, 516
Prowse, Philip, 246
Prudentius: *Psychomachia*, 31, 196
Prynne, William, 317
Psalmanaazaar, George: *Description of Formosa*, 331
psychic research: Victorian, 418
psychoanalysis, 23, **43–6**; and de Man, 40; and feminism, 48, 505; and Golding, 501; and translation, 36; *see also* Freud
psychological criticism: of Shakespeare, 226, 231–2, 235–6
psychological novel: and Bunyan, 314
Public Record Office: Shakespeare in, 211
publishers and publishing, 492; Victorian, 368, 394, 414–15, **431–7**, 432–3; as profession, creation, 12–13; female novelists, Victorian, 394; galley proofs, 437; history, **12–16**; novels, 15; reprints, 436; America, 15–16; Cambridge, 12; Canada, 19th C, 714; Caribbean English, 671; *see also* book trade
Puerto-Rican theatre, 639
Pullum, G.K., 92
punctuation: Shakespeare texts, 206
Purchas, Samuel: and Milton, 298
Purdom, C.B., 214
Purdy, John, **628**; *Narrow Rooms*, 628
puritans: and theatre, 248
Purver, Anthony, 98
Puttenham, Sir George, 187; and scientific poem, 201
Puzo, Mario, 619
Pym, Barbara, **502–3**; *Crampton Hodnet*, 502, 503; *A Few Green Leaves*, 448; *Jane and Prudence*, 502; *A Quartet in Autumn*, 503; *Some Tame Gazelle*, 502; *A Very Private Eye*, 502
Pynchon, Thomas, 555(2), **626–7**; California fiction, 554; endings, 626; language, 109; short stories, 626; sources, 626; *The Crying of Lot 49*, 555, 557, 627; *Gravity's Rainbow*, 109, 626(2), 627; *V.*, 626
Pyramus and Thisbe myth, 167
Pythagorean numerology: and Spenser, 198
Quakers: and language, 60
Qualls, Barry, 404
Quarles, Francis: and Browning, 376; *Emblems*, 376
La Queste del Saint Graal, 152
questions, 90
Quetzalcoatl (Aztec), 566
Quintet, Edgar: and Arnold, 369
Quintilian: and Jonson, 258
Quinville Abbey: library catalogue, 17
Rabbinic texts: Milton and, 298
Rabelais, François: and Beckett, 499; and Sterne, 342
race: and Gordimer, 665–6; and Howells, 544; and sex 665–6; and South African theatre, 668; and Twain, 544; *see also* racism
racial dialects: USA, 72
racial difference, 41, 650; and feminism, 47, 48; in Wiebe, 712
Racine, Jean: and D.H. Lawrence, 486; and Pope, 326; *Bérénice*, 310
racism, 41, 641; in 20th C literature, 450; in colonialist literature, 650; and Faulkner, 606; and Gordimer, 666; in South Africa, 668; USA, 633; *see also* race
Radcliffe, Ann, 8, **341–2**, 357
Raddall, Thomas, **710**; *His Majesty's Yankees*, 710
radicalism: American, 627
radio, 522, 524; and Beckett, 526; language and, 107; and Orwell, 489–90
Raine, Craig, 3
Raizada, Harish, 722
Raj: and Forster, 473
Rajan, Balachandra, **722**; *The Dark Dancer*, 722
Rajan, Tilottama, 38, 355
rake: in Restoration comedy, 302
Rakosi, Carl, 563, **587**; aphorisms, 587;

'The Artist', 587; 'Day Book', 587; 'Little Meditations', 587; 'My Experiences in Parnassus', 587; 'Observations', 587; 'The Ordeal of Moses', 587; 'Scenes From My Life', 587
Ralegh, Sir Walter, 193; and Donne, 276; 'The 21th and last booke of the Ocean to Scinthia', 200
Raleigh, Sir Walter Alexander: and Shakespeare, 219
Ramanujan, A.K., 720
Ramism: and grammatical theory, 61
Ramsay, Allan, **329**
Rand, E.K., 292
Randall, Dale B.J., 280
Rankins, William, 257
Ransom, John Crowe: and W.A. Percy, 579; letters, 579
Ransome, Arthur, 3
Rao, Raja, **720–1**; and Desai, 721; and S. Watson, 722; *The Cat and Shakespeare*, 721(2), 722; *The Serpent and the Rope*, 721(2)
Rapaport, Herman, 288
Raphael: and Milton, 293, 294
Raphael, Frederic, 451
rare book collections, 10–11
Rattigan, Terence, **532**; *Before Dawn*, 532; *The Deep Blue Sea*, 532; *In Praise of Love*, 532; *Separate Tables*, 532
Ravenscroft, Thomas: *The London Cuckolds*, 303
Rawls, John, 22
Read, Forrest, 587
reader-response: criticism, 34, 44; and Fielding, 339; and Green, 497
reading: psychology of, and Pound, 584
realism: in African context, 56; in film, 53
reception theory: and African oral literature, 650
Rees, Roger, 215
Reeves, Gareth, 522
reference works, 1–5
reflexivity, 21
Reformation: in England, 192; and Milton, 292
regionalism: in Cather, 597
Régnier, Henri de: and Conrad, 466–7; *Monsieur d'Amercoeur*, 466–7
Reid, Forrest, 451
Reid, Captain Mayne, 11
religion: 19th C, 417; and Auden, 518, 519; and Beckett, 499; and Chesterton, 469; and Coulter, 718; and Gabre-Medhin, 662; and Hemingway, 611–12; and Lawrence, 484(2); and Malamud, 625; and O'Connor, 614–15; and imagination, 7; and science, 417; in American life, 624; in Kenna, 701; in science fiction and fantasy, 459; religious works by 16th C women, 186
Renaissance grammar, 61
Renan, E.: and Pater, 426
Renoir, Alain, 145
repetition: in modern fiction, 30; in Stein, 598
repression: in America, 555; sexual, in Cather, 598; Victorian, 404, 410
Revels: Henry VIII's, 155
revenge play: endings, 252
revolution: 18th C, 336; and Conrad, 466; and Hawthorne, 542; revolutionary art, and K. Boyle, 632; revolutionary poetry, Frelimo, 662; *see also* English Revolution, French Revolution
Reynolds, Frederic, 204
Reznikoff, Charles, 563, **587–8**; *By the Waters of Manhattan*, 588(3); *By the Well of Living and Seeing*, 588; *Family Chronicle*, 588(2); *Holocaust*, 588(2); *Inscriptions*, 588; *Jerusalem the Golden*, 588; *The Manner Music*, 588(2); *Nine Plays*, 588; *Rhythms*, 588; *Testimony*, 588(3)
rhetoric, **35–41**, 55, 106; and grammar, 66; and history, 56; rhetorical theory, 18th C, 322; of violence, 41
rhyme: in Chaucer, 169
Rhymers' Club, 515
Rhys, Jean, 447, 673, 676, **678–80**; and C. Brontë, 404; short stories, 679, 680; *Good Morning, Midnight*, 680(3); 'I Used to Live Here Once', 679; *Sleep It Off Lady*, 679; *Voyage in the Dark*, 680; *Wide Sargasso Sea*, 48, 404(2), 447, 679
rhythm: in Achebe, 652–3; in the novel, 461–2, 486; in poetry, 109, 514; *see also* metre
Ribman, Ronald: *Buck*, 635, 640
Rich, Adrienne, **588**; 'An Unsaid Word', 588
Rich, John: and Fielding, 330
Rich, Lady Penelope: and Sidney, 194–5
Richard of Wallingford: and Chaucer, 185; as technical writer, 185
Richards, Alun, **509**

Richards, David Adams, **713**
Richards, I.A., 24; and Arnold, 419
Richardson, Claudette, 681
Richardson, Dorothy, 448
Richardson, Henry Handel, **697–8**; Richard Mahony trilogy, 697, 698; *The Fortunes of Richard Mahony*, 697; *Maurice Guest*, 691, 698
Richardson, John: *Wacousta*, 703–4
Richardson, Samuel, 337(2), **340–1**; and Cleland, 341; and Scott, 358; novels, 340–1; *Clarissa*, 319, 340(7); *Pamela*, 98, 315, 340–1, 341(4), 360
Richler, Mordecai, 708
Richter, Conrad, **618**; *The Awakening Land*, 618; 'The Rawhide Knot', 618
Rickert, Edith, 170
Ricks, Christopher, 386
Riddles (OE), 115, 127–8
Riding, Laura, **519**
Riffaterre, Michael, 40
Rigg, George, 142
Rilke, Rainer Maria, 382, 559; and Keats, 355; *Sonette an Orpheus*, 355
The Riming Poem (OE), 112, 127
Ripa, Cesare: and Milton, 295; and Peacham, 283; *Iconologia*, 295
rites de passage, 655
ritual: in Armah, 658
The Ritual of Condolence (Iroquois), 566
Rive, Richard, 667
Robbe-Grillet, Alain: comedy, 626
Roberts, Sir Charles G.D., 708, **715**
Roberts, Theodore Goodridge, **715**
Robertson, E. Arnot, 454
Robertson, William, 321–2; histories, 335
Robin Hood legend, 144
Robins, Elizabeth, 444; *Votes for Women*, 523
Robinson, Charles, 385
Robinson, Edward Arlington, 559
Robinson, John, 247
Robinson, Marilynne, 554
Rodney, Walter, 650, 682
Rodriguez, Judith, 691; *Mrs Noah and the Minoan Queen*, 685
Roethke, Theodore, 559(2), 564
Rogers, Pat, 327
role-playing, 254
Rollin, Charles: *Traité des Etudes*, 322
Rolt, Richard: and Garrick, 330
Romain, Jacques: *Masters of the Dew*, 675
Roman authors: and Jonson, 258
Roman de la Rose, 31, 139, 164, 165, 196
Roman moralists: and Jonson, 258
romance: 17th C, 315; American, 537, 556; political/allegorical, 282; and Atwood, 711; and Keats, 354–5; and Shakespeare, 239
romances: Harlequin romances, 47; ME, 144; Renaissance, 245; *see also* popular writing
Romans of Partenay, 138
Romanticism, 367; American, 553; and Ammons, 567; Romantic Imagination, 25; Romantic poets, and Thoreau, 541
Rome: and Victorian Americans, 536
Rooke, Leon, **713**
Roper, Derek, 371
Roper, Margaret: translation of Erasmus, 186
Roper, William: and Evelyn, 314
Rorty, Richard, 38
Rosenberg, Ann, **713**; *The Bee Book*, 713
Rosenberg, John D., 428
Rosenblatt, Joe, 716; *Escape from the Glue Factory*, 716
Rosicrucianism, 327; and Shaftesbury, 322
Rossetti, Christina, 345, 366, **384–5**; poetry, 384–5; *Goblin Market*, 385
Rossetti, Dante Gabriel, 366, **385**, **439**; poetry, 385; *Beata Beatrix*, 439; 'Dantis Tenebrae', 385; *The Girlhood of Mary Virgin*, 385, 439; 'True Woman' sequence, 385
Rossetti, W.M., **428**
Roth, Henry: *Call It Sleep*, 553
Roth, Lorie, 437
Roth, Philip, **625**; *Good-bye Columbus*, 625
Rousseau, Jean-Jacques, 36
Roussel, Raymond, 21, 22
Rowe, Nicholas: *The Fair Penitent*, 331
Rowley, William, 18; attribution studies, 244; *A New Wonder, A Woman Never Vext*, 18
Rowse, A.L., 3, 205, 240
Roy, Gabrielle, **710**
Royal Court Theatre, 522
Royal Literary Fund, 415, 433
Royal Philharmonic Society: library, 16
Royal Shakespeare Company, 214(2), 214–15, 215, 218, 220; *see also* Stratford-upon-Avon
Ruark, Robert: and Mau Mau, 659
Rubens, Bernice, 451

Ruihley, Glenn, 576
rural life: novels on, 557
Rushdie, Salman, 719, **722–3**; *Grimus*, 723; *Midnight's Children*, 722(2), 722–3, 723; *Shame*, 723
Ruskin, John, **385**, 411, 415, **428–31**, 575; and D.H. Lawrence, 479; and Spenser, 199; and W. Stevens, 591; and galley proofs, 437; and truth, 430; biography, 429; letters, 429; poetry, 385, 430; *Aratra Pentelici*, 430; *Fors Clavigera*, 429; *The King of the Golden River*, 406(2), 431; *Modern Painters*, 429, 430; *The Poetry of Architecture*, 431; *Proserpina*, 431; *Salsette and Elephanta*, 385, 430; *The Seven Lamps*, 429; *The Stones of Venice*, 429, 430; *Unto This Last*, 428, 430
Russell, George William *see* AE
Russell sisters (16th C), 186
Russell, W. Clark, 11
Russell, Willy, **532**; *Educating Rita*, 532
Russian Formalism, **26–7**
'rustic' novelists, 358
Rutherford, Mark (William Hale White): and Lawrence, 413; and D.H. Lawrence, 480; *The Revolution in Tanner's Lane*, 480
Ruthwell Cross, 125
Ryga, George, **718–19**; *Captives of the Faceless Drummer*, 718–19
Sacher-Masoch, Leopold von: and Joyce, 477
sacrifice: in Shakespeare, 217
sado-masochism, 45
Sag, Ivan, 92
Sagar, Keith, 484
Sahl, Mort, 551
Said, Edward: *Orientalism*, 24
St Andrews: University Library, music collection, 16
St Jacques, Raymond, 144
St John, Christopher, 523
St John, David, 564
St Margaret, 97
St Neots, 129
St Vincent: English language in, 73
saint's legend: and Chaucer, 183–4
saints' lives, 155; OE, 118; Oswine and *Beowulf*, 123
saint's play tradition: and T.S. Eliot, 528
Sala, George Augustus, 11
Salfeld, F.J.: short stories, 455
Salih, Tayeb: and Conrad, 465; *Season of Migration to the North*, 465
Salinger, J.D., **624**
Salverson, Laura, 710
Salzman, Paul, 315
Samuels, M.L., 96
Samuelson, Arnold: and Hemingway, 610
San Francisco, 559; Mime Troupe, 636
Sanctius, 69; theory of ellipsis, 62
Sand, George: and Scott, 358; and Mrs Humphry Ward, 413
Sandys, George: and translation, 272
Sanford, John (Julian Shapiro), **608**; and W.C. Williams, 608; letters, 608; *The Water Wheel*, 608
Sannazaro, Jacopo: and Phineas Fletcher, 274
Sanskrit literature: and Shakespeare, 239
Santayana, George, 4; and W. Stevens, 591; and religion, 7
Sappho: and Housman, 383
Saroyan, William, **618**; and Kerouac, 622; short stories, 618; 'Confessions of a Playwright', 618; *Places Where I've Done Time*, 618; 'A Writer's Declaration', 618
Sarton, May, **588–9**, **629**; journals, 629; novels, 588; poetry, 588; *As We Are Now*, 629; *A Reckoning*, 629
Sartre, Jean-Paul: and Althusser, 54; and D.H. Lawrence, 486; *Being and Nothingness*, 486
Sassoon, Siegfried: *Sherston's Progress*, 448; *War Diaries*, 448
satire: 18th C, 320; in Beckett, 498; in Byron, 351, 352; in Davies, 200; in E. Glasgow, 603; in O'Connor, 615; in Paulding, 540; in Skelton, 190; antimendicant, 139; classical Roman, translations of, 273; Menippean, and T.S. Eliot, 516; Regency, and Shakespeare, 234; on women writers, 17th C, 312
Saunders, James, 524; *Next Time I'll Sing to You*, 524
Saussure, Ferdinand de, 35, 36
Savile, Sir Henry, 233
Scandinavian influence on English, 75
Scandinavian settlement names, 103
scansion: ME, 140
scatology: and Beckett, 499
Schelling, Friedrich Wilhelm Joseph von: and Coleridge, 364; *System of Transcendental Idealism*, 364

Schirmer, Walter F., 145
Schlee, Ann, 461
Schlegel, Friedrich, 355
Schmitt, Natalie, 160
Schmitter, Peter, 61
Schnitzler, Arthur: and Jonson, 260; *Zum grossen Wurstel*, 260
school story, 456; Waugh, 495
Schoolhouse of Women (1541?), 186
Schopenhauer, Arthur, 375; and Beckett, 499; and G. Eliot, 410; and D.H. Lawrence, 480; and Yeats, 514; *Die Welt als Wille und Vorstellung*, 410
Schreiner, Olive, **663**; and Pater, 428; *The Story of an African Farm*, 428, 663(2)
Schrickx, Willem, 211
Schuchardt, Hugo, 72
Schulkind, Jeanne, 475
Schumpeter, Joseph, 465
Schwarz-Bart, Simone: and Glissant, 677; and T. Morrison, 623; *The Bridge of Beyond*, 675
science: and Pound, 584; and W.C. Williams, 592; and Canadian literature, 703; and deconstruction, 39; and literature, 28–9, 416–17, 17th C, 270–1; and religion, 417; gendering, 24; geology and Tennyson, 388; history of, 320; philosophy of, and literary interpretation, 26; scientific discourse, 108; scientific poem, Elizabethan England, 200–1
science fiction, 4, 448, 459, 629–30; Australian, 694(3); language, 108; *see also* cybernetic fiction
Scotland: novel in, 452–3; soeiolinguistics, 70; *see also* Scottish
Scots: Middle Scots poetry, 147–8; orthography, 79; place names, 103; pronuneiation, 76
Scott, Ann, 663
Scott, C.P., 2
Scott, Chris, 711
Scott, D.C., 703, **715**; 'At Gull Lake: August 1810', 715
Scott, David, 522
Scott, Dennis, 682–3; *The Crime of Anabel Campbell*, 683; *An Echo in the Bone*, 682–3
Scott, Evelyn, **601**
Scott, Paul, **505**; *The Raj Quartet*, 505; *Staying On*, 505
Scott, Thomas: and Newman, 425
Scott, Sir Walter, 8, 356, 357, **358–9**, 415; and Conrad, 464; and Irving, 538; and Peacock, 361; biography of Dryden, 358; Waverley novels, 358; *The Heart of Midlothian*, 359; *Life of Dryden*, 306; *Redgauntlet*, 358, 358–9; *Rob Roy*, 359
Scottish: accents, 70; culture, and Stevenson, 413; Enlightenment, 321–2; literature, 452–3; *see also* Scotland
Scouten, A.H., 311
Scrabble (game): words of, 98
Scragg, D.G., 128
screenplays, 530; Bennett, 527; Burroughs/Gysin, 620; Faulkner, 604, 605; Pinter, 532; Shaffer, 532; and Slesinger, 601
scribes: 14th C, 149–50
Scribner: Charles Scribner's Sons, 15
scripture *see* Bible
Scruton, Roger, 38
sculpture: 19th C, 437; and postmodernism, 20
the sea: in American novel, 555; and Romanticism, 351; and Shakespeare, 223
The Seafarer, 120, 126
Searle, John, 39
Second World War *see* war literature
Sedgefield, W.J., 127
Sedgewick, Adam, 388
Seeley, J.R.: and Pater, 426
Selden, John: *Table Talk*, 13
self *see* autobiography
Selkirk, Elisabeth, 78
Selvon, Sam, 673, 676, **681**; *The Lonely Londoners*, 681; *Moses Ascending*, 681; *Moses Migrating*, 681; *The Plains of Caroni*, 681
semantics, **93–101**
semiotics **32–5**; of poetic title, 28; Shakespeare, 223
Seneca: and Dryden, 307; and Jonson, 258; and Kyd, 262; and Renaissance drama, 245; and Renaissance tragedy, 250–1, 251; and Shakespeare, 228; and Wyatt, 190; *Epistolae Morales*, 190
Senghor, Léopold Sédar, 647; 'Femme Noire', 649
Sensibar, Judith, 605
sensibility: and science, 320
sentimental movement: and science, 320
sentimentality: in Conrad, 400; and Dickens, 400; and Wilder, 631
serialization: of Victorian novels, 392

sermons: Anglo-Saxon, 113; on marriage, 138–9; ME, 137–8, 138–9
Serote, Mongane Wally: 'Mama and Child', 649
Service, Robert: and Owen, 513; 'Bonehead Bill', 513
Seton, Ernest Thompson, 708
Settlement Controversy, 13
Sewell, Elizabeth, 394
sex and sexuality: 18th C, 319; in Beckett, 451; in Chaucer, 173, 178; in Gordimer, 665–6; in Johnson, 341; and Joyce, 476; and D.H. Lawrence, 486; and H. Miller, 613; and Millett, 613; in Naipaul, 678; sexual love, and Elizabethan comedy, 253; in T. Williams, 616
sexism: in Ekwensi, 656; in English language, 72
Sexton, Anne, **589**; 'All God's Children Need Radios', 589; 'The Bar-Fly Ought to Sing', 589; 'Classroom at Boston University', 589; 'The Freak Show', 589; 'The Last Believer', 589; 'Sylvia's Death', 589; 'Wanting to Die', 589
sexual choice: and feminist theory, 47
sexual difference, 47; and E.B. Browning, 372; and dialect, US, 72; in language, 71, 73–4, 109; language and, Shakespeare, 239; and poetry, 694; *see also* feminism, gender, men: masculinism
sexual myth: and Swift and Pope, 325
sexual politics: Plath, 624; Shakespeare, 222; Walcott, 683
Shadwell, Thomas, 306, **311**; and Jonson, 311; letters, 311; *The Squire of Alsatia*, 303
Shaffer, Peter, 524, **532**; screenplay, 532; *Amadeus*, 532
Shaftesbury, Anthony Ashley Cooper, third earl of, 322(2)
Shairp, Mordaunt: *The Green Bay Tree*, 525
Shakespeare, William, 5, 55, 195, **202–40**, 253, 634; and Austen, 360; and Beaumont and Fletcher, 266; and Brecht, 215, 218(2); and Chaucer, 167–8, 183, 220, 228, 230, 245; and Coleridge, 224; and Conrad, 466; and Culmann, 224; and Dryden, 308–9; and Fowles, 507; and García Lorca, 225; and Edward Hall, 234; and Hazlitt, 224; and Jonson, 13, 230; Joyce, 477; and Marlowe, 240; and Melville, 543; and Milton, 290, 292, 297; and Nashe, 233; and Edward Phillips, 315; and Pope, 327; and A. Rich, 588; and Seneca, 250; and Spenser, 197, 198(2), 238; and Tate, 310–11; and Twain, 544; and Wordsworth, 224, 346; and 17th C publishing, 13; and anatomy, 187; and the Bible, 228, 233; and Catholicism, 210–11; and chivalry, 239; and Coventry plays, 156; and deconstruction, 218–19; and *Edmund Ironside*, 205–6; and education, 218; and friendship, 226, 240; and honour, 7; and nuptials, 225; and pageantry, 222, 234; and politics, 215, 216, 218; and Restoration *Tempest*, 308–9; and romance, 226–7; and sacrifice, 217; and the sea, 223; and silence, 212–13, 221; and theory, 218–19; and women, 448; adaptations, 18th C, 215; attributed works, 18; audience, 233–4; background, **210–12**; biography, **210–12**; characterization, 212, 223, 226, 233; citation in, 218–19; classical sources, 224, 228, 230, 231, 233(2); comedies, **225–31**; directors, 214; editions, **202–10**; endings, 226–7, 227, 238–9, 252; facsimile editions, 205, 209; films, 216; folios, 13; heroines, 239; histories, 214, **231–4**; imagery, 228; in the theatre, **212–16**; influence on later writers, 229, 238; language, 110, 255; language and style, 239; manuscripts, 13; metamorphosis in, 227; non-European parallels, 239; parodies, 224, 331; period settings, 215; poems, 240; politics, 215, 216, 219; portraits, 225; productions: Victorian, 215, 20th C, 204(2), 206–7, 231, 1930s, 215, German, 213; quartos, 13; quotations, 212; relationships in, 226; reputation in 18th C, 224; reviewing of performances, 215; role-playing, 254; romances, **225–31**; Romantic allusions, 224; semiotics, 223; sonnets, 37; sources, 224, 228, 229, 230, 231, 233(2), 237–8; staging, 221; synonymy, 223; television productions, 216; textual matters, 203, 204, **206–10**; topicality, 230, 233; tragedies, 213, **234–40**; translations of, 224; verbal play in, 218; verse,

220–1; verse-speaking, 214–15; women in, 213, 239, 254; works attributed to, 205–6, 209, 211; *All's Well That Ends Well*, 204, 225, 226, 229(2); *Antony and Cleopatra*, 208, 213, 224, 225, 235, 238(3), 239, 240, 254, 297; *As You Like It*, 196, 202, 213, 224, 226, 227, 229(3), 443; *The Comedy of Errors*, 229; *Coriolanus*, 205, 218, 235, 236, 237; *Cymbeline*, 211, 224, 230; *Hamlet*, 7, 56, 203–4, 205, 206, 208(2), 209, 213, 214, 215, 216, 219(6), 235, 236, 236–7, 237(8), 239, 240, 251, 254, 266, 544; *Henry IV*, 218, 232, 234, *Part I*, 13, 207, 208, 209, 233, 234, *Part II*, 13, 207; *Henry V*, 207, 208, 209, 218, 220, 231, 232–3, 233, 234; *Henry VI*, 232, *Part I*, 205, *Part II*, 233, *Part III*, 224, 233; *Henry VIII*, 223, 232, 233; *Julius Caesar*, 217, 220, 235, 236(2), 239, 466; *King John*, 233, 251–2; *King Lear*, 13, 198, 206–7, 207, 212–13, 213(2), 214, 219(2), 220, 221–2, 222, 223, 224, 235(2), 236, 237, 238(2), 239(2), 249(2), 310–11, 327; 'A Lover's Complaint', 205; *Love's Labour's Lost*, 202, 208, 220, 221, 222, 223, 225, 228(5); *Macbeth*, 213, 215, 217, 235(2), 235–6, 236, 237–8, 238(3), 239, 250, 543; *Measure for Measure*, 212–13, 216, 221, 223, 226, 227, 229; *The Merchant of Venice*, 213, 225(2), 226(2), 228(3), 228–9, 229(2), 249; *The Merry Wives of Windsor*, 167, 207, 223, 225, 227, 229(2); *A Midsummer Night's Dream*, 167, 168, 183, 204–5, 208, 209, 212–13, 214, 215–16, 216–17, 217, 220, 221, 227, 228(6), 253, 290, 292; *Much Ado About Nothing*, 225, 226; *Othello*, 167, 206, 208(2), 209, 213, 217, 218(2), 219(2), 225, 235(4), 237, 239(3), 266; *Pericles*, 223, 227, 229; *The Phoenix and the Turtle*, 210, 240; *The Rape of Lucrece*, 219; *Richard II*, 207, 232, 233, 233–4, 234(2); *Richard III*, 13, 207, 209, 215, 216, 232, 234; *Romeo and Juliet*, 167, 168, 235(2), 238–9, 239, 239–40; 'Shall I Die?', 209, 240; *Sonnets*, 205, 209–10, 224, 225, 240, 588, Sonnet 94, 588; *The Taming of the Shrew*, 167, 197, 207, 209(2), 213–14, 227; *The Tempest*, 212–13, 213, 216–17, 217, 221, 230(7), 230–1, 290, 292, 308–9, 507, 666, 684, 709; *Timon of Athens*, 214, 237; *Titus Andronicus*, 205, 208, 209, 217; *Troilus and Cressida*, 168, 209, 215, 218–19, 224, 225; *Twelfth Night*, 204, 208, 212–13, 215, 218, 220(2), 221(2), 224, 225, 226, 229, 266; *The Winter's Tale*, 215(2), 218, 222, 225, 226, 227, 229–30, 230(4); (and John Fletcher), *The Two Noble Kinsmen*, 168, 222

'Shall I die' (poem attributed to Shakespeare), 18, 209, 240

shamanism: in poetry, 183

Shange, Ntozake, 550, 638; *a photograph: lovers in motion*, 637

Shapiro, Julian *see* John Sanford

Sharp, Alan: *A Green Tree in Gedde*, 452

Sharpeville massacre: and literature, 667

Shaw, George Bernard, 525, **533–4**, 634; and O'Casey, 531; anecdotes, 9; letters, 443, 533; *Caesar and Cleopatra*, 533; *Heartbreak House*, 533; *John Bull's Other Island*, 531; *Major Barbara*, 533(2); *Saint Joan*, 533

Shawcross, John T., 293

Sheldon, Edward: *The Boss*, 637

Shelley, Mary, **363**; and Aldiss, 447; and P.B. Shelley, 363; *Frankenstein*, 48, 363(2), 404; *The Last Man*, 363

Shelley, Sir Percy, 444

Shelley, Percy Bysshe, **353**; language, 110; notebook sketches, 353; novel, 363; *Alastor*, 353; *The Assassins*, 363; *The Daemon of the World*, 353; 'Ode to the West Wind', 110, 344, 353; *Prometheus Unbound*, 344(2), 353(2); *The Triumph of Life*, 38

Shepard, Sam, 635, **644**; *Mad Dog Blues*, 644; *Suicide in B Flat*, 644

Shepherd, Robert A., 295

Sheppard, Samuel, 199; and *The Faerie Leveller*, 281

Sher, Antony, 234

Sheridan, Richard Brinsley, 330, 331; *Pizzaro*, 330

Sherman, Francis, **715**; 'In Memorabilia Mortis', 715

Sherman, Martin: *Passing By*, 525

Shetland English, 70

Shezi, Mthuli: *Shanti*, 669

Shine, Ted, 637

Shirley, James, 301; *The Court Secret*, 301; *Six New Playes*, 301

Shklovsky, Victor, 26
Short, Peter, 13, 207
short poems, 8
short story, 414, 454–6, 497; American, 537–8; Australian, 688; Canadian, 709; Elizabethan, 191
Shorter, Clement, 371
Shrewsbury: theatres, 246
sickness plays, 524–5
Siddal, Elizabeth: and Rossetti, 439
Sidney family: library, 17
Sidney, Sir Philip, 17, **193–5**, 201, 282; and Shakespeare, 209, 227; and Spenser, 195; and the elegy, 201; and politics, 193–4; and social code, 199; fiction, 191; letters, 194–5; library, 195; pamphlets, 194; poetry, 193–5; scientific poems, 201; self-representation, 192; 'Anacreontics', 193; *Arcadia*, 191–2, 193(2), 193–4, 194(2), 227, *The New Arcadia*, 193, 194, *The Old Arcadia*, 193, 194; *Astrophil and Stella*, 194; Ister Bank Poem, 195
Siewert, Svetlana: and Nabokov, 626
Sifton, Paul: *The Belt*, 637
signature, 36–7; *see also* attribution studies, names
signature collation, 10
signs *see* semiotics
silence, 39, 553; in Shakespeare, 212–13, 221
Silliman, Ron: letters, 706
Sillitoe, Alan, 483, **508–9**; *Saturday Night and Sunday Morning*, 508–9
Silone, Ignazio: and Orwell, 490; 'The Fox', 490
silver-fork novel, 364
Silverberg, Robert, 557
Silvestris, Bernard: and Chaucer, 175; *Megacosmos*, 175
Simic, Charles, 563
Simm, N.T., 139
Simon of Courin: and Henryson, 147; *Judicio Solis in Conviviis Saturni*, 147
Simpson, Alan: and O'Casey, 531
Simpson, Evelyn, 274
Simpson, Louis, 564, 589
sin, 190–1; in moralities, 160
Sinclair, Upton, **599–600**; *Boston*, 600; *The Flivver King*, 600; *The Jungle*, 599–600
Sinden, Donald, 4, 215
Singer, June, 448
Singh, Jagjit, 662
Sir Eglamour of Artois, 96
Sir Gawain and the Green Knight, **140–1**, 142
Sir Orfeo, **144**
Sir Thomas More, 209, 264
Sisam, Kenneth, 137
Sisson, C.H., **522**
Sitwell family, 13
sixties (1960s), 554–5, 558, 629, 635; experimentalism, 556
Skeat, W.W., 134, 139–40, 143
Skelton, John, 136, 189, 190; 'Speke, Parrot', 190
sketch genre: and Dreiser, 595
Skipsey, Joseph, 366
Sklar, George and Paul Peters: *Stevedore*, 638
slang, 99
slavery: 18th C, 320; abolition, in Afro-American literature, 602
Sleigh, B.W.A.: *The Outcast Prophet*, 709
Slesinger, Tess, **601**; screenwriting, 601; *The Unpossessed*, 601
Slessor, Kenneth, 695
Sloane, Sir Hans, 304–5
Slovak American theatre, 639
Smalley, Beryl, 132, 138
Smith, A.H. 104
Smith, A.J.M., 715; and Hopkins, 380
Smith, Adam, 67, 444; rhetorical theory, 322
Smith, Alexander, **370**
Smith, Bernard: *The Boy Adeodatus*, 690
Smith, Dave, **589–90**; *Antelope*, 589, 590; *Cumberland Station*, 589; *Dreamflights*, 589; *The Fisherman's Whore*, 589; *The Giver of Morning*, 589; *Goshawk*, 589, 590; *Homage to Edgar Allan Poe*, 589, 590
Smith, F.E., 469
Smith, George: and the *DNB*, 418
Smith, James L., 304
Smith, Margaret, 693
Smith, Stevie, 453, 519, **520**; and Powys family, 491; manuscripts, 460
Smith, Thomas: *Catalogue of the Manuscripts in the Cottonian Library 1696*, 16
Smith, Sir Thomas, 64; *De recta et emendata linguae Anglicae scriptione dialogus*, 64
Smith, W.H., **432–3**, 436
Smith, Wilbur: *The Dark of the Sun*, 450
Smithies, Thomas Bywater, 434

Smollett, Tobias George, 3, 337, **341–2**; and Fowles, 447; *The Travels*, 333
Snyder, Gary, 590
soap opera, 449
social history: Victorian period, **439–42**
social novel, 393
social text, 449
social theory: and hermeneutics, 42
socialism: and Ngugi, 660; and Sinclair, 600; socialist theatre, 522
society: and language, 73–4
sociolinguistics, **69–74**; and Creole, 673–4; and Indian English, 724
Socrates: and Falstaff, 233
Sofula, Zula: *King Emene*, 652
de Sola Pinto, V., 305
Solzhenitsyn, Alexander, 632; *Cancer Ward*, 7
Somalian literature, 662
Somerville, Edith *see* Somerville and Ross
Somerville and Ross (Edith Somerville and Violet Martin): *The Irish R.M.*, 490–1
Sondhi, Kuldip, 662
song: language of, 106
Sonntag, William: and Dreiser, 595
Sørensen, Knud, 87
Sorrentino, Gilbert: and W.C. Williams, 593
Souster, Raymond, 713
South African English, 77
South African literature, 646
Southern African literature, **663–70**
Southern (American) literature: novels, 557
Southern American tradition: and Percy, 617
Southern, Richard, 160
Southern, Terry, 551
Southerne, Thomas: *The Disappointment*, 311
Southey, Robert: *A Vision of Judgement*, 352
Soyinka, Wole, 647, 648, 649, 652, **653–5**; and Fugard, 670; and Hal Porter, 689; and Walcott, 683–4; film, 655; plays, 653, 654, 670; poetry, 655; *Aké*, 654, 689; *The Bacchae of Euripides*, 653; *A Dance of the Forests*, 652; *Death and the King's Horseman*, 652, 654; *The Interpreters*, 652, 654; *The Man Died*, 653; *Myth, Literature and the African World*, 654; *The Road*, 653, 654; *A Shuttle in the Crypt*, 655
space: in Wharton and Cather, 545
Spacks, Patricia Meyer, 328
Spanish literature: and Hemingway, 611
Spark, Muriel, **503**; manuscripts, 460; *The Driver's Seat*, 503; *Memento Mori*, 503; *The Prime of Miss Jean Brodie*, 503
speech: in Austen, 360
speech-act theory: and Beckett, 527; and Derrida, 39
speech-acts: OE, 117–18
Speght, Rachel: *A Mouzell for Melastomus*, 269
Speight, Johnny: Alf Garnett character, 111
spelling *see* orthography
Spencer, Elizabeth, **615**; *Fire in the Morning*, 615
Spencer, Erle, 710
Spencer, Herbert: and Wilde, 431; and laughter, 431
Spender, Stephen, **520**; *Journals*, 520
Spengler, Oswald: and Fitzgerald, 599
Spenser, Edmund, **195–9**; and Chaucer, 177, 197; and Dryden, 309; and Erasmus, 197–8; and Gascoigne, 195; and Jonson, 275; and Milton, 289, 290, 292, 294; and Petrarch, 196; and Shakespeare, 209, 227, 238; and Sidney, 195; and Wordsworth, 347, 348; and Yeats, 514; and the elegy, 201; and guile, 198; and mirth, 198; and social code, 199; and the Transcendentalists, 541; elegies, 290; influence on later writers, 198; marriage poems, 198; sources, 197, 198; *Amoretti*, 196; *Colin Clouts Come Home Againe*, 196; *Epithalamion*, 195; *The Faerie Queene*, 31, 178, 196, 196–7, 197(12), 197–8, 198(8), 227, 238, 281, 289, 290, 294; *Fowre Hymnes*, 186; *An Hymn of Heavenly Love*, 132; 'Letter to Raleigh', 196; *Muiopotmos*, 195; *Mutabilitie Cantoes*, 198; *The Ruines of Rome*, 198; *The Ruines of Time*, 198; *The Shepheardes Calender*, 189, 195, 196(2), 198; *The Spider and the Bee*, 197; *A View of the Present State of Ireland*, 196
Spicer, Jack, **590**; *After Lorca*, 590
Spinoza, Benedict de, 426; and G. Eliot, 407; *Ethics*, 407
spiritualism: Victorian, 418
Spivak, Gayatri, 676

Spooner, W.A.: and Hopkins, 382
Springer, Ashton, 636
'sprung rhythm': and music, 381
Stafford, William, 564(2), **590**; 'Travelling Through the Dark', 590
stage and staging, 525; descent machinery, 246; Dryden, 308; funeral pageantry, 252; illustrations, 244; Renaissance, 243, 246
Standard English, 66
Stanislavski, 215; and Beckett, 526
Stansby, William, 13
Stapylton, Sir Robert, 273
Starioscark, Kenneth, 624
Starr, Nathan Comfort, 450
Staten, Henry, 38
The Stationer's Register, 247
Stationers Trade: Renaissance, 244; *see also* book trade
Stead, Christina, 690, **702**; and K. Grenville, 699–700; *House of All Nations*, 702; *The Man Who Loved Children*, 693
Stearns, Harold, **630–1**; *Confessions of a Harvard Man*, 630
Steele, Sir Richard, 332; and Shadwell, 311
Steevens, George, 207
Stein, Gertrude, 558, **598–9**, 630; and Anderson, 601; and Wilder, 631; lecture tour, 598–9; notebooks, 598; Picasso pieces, 598; *The Autobiography of Alice B. Toklas*, 598; *Doctor Faustus Lights the Lights*, 599; *Everybody's Autobiography*, 598, 598–9; *Four Saints in Three Acts*, 599; 'If I Told Him', 598; *Lectures in America*, 598; *The Making of Americans*, 598; *The Mother of Us All*, 599
Stein, Peter, 214
Steinbeck, John, 556, **609**, 619; *Cannery Row*, 609; *East of Eden*, 619; *The Grapes of Wrath*, 609; *The Long Valley*, 609; *The Pearl*, 609; *Viva Zapata!*, 619; 'The White Quail', 609; *The Winter of Our Discontent*, 609
Stephen, Leslie: and the *DNB*, 418
Stephens, A.G., 688
stereotypes: blacks, 450; female, 254; *see also* character types
Sterling, Captain Anthony: and Carlyle, 420
Sterling, John, 349
Sterne, Laurence, 3, **342**; and Furphy, 696; *Tristram Shandy*, 342(7), 696
Sterry, Peter, 284; 'Of Divine Friendship', 310
Stesichorus of Sicily: and H.D., 570; *Pallinode*, 570
Stevens, Wallace, 551, 558, 559, 560, 561, 564, 575, **590–1**; and religion, 7; language, 110; late poetry, 591; long poems, 590; 'The Auroras of Autumn', 591; 'Credences of Summer', 591; 'Esthétique du Mal', 591; 'An Ordinary Evening in New Haven', 591; 'The Owl in the Sarcophagus', 591; 'The Snow Man', 591; 'To an Old Philosopher in Rome', 591
Stevenson, Robert Louis, **385**, **413**; novels, 413; poetry, 385; *A Child's Garden of Verses*, 385; 'The Merry Men', 413; *Weir of Hermiston*, 413
Stewart, Mary, 461
Still, Colin, 230
Stillinger, Jack, 354
Stillingfleet, Edward, 66
Stockwell, Robert P., 84
Stoker, Bram, **414**; *Dracula*, 414(2)
Stone, Arnold M. and Donald Freed: *Secret Honor*, 635
Stone, P.W.K., 206
Stone, Robert, **629**
Stonor family: correspondence, 138
Stopes, Marie: *Vectia*, 534
Stoppard, Tom, **534**; *Rosencrantz and Guildenstern are Dead*, 534
Storey, David: and Lessing, 462; *In Celebration*, 524; *Pasmore*, 462
Story, William Wetmore: and H. James, 546
story-telling: in Ngugi, 661
Stothard, Thomas: *The Hermit*, 324
Stow, John, 188, 192
Stow, Randolph, 690, 695, **701–2**; *The Suburbs of Hell*, 702(2)
Stowe, Harriet Beecher, 4
Strand, Mark, 563
Stratford, Ontario: Shakespeare at, 215
Stratford-upon-Avon: ME drama in, 156; and RSC, 214; *see also* Royal Shakespeare Company
Street, Peter (builder of the Globe Theatre), 211
Strier, Richard, 278
Strindberg, August, 443
Strohm, Paul, 161
Strouse collection, 420

structuralism, 27, 37
stylistics, **105–11**; pragmatic, 174
Styron, William, 557, **616**; *The Confessions of Nat Turner*, 616; *Sophie's Choice*, 616
the sublime, 42; and Burke, 336; and postmodernism, 20; and psychoanalysis, 45
success: in American novels, 555
Suckling, Sir John, 280–1
Suetonius: and biography, 138
suffixes, 81, 82, 83
Suffolk English, 77
suffragette plays, 523
Sufism: and Lessing, 459, 505
Sullivan, Sir Arthur *see* Gilbert and Sullivan
Sully, James: *Essay on Laughter*, 472
Sulpicius Severus: and biography, 138
Summers, Joseph, 288
'Sunday Letter', 131
'Sunday List', 131
supernatural: in Caribbean drama, 682–3
surnames, 36–7, 99, 105
surrealism: and West, 608; and psychoanalysis, 44
Surtees, R.S., 364
Sutherland, Efua, 652; *Edufa*, 652
Sutherland, James, 327
Sutro, Alfred: and Stopes, 534
Swahili literature, 662–3
Swaim, Kathleen, 298
Swedish-Ameriean theatre, 639
Sweet, Henry: *New English Grammar*, 63
Swenson, May, 589
Swetnam, Joseph: *The Arraignment of Women*, 269
Swift, Jonathan, 187, 319(2), **325**, **331–2**; and Beckett, 499; and Gould, 310; and Higgins, 508; and Joyce, 477; and Milton, 332; and Orwell, 489; and Prior, 333; and Sterne, 342; library, 17, 332; poetry, 325; prose, 331–2; satire, 332; *The Battle of the Books*, 332; *A Beautiful Young Nymph Going to Bed*, 310, 325; *Elegy on the Supposed Death of Mr. Partridge*, 325; *Gulliver's Travels*, 296, 319, 331, 332(9), 489; *Journal to Stella*, 508; *A Modest Proposal*, 331, 331–2, 332; *Strephon and Chloe*, 325; *A Tale of a Tub*, 332(2); *To Doctor Delany*, 325
Swinburne, Algernon, 366, 367, 385, **385–6**, 418; bibliography, 386; *A Century of Roundels*, 386; 'John Ford', 386; 'Laus Veneris', 385; 'The Leper', 385; *Poems and Ballads, First Series*, 385–6; 'St Dorothy', 385
Sydney (Australia): and literature, 687
Sylvae, 305
Symons, Arthur, 376, 384, 479; and Conrad, 467; 'The Life and Adventures of Lucy Newcome', 414
Synge, John Millington, 443, 451, 514, 524, **534**; poetry, 513; *The Aran Islands*, 443
synonyms, 64; Elizabethan, 223
syntax, 60, **83–93**, 95
Tacitus, 127; and Shakespeare, 233
Tagore, Rabindranath, **723**; short stories, 723; *Gitanjali*, 723
Taine, Hippolyte: and W. Stevens, 591
Tale of Beryn, 173; *Prologue to*, 151
Talon, Henri, 314
Tambimuttu, M.J.: and K. Douglas, 490
Tamil literature: and Shakespeare, 239
The Taming of a Shrew, 207
'Tasma', 694
Tasso, Torquato, 376
Tate, Allen, 576, **613**, 615; and A. Percy, 579; letters, 579; *The Fathers*, 613
Tate, Nahum, **310–11**; and Johnson, 310, 335; and Shakespeare, 310–11; *The Loyal General*, 310
Tate, Robert Desmond: *The Doughman*, 688
Tatwine: and Latin grammar, 68
Taylor, A.J.P., 493
Taylor, Elizabeth, **501–2**
Taylor, Gary, 206(2), 207, 220
Taylor, Peter, 551
Taylor, Tom, **442**; and Shaw, 533; *Jeanne D'Arc*, 533; *The Contested Election*, 442; *The Overland Route*, 442; *Still Waters Run Deep*, 442; *The Ticket-of-Leave Man*, 442
teaching: Burroughs, 621; gender and maseulinity in, 54; Latin in AS England, 116; and literary theory, 23; *see also* education, pedagogy
El Teatro Campesino, 636, 640
teehnological change: and Victorian poetry, 368
Tejani, Behadur, 662
television: and Beekett, 526; drama, 524; and Pinter, 532; Shakespeare productions, 216
The Tempest (Restoration play), 308–9
Temple, Shirley, 453
Templer, John (Dryden's tutor), 305

Tennyson, Alfred, Lord, 345, 366, 367, **386–91**; and Carlyle, 420; and Dickens, 402; and T.S. Eliot, 573; and Fitzgerald, 378; bibliography, 386; influence, 390; language, 110; musical settings, 386–7; 'The Baby Boy', 390; 'Battle of Brunanburh', 390; 'The Charge of the Light Brigade', 390–1; *Idylls of the King*, 378, 390, 420; *In Memoriam*, 387–8, 388(2), 389(4), 390, 402; 'The Kraken', 388; 'The Lady of Shalott', 388(2), 389; 'The Lotus-Eaters', 388; 'Mariana', 387, 390; *Maud*, 389(2); 'Merlin and the Gleam', 390; 'Merlin and Vivien', 390; poetry, 386–91; *The Princess*, 390; 'Romney's Remorse', 390; 'Tears, Idle Tears', 110, 389(3)
Tennyson, Emily: letter, 389; musical settings, 387
Tennyson, Hallam: translation, OE, 390
Terrell, Carroll, 585
terror fiction: and American fiction, 536
terrorism: in 19th C literature, 396
Terry, Ellen, 390
Terry, Megan, 638
Testament of Cresseid, 136
text classification, 106
text type: and word frequency, 108
texts: narrative and non-narrative, 108
Thackeray, William Makepeace, 394, **397**; and Dickens, 402(2); feeling in novels, 396; *Henry Esmond*, 395, 397; *Pendennis*, 397(2), 402(2)
theatre, 4; American, and Black South African theatre, 670; Caribbean, women in, 673–4, 674; criticism, parody of, 367; directors, 214; economics, 246–7; history, Renaissance, **246–8**; multiple-part plays, 232; production, Restoration, 303; research, in Africa, 649; in South Africa, **668–70**; vocabulary, OE, 116; *see also* actors and acting; drama, performances
Theatre of the Absurd: and Ford, 243
Theatre Council of Natal, 669
Theatre Workshop, 522
theatres: Canadian, 717, 718; Cockpit, 246; Drury Lane, 246, 330–1; Fortune, 247; Hoxton, Britannia, 443; Inigo Jones', 246; provincial Victorian, 444–5; Red Lion Playhouse, 246; Royal Court, 522; Shakespearean period, 211, 212; Sir Percy Shelley's, 444; Shrewsbury, 246; Stratford Ontario, 215; Swan, 244; John Webb's, 246; Whitefriars, 246–7
Theobald, John: and Pound, 580; letters, 580
Theobald, Lewis, 208
theology: and Milton, 292
Theophrastus, 320
theory *see* literary theory
Theroux, Paul, 549, **632**
Thirkell, Angela, **700**; *Trooper to the Southern Cross*, 700
Thomas, Caitlin: and D. Thomas, 519
Thomas, D.M., 3, **510**; *The White Hotel*, 464, 510(3)
Thomas de Hales: and the Bible, 137; 'Love Rune', 137
Thomas, Dylan, **519**; language, 110; letters, 519; 'Altarwise by Owl-Light', 110
Thomas, Edward, **512–13**; and Sisson, 522; 'A Tale', 513
Thomas, R.S., **521–2**; language, 110; *Depopulation of the Hills*, 110
Thomas, Tom: and Workers Theatre Movement, 522
Thompson, Ann, 220
Thompson, Edward: and *The Westminster Magazine*, 333
Thompson, Francis, 366
Thompson, Hunter, 553
Thomson, James (18th C): *The Seasons*, 323
Thomson, James (19th C): and T.S. Eliot, 370; *The City of Dreadful Night*, 370
Thomson, Vergil: and Stein, 599
Thoreau, Henry David, **541**, 560; and W. Berry, 567; romanticism, 541; *Journal*, 541; *Walden*, 541, 567; 'Walking', 541
Thoresby House catalogue, 17
Thorney Abbey: *Liber Vitae*, 104
Thorpe, Courtenay, 444
Thrale, Hester Lynch, Mrs, 318–19; and Boswell, 335; and G. Eliot, 410; and Johnson, 335
The Three Kings of Cologne, 161
three-decker novel, 392, 436
Tillotson's Fiction Bureau, 433
Tillyard, E.M.W., 231
time: and cummings, 599; and Faulkner, 605, 607; and Gawain poet, 140–1; and Malory, 152; and Oates, 554; and

Shakespeare, 232; and Wolfe, 610; and narrative, 29; and tense, 62
Titian: and Rossetti, 439
Tocqueville, Alexis-Henri-Charles-Maurice Clérel, comte de: and Macaulay, 416
Todorov, Tzvetan, 35, 712; and Spenser, 198
Tok Pisin, 73
Toklas, Alice B.: *What Is Remembered*, 630
Tolkien, J.R.R., 449, 459(5), **492**; *The Lord of the Rings*, 459
Tolstoy, Leo, 7, 632
Tomlinson, Charles, 519; and Oppen, 578
Tompkin, Pietro William, 323
Tonna, Charlotte Elizabeth, 393
Tonson, Jacob, 13, 295
Tooke, John Horne, 67, 353; and Coleridge, 364
Toomer, Jean, **602**; 'York Beach', 602
Tottel, Richard: *Tottel's Miscellany*, 190
Tourneur, Cyril: *The Atheist's Tragedy*, 266
the town *see* the city
township theatre: South African, 669
Tractarian Movement, 417, 425
Tractatus de Oblacione Iugis Sacrificii, 139
tradition: in Armah, 658
tragedy, 7, 249–50, 641; in African theatre, 652; conventions of, 252; one-act, 524; Renaissance, 249–51; and Seneca, 250–1, 251; tragic drama, 18th C, 331; tragic heroism, 653
Traherne, Thomas, 301, **313**; *Centuries of Meditations*, 313; *Christian Ethics*, 313; *Commentaries of Heaven*, 313
Transcendentalists, 349; American, and Murray, 701; and Spenser, 541
transition, 630(2)
translation, 36–7, 40, 701; 14th C technique, 184–5; 17th C, 272–3; and Chaucer, 184–5; and Spicer, 590; and Zukofsky, 594–5; and deconstruction, 36; of Chaucer into modern English, 173
translations: by 16th C women, 186; by Dryden, 308; Dryden's use of, 305; of Erasmus, 186
Tranströmer, Tomas, 559
transvestism, 269
transvestite roles: ME, 155
Trapnell, Anna, 186
travel literature, 422, 620, 621; American writers, 554; Elizabethan, 217; Theroux, 632
'travels': as literary form, 332
Tree, Sir Herbert Beerbohm, 444; and Wilde, 443
Trench, Richard Chevenix: and Tennyson, 389
Trevisa, John of, 139
Trevor, William: *Fools of Fortune*, 452
Trilling, Lionel, 23, 361
Trinidad: Indian-African relations in, 676–7
Trinidad Theatre Workshop, 684(2)
Trinidadian literature: Indian-African relations in, 676–7
Tristan en prose, 151–2
Trivet, Nicholas: and Chaucer, 175
Trocchi, Alexander: manuscripts, 460
Trollope, Anthony, **410–11**, 632; and H. James, 539; short stories, 411; *Barchester Towers*, 410–11
Trotter, Katharine, 312
Tsaloumas, Dimitris, 694
Tucker, Abraham, 321
Tuckerman, Frederick Goddard, 559
Turgenev, Ivan Sergeevich: and Joyce, 477; *Diary of a Superfluous Man*, 477; *On the Eve*, 466
Turner, Charles, 637
Turner, George: *Young Man of Talent*, 695
Turner, Victor: and Ndembu ritual, 660
Tusser, Thomas: and scientific poem, 201
Tuve, Rosamond, 196
Twain, Mark, **543–4**; and Dickens, 400; anecdotes, 9; and apocalypse, 555; and Australian literature, 691; essays, 543–4; *The Gilded Age*, 544; *Huckleberry Finn*, 544(3); *Joan of Arc*, 544; 'A Wonderful Potato', 544
Twells, John: grammar (1683), 69
twenties (1920s), 631
Twyne, Thomas: and Virgil, 190
Tynan, Kenneth, 493
Tyndall, John, 388
Tyneside English, 76
Tynyanov, Yuri, 26, 27
tyranny: classical theory of, and More, 189
Ukrainian American theatre, 639
Ulrici, Herman: and Shakespeare, 203
Ulster Protestant culture, 451
Unamuno y Jugo, Miguel de: and Greene, 496

unconscious: writing and, 449
unionism: 19th C, 442
United States: English in *see* American English; literature *see* American literature; place names, 103; surnames, 105
Universal History (1736–65), 14
universal language movement, 67
universities: criticism in, 23
Unton, Henry: and John Case, 192
Updike, John, 556, **632**
urban writing: in South African literature, 664, *see also* the city
urbanization: and language change, 70
Urhobo literature, 657
Urkowitz, Steven, 207
Urry, John, 170–1
Usk, Thomas: and Chaucer, 166
utopian fiction, 537, 678, 694; 18th C, 320; avant-garde, 21; novel, 460; and science fiction, 459
utopianism: 17th C, 271
Valentine, Jean, 563
Valéry, Paul: *Cimitière Marin*, 348; *Monsieur Teste*, 577
Vanbrugh, Sir John: women in comedies, 303; *The Provoked Wife*, 304
Van Vechten, Carl, 630; and New York, 553
Varnhagen von Ense, K.A.: and Lewes, 422
Vasari, Giorgio: and Peacham, 283
Vaughan, Henry, 200, **279**; and Hopkins, 382; and Pope, 326; poetry, 275; typology, 279; *The Mount of Olives*, 279; 'The Sap', 279; *Upon the Priorie Grove*, 326
Vaughan, Herbert, 440
Vega Carpio, Lope Felix de, 631
Velasquez, Diego de Silva y: and Fowles, 508; 'Las Meninas', 508
verbs, 80, 88–9, 100–1; OE, 84, 85, 86, 95; ME, 86, 96; auxiliary, 62, 92; 'conversions', 82; tense, 82–3; time and tense, 62; USA, 72
Vercelli Book, **125**; and Alcuin, 131; homilies, 132
Verga, Giovanni: D.H. Lawrence's translations, 484
vers libre: and T.S. Eliot, 516
verse: OE, and prose, 135; *see also* poetry
verse-speaking: Shakespeare, 214–15
Vertue Rewarded; Or, The Irish Princess (1693), 315, 341
The Vertuose Boke of Distyllacyon of the Waters of All Maner of Herbes, 98
Vesalius, Andreas, 187
Vespasian Psalter, 130; glosses, 60, 73; hymns, 60
'Victim-of-Society' novel, 395
victims: in Fugard, 669–70; in Rhys, 679
Vidal, Gore, 549
Viidikas, Vicki, 689
Villars, Nicolas de Montfaucon, abbé de: and Pope, 327; *Le Comte de Gabalis*, 327
Vinaver, Eugene, 151, 152, 154
violence, 24, 35, 44, 45; rhetoric of, 41
Virgil: in 16th C England, 190; 17th C Scottish editions, 15; and Chaucer, 178; and T.S. Eliot, 516; and Milton, 292, 296; and Pope, 326; and Shakespeare, 231; *Aeneid*, 190, 230, 262; and early Renaissance, 189–90; *Eclogues*, 178, 305; *Georgics*, 231; and Kyd, 262
Visio Leofrici, 135
visionary poetry: American, 559–60
Visser, Theodor, 85, 86, 87, 88
visual appearance of poetry, 561, 592, 593
visual arts: AS, 126; Victorian period, 426, **437–9**; and Carlyle, 420; and Dickens, 400; and Forster, 471; and Pound, 583, 585; and W.C. Williams, 593; and Woolf, 471; and poetry, 583; and Renaissance literature, 187; *see also* art, illustrations, painting
visual images: in Shakespeare, 221
Vita Oswini, 123
Vita Prima Sancti Neoti, 129
Vives, Juan Luis: *Instruction of a Christian Woman*, 186
Voaden, Herman, **718**
vocabulary, 63, **93–101**; OE, 116, 122, 125, 126, 130; 17th C, 315; Chaucer's, 169, 176; Milton's, 295; theatrical, OE, 116; *see also* words
Voltaire, 335
Vonnegut, Kurt, 449
Vorticism: and poetry, 583
Vossius, 69
vowels, 75–6
Wace, 154
Wachira, Godwin, 659, 660
Waciuma, Charity, **661–2**; *Daughter of Mumbi*, 661–2
Waddington, Miriam, 702, 713
Wadsworth, Edward: and Pound, 585

Wagner, David, 559
Wain, John, **506**
Wakefield plays, 189
Walcott, Derek, 675, 681, 682–3, **683–4**; plays, 683–4; *Dream on Monkey Mountain*, 684; *The Joker of Seville*, 684; *Midsummer*, 675; *Remembrance*, 684; 'A Schooner Flight', 683; *Ti-Jean and His Brothers*, 681–2, 684
Waldere, 120
Waldock, A.J.A. 294
Wales: and Peacock, 362
Wali, Obiajunwa, 647
Walker, Alice, 550, 552, 554, 557, **623**, **633**; essays, 633; *The Color Purple*, 623
Walker, Joseph: *The River Niger*, 637
Walker, Kath, 695
Wallington, Nehemiah, 272
Wallis, John, 69; grammar, 62
Walpole, Horace, 3, 320, **335–6**; letters, 335–6; *The Castle of Otranto*, 14; *Memoirs of King George II*, 335–6
Walsh, William, 722
Walton, Izaak: and Donne, 276; and Evelyn, 314; and biography, 314; *The Compleat Angler*, 276; *Life of Dr. Donne*, 284, 314
The Wanderer, 120, 126
Wandor, Michelene, 638
Wanley, Humfrey, 16
war literature, 686; American novels, 625; Australian, 685, 695; Boer War, 663, 695; First World War, 512, 685, 695; Second World War, 454–5, 490, 492, 520, 633, 685; R. Stone, 629; Vietnam war, 685
Ward, Charles E., 305
Ward, Douglas Turner, 637
Ward, Mrs Humphry, **413**; *The History of David Grieve*, 413; *A Writer's Recollections*, 431
Ward, Theodore: *Big White Fog*, 637
Warhol, Andy: and Stein, 598
Warner, Anthony, 84
Warren, Michael, 220
Warren, Robert Penn, 551, 564(2), 589, **592**
Wars of Alexander (ME), 69
Warwick: ME drama in, 156
Wasserstein, Wendy, 638
Waten, Judah, 691
Waterhouse, Alfred, 438
Watkins, Vernon: and D. Thomas, 519
Watson, Sheila, 708–9, **711**, **722**; *The Double Hook*, 711, 722
Watson-Williams, Helen, 690–1
Watt, A.P.: and Authors' Syndicate, 433
Watt, Ian, 464, 466
Waugh, Alec, 457
Waugh, Evelyn, 453, 457(2), 494, **494–5**, 632; Catholicism, 495; imagery, 494; school stories, 495; short stories, 455; *Brideshead Revisited*, 494; 'Charles Ryder's Schooldays', 495; *Decline and Fall*, 495; *Men at Arms*, 494; *The Ordeal of Gilbert Pinfold*, 495; *Remote People*, 494; *A Tourist in Africa*, 494
Waugh, Laura, 494
A Wayle Whyt ase Whalles Bon, 148–9
We Ben Chapmen (ME lyric), 151
Weatherby, H.L., 570
Webb, John: theatres, 246
Webb, Philip, 439
Webb, Phyllis, 702
Webbe, William: and scientific poem, 201
Webster, John, 245, **265–6**; attribution studies, 18, 244; *The Duchess of Malfi*, 55, 246, 265–6(2); *The White Devil*, 265; (and Thomas Dekker), *Northward Ho*, 253; (and Thomas Heywood), *Appius and Virginia*, 18, 244
Webster, Noah, 4
The Weddynge of Sir Gawen and Dame Ragnell, 144
Weekley, Ernest: and D.H. Lawrence, 483
Weever, John, 210
Weil, Simone, 484
Weimann, Robert, 239
Weinreich, U., 724
Weiskel, Thomas, 45
Weiss, Daniel, 481
Welby, Victoria Lady, 34
Welch, Liliane, 717, **717**
Weld, John, 630
Welfare State (theatre company), 525
Welles, Orson, 215
Wells: Saxon bishops of, 113
Wells, H.G., 459, **468**, 633; and Conrad, 467; and Gissing, 413; and X. Herbert, 700; *The Bulpington of Blup*, 468; *The Island of Doctor Moreau*, 460; *A Modern Utopia*, 459; *Mr Blettsworthy on Rampole Island*, 468; *Mr Britling Sees It Through*, **468**; *Tono-Bungay*, 468(2)

Wells, Henry W., 704
Welsh: and place names, 103
Welsh literature, 453
Welsh tradition: and J.C. Powys, 491
Welty, Eudora, 551, 552, **614**; bibliography, 614; *One Writer's Beginnings*, 614; *The Optimist's Daughter*, 614
Werstine, Paul, 206
Wesker, Arnold, 524
West African English, 73
West African literature, 646, **651–9**
West Indian creoles, 73
West Indian literature *see* Caribbean literature
West, myth of the, 627
West, Nathanael, **608**; and Perelman, 608; California fiction, 554; *A Cool Million*, 608–9; *The Day of the Locust*, 609; *The Dream Life of Balso Snell*, 608; *Miss Lonelyhearts*, 608
West, Rebecca, 456–7
Wetherbee, Winthrop, 169
Whale, John C., 364
Wharton, Edith, **545**, 551, **596–7**; and G. Eliot, 408–9; and New York, 553; *The Custom of the Country*, 545, 597(2); *The Decoration of Houses*, 597; *False Dawn*, 597; *The House of Mirth*, 539, 596, 597; *Madame de Treymes*, 597; *New Year's Day*, 597; *The Old Maid*, 597; *Old New York*, 596; *The Reef*, 597; *The Spark*, 597; *Summer*, 408–9
Whewell, William, 388
Whiggism, 321
Whistler, James A.M.: and Rhys, 680
Whitby: in 7th C, 116–17
White, Edgar, 637
White, Hayden, 56
White, Patrick, 449–50, 690, **698**; short fiction, 688; *Riders in the Chariot*, 698; *The Tree of Man*, 698; *The Vivisector*, 698(3); *Voss*, 694, 698
White, William Hale *see* Mark Rutherford
Whitehead, Alfred North, 2; and W. Stevens, 591; and Wordsworth, 347
Whitelocke, Bulstrode, 299
whites: in Black Zimbabwean literature, 670; South African, and Gordimer, 665
Whiting, John, 524
Whitman, Walt, 559(2), 560, 565, 597, 632; and D.H. Lawrence, 479; and Reznikoff, 588; and Ruskin, 429; and W.C. Williams, 593–4; language, 110; *Leaves of Grass*, 377–8; *Lilacs*, 110
Whitney, Geoffrey, 197
Who's Who in America, 4
Wickham, Glynne, 246
Widmer, Kingsley, 482
Widsið, 104, 119, 127
Wiebe, Rudy, 711, **712**, **723**; and Rushdie, 723; *The Mad Trapper*, 712(2); *The Temptations of Big Bear*, 723
Wier, Dara, 564
Wilbur, Richard, 551, 564(2)
Wilcox, Michael: *Accounts*, 525
Wilde, Henry, 376
Wilde, Oscar, 366, **431**, 524; and Arnold, 419; and Conrad, 466; and John Gray, 391; letters, 443; 'The Critic as Artist', 419; *De Profundis*, 431; *Lady Windermere's Fan*, 443; *The Picture of Dorian Gray*, 466; 'Resquiescat', 366; *A Woman of No Importance*, 443
Wilder, Thornton, **631**; journal, 631; 'The Emporium', 631
wilderness: in Canadian literature, 706
Wilkes, John, 336
Wilkins, John, 63–4, 68; and Browne, 284; *Essay on Real Character*, 65, 67, 68
Willes, Richard: and scientific poem, 201
William of Malmesbury: and biography, 138
William of Moerbeke: translation of Aristotle *Politics*, 177
William of Palerne, 139–40
Williams, Charles, 459(2); and Auden, 519; *The Forgiveness of Sins*, 519
Williams, David: and Royal Literary Fund, 433
Williams, Emlyn, 523
Williams, Eric, 592
Williams, Miller, 563
Williams, Raymond, 23, 393; *The Country and the City*, 560
Williams, Tennessee, **644–5**; short stories, 615–16; *Cat On A Hot Tin Roof*, 644; *The Glass Menagerie*, 644; *A Streetcar Named Desire*, 644–5, 645; *The Two Character Play*, 644
Williams, William Carlos, 559, 560(2), 561, 564, **592–4**; and Oppen, 578; and Pound, 586; and Sanford, 608; and Tennyson, 389; and Zukofsky, 594; language, 110; letters, 608; 'The Dance', 110, 389; *In the American*

Grain, 608, 632; *January, a novelette*, 593; 'The Knife of the Times', 593; *Paterson*, 592; 'Raleigh Was Right', 594
Willis, John Howard, 714
Willson, David, 707
Wilson, A.N., 461
Wilson, Angus, **502**; *Anglo-Saxon Attitudes*, 447; *Late Call*, 446; *The Middle Age of Mrs Eliot*, 502; *The Old Men at the Zoo*, 502
Wilson, Edmund, **634**; and Dickens, 470; *The American Earthquake*, 634; *Memoirs of Hecate County*, 634; *To the Finland Station*, 634
Wilson, Ethel, 708
Wilson, John Dover, 203, 204, 219
Wilson, Richard: drawings of Gulliver, 332
Wilson, Robert, 635
Wilton, John: Wilton's music-hall, 444
Windet, John, 13
Winman, J.F., 67
Winnicott, D.W.: and Beckett, 499; and D.H. Lawrence, 481
Winter, Werner, 58
Winters, Yvor, 24, 200, 559
Wisdom, **159–60**
Wiseman, Adele, 708
Wiseman, Nicholas Patrick Steven, 440
wit: in Chaucer, 167
The Witch of Edmonton, **264**
witchcraft: and 17th C drama, 238
Wits Recreations (1640), 281
Wittgenstein, Ludwig Josef Johann: and Derrida, 39–40
Wodehouse, P.G., **479**
Woiwode, Larry, **629**
Wolfe, Thomas, **609**; and Kerouac, 622; 'The Child by Tiger', 610; *Look Homeward, Angel*, 609, 609–10, 610; *Of Time and the River*, 609, 610
Wolff, Robert Lee, 11
Wolfram van Eschenbach: and Tolkien, 459
Wollstonecraft, Mary, 319
woman question *see* feminism
women: ME, 138; 14th C, 171; Renaissanee, 186; Elizabethan, 199; 16th C, 186; 17th C, 269–70, and 17th C philosophers, 316; Victorian, 369; and Chesterton, 469; and Pope, 326; as patrons, 186; and literature, Third World, 673; and madness, in Shakespeare, 213; and masculine attractiveness, 138; and Pre-Raphaelites, 438; and semiotics, 34; and theatre, 636, 673–4; as translators, 186; Third World, and literature, 673; *see also* feminism
women in drama: Restoration, 303; 20th C, 523; Caribbean, 674; comedy, 303, 530; Renaissance, 254–5; Synge, 534; Yeats, 534
women in literature: medieval, 175–6; Victorian period, 395; black, 674; African novels, 651; American, 535, 555; Beats, 632; broadside ballads, 324; Chaucer, 171, 179; Crashaw, 279; Farah, 662; Gallant, 712; Howells, 544–5; Indian poets, 720; H. James, 546; J.W. Johnson, 602; Karanth, 720; D.H. Lawrence, 481–2, 486; Markandaya, 720; Naipaul, 678; Orwell, 488–9; Ousmane, 659; Rao, 720–1; Rhys, 679; Shakespeare, 213, 239; Southern (American) fiction, 557; Soyinka, 654–5; Walcott, 683; Wells, 460; P. White, 698
women writers, 1, 4–5, 46, 415, 433; 17th C, 269–70, 312, 314–15; 18th C, 318–19; 20th C, 448; and carnivalesque, 54; and proletarian novel, 393; dramatists, 525; of epistolary fiction, 40; of short stories, 455; on war, 695; poets: 19th C, 372, Caribbean, 681; religious authors, 186; satire on, 312; African, 646, 650–1; American, 538, 555; Australian, 693, 694(2), 695, colonial, 690; Black-British poets, 681; Canadian, 706; Italian-American, 552; Southern (American) novelists, 557
Women's Co-operative Guild: and Lydia Lawrence, 484
women's reading: 16th C, 186; Australian fiction, 693
The Women's Sharp Revenge (1640), 186
women's theatre: suffragette plays, 523
wood engravers: Victorian, 414
Wood, Mrs Henry, 436
Woodcock, Bruce, 506
Woodford, Thomas, 246–7
Woodstock, 243
Woolf, Virginia, 5, 447, 448, 454, 461, **473–5**; and Pym, 503; and the Bloomsbury Group, 471; influences, 474–5; *Diary*, 475; *Flush*, 474; *Jacob's Room*, 475; *Moments of Being*, 475; *Mrs Dalloway*, 109, 449, 474, 475(3),

503; *Night and Day*, 474; *Roger Fry*, 475; *A Room of One's Own*, 474; 'A Sketch of the Past', 475; *To the Lighthouse*, 475; *The Waves*, 475; *The Years*, 474, 475
word frequency: and text type, 108
word-length studies, 209
word-lists: history of, 63
word-play: OE, 73
words, 5; OE, high frequency, 121–2; taboo, in 15th C English, 169; 'and', 77; 'be', 80–1; 'deterrence', 107; 'do', 86, 87, 97–8; 'four', 77; 'get', 88; 'just', 90; 'that', 88; 'well', 90–1; 'which', 87; 'who/what', 81; 'wife's/es/es' ', 80; 'your', 110–11, 255; *see also* loanwords, neologisms, vocabulary
Wordsworth, Dorothy, **349**
Wordsworth, William, **346–9**, 363; and E. Brontë, 405; and E.B. Browning, 373; and Chaucer, 179–80; and Coleridge, 350(4); and Shakespeare, 224; self-reference, 348; 'Adventures on Salisbury Plain', 348; *The Excursion*, 348; 'Extempore Effusion Upon the Death of James Hogg', 347; 'Home at Grasmere', 346; 'The Leech-Gatherer', 346; 'Lyre! though such power do in thy magic live', 348; *Lyrical Ballads*, 344, 405; 'Ode: Intimations of Immortality', 344, 347; *The Prelude*, 346(2); 'Salisbury Plain', 348; 'The Thorn', 344; 'Tintern Abbey', 347(2); 'To M.H.', 346; 'Westminster Bridge', 347(2); Yarrow poems, 347
work: myth of, in Victorian novels, 395
Workers' Laboratory Theatre, 640; *Newsboy*, 637–8
Workers' Theatre Movement, 522
working class: in African novels, 655; audience, America, 639–40; drama, 639–40; education of children, 440; Manchester, Victorian period, 441; and Morris, 384; and Ousmane, 659; readers of periodicals, 19th C, 435; in South Africa, and *Staffrider*, 670; theatre, South African, 669; writers, 415, 433, 18th C, 320; autobiography, 458; novel, 508–9; women novelists, 393; *see also* class
Workshop 71, 669
Worth, Ellis, 247
Worthington, Thomas, 438
Wright, Alice, 444
Wright, James, 559, 564, 589
Wright, Richard, 557, **622–3**; poetry, 623; *American Hunger*, 623; *Black Boy*, 623; 'The Man Who Lived Underground', 622; *Native Son*, 623; 'Superstition', 623
Wroth, Mary, 186
Wu Ching-tzu, 3
Wulf and Eadwacer, 127
Wulfstan, 85; and Alcuin, 131
Wyatt, Sir Thomas, 189, 200; and liberty, 190; poetry, 190; versification, 190; *Ye Old Mule*, 174
Wycherley, William, **312**; language, 68; *The Country Wife*, 302, 303, 304; *The Plain Dealer*, 304, 312
Wyclif, John, 139; and the Bible, 139; *Logic*, 139
Wycliffites, 157
Wydville, Anthony, 153, 153–4
Wyer, Robert, 12
Wynkyn de Worde, 153
Wynnere and Wastoure, 140
Wynter Wakeneth Al my Care (ME lyric), 151
xenophobia: in African literature, 650
Yates, Frances, 199
Yeats, W.B., 448, 451, **513–15**, 521, **534**; and Byron, 352; and Hopkins, 380; and D.H. Lawrence, 484; and Pound, 586–7; and W. Stevens, 591; bibliography, 514(2); critical theory, 515; essays, 515; language, 110, 514–15; 'A Dialogue of Self and Soul', 515; *The Island of Statues*, 514; 'Lapis Lazuli', 515; *Last Poems*, 591; 'The Tower', 514; *A Vision*, 514, 515
Yezierska, Anzia, **601**; *Bread Givers*, 601
Yiddish theatre, 522; American, 639(2); Australian, 691
Yonge, Charlotte, 394
York cycle pageants, 157–8
A Yorkshire Tragedy, 243
Yorkshire, West: dialect and accent in 69–70
Yoruba travelling theatre, 649
Yoshimbura, James: *Mercenaries*, 635
Youdan, Thomas, 445
Young, Edward: and Johnson, 335; *Love of Fame*, 10; *Two Epistles*, 10
Young, Stark: and H. James, 546
Young, William, 340
youth, 552
Zadek, Peter, 214(2)

Zamyatin, Evgeny Ivanovich: and Pynchon, 626
Zandvoort, R.W., 63
Zettel, Patrick, 134–5
Ziegfeld Follies, 634
Zigerell, James, 310
Zimbabwean literature, 670
Zionism: in literature, 450–1
Zobel, Joseph: *Black Shack Alley*, 675
Zola, Emile, 396, 595
Zukofsky, Celia, 594
Zukofsky, Louis, 563, **594–5**; and Reznikoff, 588; bibliography, 595; manuscripts, 595; *'A'-9*, 594; 'The Laws Can Sing', 595; *The Wedge*, 594
Zulu oral tradition: and Kunene, 668
Zwicky, Fay, 691; 'Kaddish', 687

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